Dear Incoming Instructors,

Thank you for taking the time to read through and consider using “Rhetorics of Hip Hop” as a baseline syllabus for the Fall 2018 semester. This course inquiry represents an exciting intersection between my teaching philosophy and favorite genre(s) of music, and I am excited to share it with you all. I believe that rap music provides an ideal context for us to teach writing according to the developing curriculum of UCONN’s First Year Writing program because of the opportunities it affords us to examine multimodal rhetorical choices and to discuss diverse and fluid forms of literacy. Rap music includes countless messages, themes, ongoing debates, poetic devices, etc. that could be discussed at length in a literature class, and it is my hope that we will, as instructors, be able to touch on some of that rich poetic meaning and interpretation while keeping our sections focused (through Lisa Ede’s *The Academic Writer*) on our students’ writing and the ways we can learn from the compositional choices of the music and videos we consume. While I am writing here primarily to provide some instructions for customizing and using this baseline syllabus, I welcome any and all questions about the inquiry and look forward to discussing it with you this summer and throughout the semester if you choose to use it.

As we will discuss when you all arrive at UCONN, you should absolutely customize this syllabus before using it. While there are some institutional “concretes” in the first few pages, I would start by customizing personal information and the “Grades and Evaluation” and “Course Policies” sections. Because grading procedures and course polices are so individual, I recommend that you look at these sections of each baseline syllabus to get an idea of which policies you want to implement and how you want to customize them.

Specifically with *this* inquiry, the largest amount of work that you will have to do to get the syllabus ready will be on the **Course Schedule**. There are a few things that I want you to know about how the course schedule is composed now, and how it should look when you distribute it to your students.

- Feel free to cut some of the music or adjust the listening assignments however you feel appropriate. The list of songs and videos I am including on the Course Schedule of this document should be considered a bank from which you can pick and choose what you assign to your students each week. For a few of the weeks, you may be able to reasonably tackle everything listed, but most weeks are overloaded and will need to be trimmed down. Rather than giving you the trimmed-down version of the schedule I will teach, I decided to include the extensive list so that you have as many options as possible.

- Because the schedule as-is takes up way too many pages, I would recommend **not** listing the music or Youtube links on the schedule at all if/when you print the syllabi to pass out to your students. This will also make it so that you can change the listening assignments as you please without your students noticing the change. My plan is to leave the thematic titles of each week on the syllabus, as well as the written readings, brief descriptions of major things we are doing on certain class days, and (of course) the assignment deadlines. The music/videos I choose to assign each week, I will put on Husky CT (including direct links to the Youtube videos) and remind my students what to listen to as the semester progresses.

- When you look at the **daily** descriptions on the Course Schedule, you will notice that there are a number of notes within `{}`'s. These notes should not be included in the version of the syllabus that you distribute to your class but can be referenced as prompts to consider for your lesson plans throughout the semester. As with the immense about of music, I decided
not to cut out these personal notes that I used to craft the schedule so that you may use them as inspiration if you so choose. For example:

**Monday, August 27:** Syllabus, Introductions, First Day Writing Sample
\{This is an intensive class\} \{What is Reading?\}, \{What is Writing?\}

In the above example, I would leave “Syllabus, Introduction, First Day Writing Sample” on the syllabus that I pass out but would delete the 3 notes below that I want to remember to include in my lesson plan for that day. Because these notes are written in a fairly informal, personal way, feel free to ask me what I mean about any of them. Even with the things **not** in \{}, you can choose how much you want to say for each day on the schedule. I generally not to include too many lesson-plan type notes on the schedule because it limits your flexibility when everything inevitably falls behind schedule.

- When you look at the prompt for Assignment 1, you will notice that the discussion board posts that constitute Version 1 can be completed at any time during the semester. Because there are only 3, I am planning on letting my students do just that: complete them at any time. However, if you so choose, feel free to establish certain dates by which they should have completed 1 or 2 of them.
- Finally, depending on which day of the week you have the Active Learning Classroom, you may want to swap what I have planned for the two days within each week. As you will see, I assigned the readings and listenings by *week* instead of by *class*. Furthermore, I roughly planned the classes so that one day each week will be more about the readings and music while the other day is focused primarily on student writing and workshop with technology (the days of the latter kind will be best suited for your day in the ALC, while you can discuss texts in your normal classroom).

Thank you again for taking the time to read through and consider my syllabus. If you have any questions, concerns, or suggestions (please feel free to make suggestions, I would love the opportunity to discuss music/texts/etc. that you may know of that I am unfamiliar with), you may reach out to me via email, Facebook messenger, the baseline syllabus discussion board we will be setting up soon, or in person when you arrive in Connecticut. I am excited about this inquiry, as well as the developing curriculum of the program and I am eager to discuss them both with you all and to share our experiences throughout the semester!

Sincerely,

Aaron Proudfoot
aaron.proudfoot@uconn.edu
English 1010-027: Seminar in Academic Writing
Rhetorics of Hip Hop
M/W 4:00-5:45 PM, MCHU 307

Instructor: Aaron Proudfoot
aaron.proudfoot@uconn.edu
Office Location/Hours: Austin 148 / Wednesdays 2:30-3:30 and by appointment
Pronouns: he/him/his

Course Description
The University of Connecticut’s First-Year Writing (FYW) seminars are characterized by collaborative, student-driven inquiry. As a general education course, FYW prepares students for future academic work by asking them to use writing to contribute to active academic conversations across various media. The instructor in an FYW seminar provides a site and offers contexts with assigned texts, central questions, and directed discussion for the development of this ongoing work. Through cycles of writing, feedback, and reflection, students work on projects in which they select and define places where they might advance the class conversation. Writing projects in this course will be grounded in a semester-long inquiry of a fairly specific topic.

“Rhetorics of Hip Hop” investigates the multimodal meaning-making strategies of one of the most popular current forms of cultural expression. This course inquiry provides a context for improving our own writing skills that will lead us to more nuanced and destabilized definitions of “writing” and “literacy” than have been traditionally reproduced by the American education system. While the rhetorics of Hip Hop may not always align with traditional definitions of literacy or adhere to the rules of standard English, rap musicians (and other meaning makers within the Hip Hop community) make deliberate and sophisticated rhetorical choices that create powerful messages and represent alternative literacies with unique affordances and opportunities for persuasion. As we investigate the various rhetorical tools, media, and strategies that rap artists use to preserve cultural knowledge and engage in political resistance, we will work across various media and modalities in our own writing in order to access alternative (digital) literacies and persuasive opportunities that extend beyond the scope of traditional alphabetic academic writing. Throughout the semester, we will listen to music and read short texts that will allow us to dissect the rhetorical choices of artists that contribute to a wide variety of ongoing thematic conversations, debates, and sub-genres within the widespread cultural movement of Hip Hop. As part of our semester-long inquiry on these topics, you will be asked to craft a series of argumentative blog posts, a podcast, a research essay, and a literacy narrative in the form of a video essay.

Course Learning Objectives
Approach Composition as a Complex Process
- Practice composing and writing as creative acts of inquiry and discovery through written, aural, visual, video, gestural, and spatial texts
- Consider projects and problems from multiple ways of knowing
- Develop new methods for all forms (including digital) of textual analysis, synthesis, and representation
• Formulate strategies for the conceptual, investigative, practical, and reflective work of writing

Identify Yourself as a Writer
• Contribute to others’ knowledge and understanding through your research and compositions
• Practice ethical scholarship and develop a strong identity as a responsible maker of meaning

Engage with a Conversation
• Discover, analyze, and engage with others’ ideas in productive ways through complex texts
• Approach and use texts as ways to analyze, interpret, and reconsider ideas
• Extend your ideas to new ground in the context of others’ work

Critically Examine Different Ways of Knowing
• Identify and analyze conventions of disciplines
• Interrogate genre expectations, including how knowledge is created and how evidence is used to forward work in academic disciplines
• Evaluate the functional components of format, organization, document design, and citation

Use TechnologyRhetorically
• Recognize that technologies are not neutral tools for making meaning
• Assess the context and mode of technology you are using to compose
• Respond to situations with productive choices to deliver meaningful texts
• Employ the principles of universal design to make your work accessible and legible to the widest possible audience

Texts
❑ Most of the texts for this class will be music (individual songs, full albums, and various videos). Youtube links are provided for many, but it is strongly recommended that you subscribe to a streaming service that will grant you access to the rest. Spotify is preferred ($5/month for a student membership), but Apple Music (or anything that allows you to select your own songs) is also acceptable.
❑ Provided on Husky CT:
  ❑ Bradley, “Rap Poetry 101”
  ❑ Bonnette, “Behind the Music: Black Political Attitudes and Rap Music”
  ❑ Kix, “Hip-Hop Is No Longer Cooler Than Me”

Disability and Accessibility
The First-Year Writing program is committed to making educational opportunities available to all students. If you have a physical, psychological, medical or learning disability that may impact your course work, please contact the Center for Students with Disabilities (Wilbur Cross 204, 860-486-2020). They will work with you to accommodate your needs and provide me with a letter describing those accommodations. All information and documentation is confidential. Please contact me as soon as possible in the semester so that I can also make the necessary arrangements for your comfort in our classroom.
The Writing Center
The Writing Center employs tutors who work with students on their papers at any stage of the writing process—from brainstorming to reviewing final drafts to helping with specific difficulties you may have. This service is free and highly recommended for all students. You can sign up for an appointment on the Writing Center website.

Integrity and Respect
In this class, you may come into contact, and perhaps conflict, with communities whose ideals and perspectives may differ radically from your own. This will be a topic of discussion and interest, but it may also be uncomfortable, and we will seek to find meaning in those uncomfortable moments. As a class, we will maintain a sympathetic and compassionate outlook and keep an open mind throughout the course. I will post trigger warnings about any upcoming texts, but if at any time you feel triggered by course content or discussion, please alert me and we will work out an alternative.

Additionally, in accordance with UConn policies and Title IX, this course will be a designated safe space for all students, regardless of background, ability, sexual orientation, gender identity, religion, socioeconomic status, race, or ethnicity. If you feel you have experienced discrimination or harassment at UConn, you can find support and resources at the Office of Institutional Equity. You may also contact Health Services, Counseling & Mental Health Services, and/or the Women’s Center. Please note that I am a mandatory reporter to the Office of Institutional Equity if I become aware of issues that may pose a danger to a student’s health or safety.

Academic Integrity
While studying and making use of the ideas and texts of others is central to the writing we will be doing in this course, this must be done in an ethical and appropriate way. Please review and abide by the University’s code on academic misconduct (plagiarism and misuse of sources), which will be distributed in class and can also be found on the UConn Community Standards website; you will be held responsible for understanding these materials. Plagiarizing the work of others—passing off someone else’s work as your own—is a very serious offense, and anyone found plagiarizing will fail the essay or the course. Please let me know if you have questions about what constitutes appropriate use and citation of other people’s work.

Multilingual Scholarship
This classroom is a multilingual and translingual space, and we speak and write across languages. I encourage you to speak to me about any concerns you have with language use (reading, speaking, and/or writing) in this course, and I encourage you to be respectful of your colleagues in this multilingual space.
Course Components

**Participation**
This is a seminar rather than a lecture course. Most of the learning in a seminar comes from the experience of making and doing rather than from “lessons provided by an expert.” Thoughtful discourse is an essential part of this class, and you will frequently work in groups of various sizes, which means you will need to be considerate of and attentive to others. It is your responsibility to keep up with the reading, to contribute to class conversation in the form of analytical comments or questions, and to attend class regularly and on time.

**Reading**
Although ENGL 1010 is described as a writing course, the writing you do here has a very close relationship to reading. Lisa Ede says that like writing, reading “is an act of composing, of constructing meaning through language and images” (16). The process of writing begins with careful reading of a situation, written text, or various media. You will be reading to find ways into the conversation in which an author or text is participating. Many of these texts are multi-layered and complex, and you should expect to read most texts more than once.

**Writing**
You will compose four major projects of revised, polished work in this course. In order to accomplish this, you will be doing ample writing along the way, including in-class writing, homework assignments, and drafts of these major projects.

**Revision**
Each major writing project will go through a drafting process in which you shape your ideas and experiment with ways to best communicate this work. You should expect to put significant time and effort into the revision process and for projects to shift, change, and develop as you revise. Only the final projects will be assigned a grade, but all of your work may contribute to your final grade in the course.

**Conferences and Peer Review**
Conferences and peer review are integral to the goals of this course. Through the drafting process of each major essay, we will use small group or individual conferences during, in addition to, or in place of regular class meetings. The quality of your involvement in these processes is a crucial factor in your participation grade in this course.

**Information Literacy**
ENGL 1010 provides the first stage of the University’s [Information Literacy competency](#), including attention to university research and digital literacy. You should expect to use outside sources and scholarly research to inform your work throughout the semester. While all assignments will provide opportunities for developing Information Literacy skills, we will have at least one assignment that will be built with this specific purpose in mind.
**Reflective Component**
The reflective portion of the course includes any time spent on characterizing, reconsidering, or qualifying one’s work. Reflection happens throughout the semester, usually in ways that complement writing projects by providing opportunities for a writer to imagine alternatives or trace lines of thought or activity.

**Grades and Evaluation**
There are two components of your grade in this seminar:

*Engagement (25%)*
One quarter of your final grade will be determined by your meeting of the class obligations regarding daily engagement, participation, and ongoing contribution to the work of the course. This work includes daily writing prompts, formal in-class writing, short (feeder) writing assignments, writing group feedback, group and class-wide conversation, and, of course, timely and complete submission of all major projects. It is not enough to come to class each day — that is mandatory. For our course, this includes active engagement in all peer review sessions, revision work, attendance, promptness in both assignments and attendance, speaking in class in a consistent and engaged way, writing prompts, group work etc. The engagement grade reflects this combined effort, but most importantly the engagement grade suggests how present a student was throughout the course in all class meetings in terms of inspiring, conducting, and participating in an intellectual community. Showing up to each class and speaking once or twice is the default with which all students begin. Going beyond this to connect with your peers and their work is critical in earning a higher engagement grade.

The *Engagement* 25% of your final grade will be calculated by combining the assigned grades of short (feeder) writing assignments/submitted in-class writing (roughly 15%) and an instructor evaluation of participation and contribution (roughly 10%).

*Projects (75%)*
Each of your four final projects will be assigned a letter grade according to the criteria described on the assignment prompt. The 75% of your final grade that is determined by your projects will reflect your performance in these projects: generating ideas, organization, research, execution, drafting, revision, etc. Nonetheless, this is a course that values risk, experiment, and the development that comes with practice and experience. **Therefore, your final grade for this component will not be based on a numerical average of your grades over the semester.** Rather, it will reflect the level your work has achieved by the end of the course. Roughly speaking, Project 3 will carry the most weight, Project 2 the second most, and Projects 1 and 4 the least (roughly 25%, 20%, 15%, 15%, respectively). As mentioned though, the *Projects* 75% of your final grade will be calculated holistically by the instructor in order to fairly consider progress made by individual students over the course of the semester. This grading strategy will prevent final semester grades from being weighed-down by lower assignment grades (especially early ones), as they would in the case of a weighted numerical average. Rather than inflate assignment grades in order to protect fair final grades, I will be critical and honest with assignment grades so that we can work
together to improve each student's writing throughout the course—prioritizing process over product. In other words, such holistic grading will benefit students in the sense that honest and critical letter grades can be given on assignments in order to inspire improvement without punishing students long-term for poor grades early in the course.

If, at any point throughout the semester, you wish to know how you stand in terms of a final grade, please contact me privately during office hours or via email.

*Please note:* you cannot pass ENGL 1010 without submitting **rough and final drafts** of all four major projects. If a student fails to submit a project, that project will receive a zero "0" and the student will automatically fail the course. Again, this applies to **rough and final drafts**. While rough drafts will not actually receive grades, **I am not allowed** to grade final drafts without first receiving a rough draft of the project.

If you participate and contribute in a sustained, positive manner and submit satisfactory and on-time work throughout the semester, you will receive at least a B in the course. If there is missing or insufficient work, or if a student neglects to participate sufficiently, this grade will fall below a B.

An A can be expected with consistently excellent work that has a *discernible impact* on our ongoing exploration of these questions and topics. Every major writing assignment will be given a grade, though later assignments (particularly Assignment 3) will have a greater influence on your grade for the semester. Each assignment prompt will clarify priorities for high-quality work, but generally an “A” paper will:

- Respond energetically and creatively to the readings and the assignment
- Engage meaningfully with texts in a sustained manner
- Form a cohesive final project
- Contribute new ideas or formulations that successfully enter into conversation with others’ work
- Demonstrate rhetorical awareness, including knowledge of and facility with genre conventions

In short, while your consistent and successful completion of the day-to-day work of the course will suffice for a B, it is through the quality of your writing projects and excellent contribution that you will be able to raise your grade above the B level. Again, if at any point you have questions or concerns about how you’re doing in the course, please don’t hesitate to ask.

**Note on Extra Credit:** There will not be any additional assignments available for extra credit, but excellent and sustained contributions to the class discussion board **beyond the requirements of Assignment 1** will be heavily considered in the calculation of the engagement portion of your final grade. This includes submitting extra mini essays and, especially, thoughtfully **responding to your peers’ posts**.
Course Policies

Attendance, Tardiness
Class attendance is important and affects your participation grade. You are responsible for work missed as a result of an absence. Possibly even more importantly, you are responsible for announcements made in class while you are gone. Excessive or habitual lateness will be counted as absences. Allowances will be made for religious observances, medical or family emergencies, and mandatory athletic commitments with advanced notice. If you must miss class for any of these reasons, please let me know in advance and I will accommodate your needs. If the university closes campus due to inclement weather, we will not have class. If not, I will do my part by being present in all environmental conditions. If I must cancel class due to illness, I will inform you via email. Please check your UConn email regularly in order to avoid unnecessary trips.

In-Class Writing
This is the daily work of the class. During each class period you will be asked to answer discussion questions, read and revise others’ work, brainstorm for a larger project, etc. I will occasionally collect this writing and review it. Each piece of in-class writing is graded on a 5-point scale, with a "5" being easily achievable upon completion. These assignments and their points, combined with graded feeder assignments, will contribute to your Engagement grade (see above).

Submission of Work
All prewriting assignments, rough drafts, and final projects will be submitted to our class Husky CT site. Emailed submissions are also acceptable, as long as you submit at least one project via Husky CT. **All files must be in .doc or .docx format and must be named as follows: "Last Name_Project 1."** If you are submitting a draft, name the file "Last Name Project 1 Draft." If you submit a file via email, please title the email the same as you title the file. This allows me to keep track of all of your papers, making it easier for me to get things back to you in a timely manner. I give feedback on your work digitally by commenting on your submitted Word documents (preferred) or by commenting on Google Docs that you share with me. If you submit a PDF or other file format, I will not being able to provide that feedback.

Late Work
It is crucial that you turn assignments in on time. Failing to do so will affect your grade and limit your ability to participate in class. All formal and informal assignments must be ready to turn in to Husky CT or via email no later than the stated deadline. If you have a serious need for an extension, you must contact me and receive approval before the due date. **There are no retroactive extensions.** In the event of a crisis, contact me as soon as possible, and we will work out a solution.

NB: As responsible students, you are expected to back up your digital documents. Late papers due to computer crashes or other electronic issues will still be penalized. Google Drive, Dropbox, or an external hard drive are all excellent options for saving your work.
Late Final Drafts
Each day that a final draft is late will result in the loss of half a letter grade (e.g. if your paper is a “B” it will be a “B-” if it is one day late).

Late Rough Drafts
Late drafts upset the schedule of revision and conferences. If you submit your draft late you will lose a full letter grade from your final project grade. Should you fail to submit a draft in time for a group conference, you will still be required to read and comment on your peers’ papers and to attend the conference. Because rough drafts are not graded, it is better to submit incomplete work on time than to submit it late.

Email Etiquette
Since email is our main way of contacting and communication with each other, it is imperative that you use proper email etiquette when writing or responding to an email with a university professor, instructor, colleague, etc. What does this mean? First, always have something in the subject line—if you are sending an email to a potential job, graduate program, etc., and you fail to add a subject for the email, chances are it is going right into the trash. Always write in a subject. Second, always address your email properly. This means, for example, "Dear Aaron," or "Hello Aaron." In all email exchanges with your university professors, instructors, and colleagues you should be courteous in your address and courteous in your sign-off, for example "Thanks, Student Name," or "Best, Student Name." Being courteous, considerate, and polite in emails ensures that the email is received and answered in a quick and positive manner. Lastly, avoid being too informal in your professional emails, for example, do not begin an email with "Hey!" or give a copious amount of personal information that recipient does not necessarily need or want to read. Also, I do not answer emails that are answerable on our syllabus or assignment prompts—while I sometimes pretend to know everything, I am not Google.

NB: Per university policy and legal reasons, I can only respond to emails sent from your @uconn.edu address, so please use this email for all correspondence and submissions.

Phones, Tablets, and Other Electronics
I encourage students to use technology that helps them engage with or process material in class. Please use your best judgment when it comes to determining what is appropriate technology use. Note taking, looking things up, and composing are all proper uses of technology. I won't take away your phone if you spend time texting your friends or checking Facebook, but I will notice, and my feelings will be hurt. Obnoxiously inappropriate use of technology may affect participation grades, mainly because such use will impact your ability to participate in a proper manner.

Food and Drink
Since our class meets at a time when some people may normally eat dinner, please plan ahead and eat before class. Spill-proof drinks and clean snacks are allowed, but full meals are not. Use your best judgment when it comes to what is appropriate to eat in class and be mindful of those around you. Follow the general rule than anything extremely noisy or smelly is not okay. Your chicken wings may smell delicious but having them in class is a distraction to all.

**Mutual Respect & Classroom Environment**

This is an important one. Throughout the semester, we may read texts or engage with media that introduce complex, diverse, and even controversial subjects. I want this class to be a space in which we all feel safe and comfortable to share our thoughts, ideas, and opinions. I want each of you to remember at all times that your thoughts and ideas are important and valuable. We must all consider that each one of us comes into the classroom with our own histories, experiences, identities, values, etc. and each one of us deserves respect, care, and thoughtfulness in listening and communication our ideas in a shared classroom space. You are writers and scholars. One of the goals of a university is to challenge us to apply pressure to what we know, and to explore openly what we do not know. I will never ask you to change your mind, but I will expect it to remain open in this course. That being said, I will not tolerate disrespectful or inappropriate comments in this classroom, and those students found to be making such remarks will be asked to leave immediately and will forego participation for that day. If there is one word of utmost importance, it is *empathy.* You should never feel pressured to discuss topics that make you uncomfortable and I will do my best to not call out individuals to talk at any point. In order to help things run smoothly, please contribute when you can so that conversations do not stall.

**Course Concerns**

If you have any questions about the course or your final course grade, please see me as soon as possible. If that conversation is not productive, please see or contact an Assistant Director of First-Year Writing to further discuss the issues at firstyearwriting@uconn.edu or 860-486-2859.
Course Schedule

*This course schedule is tentative and subject to change at any point throughout the semester. This is not so I can maliciously change things on you at the last second, but so I can adapt the course to best fit the pace and needs of our particular group.

Note on reading assignments: All readings/listenings for a week should be completed and you should be prepared to discuss them before class on the Monday of the week they are listed under.

Note on due dates: Assignment due dates are subject to change. All changes will be announced in class, so I recommend that everyone find a partner so that you can update each other on any changes.

Note on listening: All listening assignments will be found on our class Husky CT page under “Content.” If possible, please listen to the music in the order that it is listed. I recommend listening to entire albums and individual songs in a medium (Spotify, Apple Music, etc.) where you can have a seamless listening experience as the artist intended (as opposed to listening to each song separately on Youtube). In many cases though, I will note specifically that you should use Youtube to watch a video or performance—in those cases, a link will be provided on Husky CT.

Key:

- Album titles are *italicized* – if you are to listen to the entire album, it will be indicated in parentheses. Ex: *Artist Name, Album Title* (Full album)

- Individual songs are “in quotation marks” and the album on which it can be found will be in parentheses. If one or more specific song titles are listed, you are not expected to listen to the entire album (unless you want to). Ex: *Artist Name, “Song Title” (Album Title).*

Week 1 (8/27, 8/29): Rap as Poetry

Read: - Ede, “Reading Rhetorically” pp. 16-41

Listen: - Watsky, “Cannonball” (*All You Can Do*)

- Watsky, “Tiny Glowing Screens Part 1,” “Tiny Glowing Screens Part 2” (*Cardboard Castles*)

- “Tech N9ne Alliterations” [https://www.youtube.com/watch?v=mkD-2sn95PE&list=RDmkD-2sn95PE](https://www.youtube.com/watch?v=mkD-2sn95PE)

- Big Shaq, “Man’s Not Hot”

- Gucci Mane, “Bales” (*The Return of East Atlanta Santa*)

- Jarren Benton, “Freebasing” (*Freebasing With Kevin Bacon*), “Alladat” (*Slow Motion*)
- Run The Jewels, “Legend Has It” (*Run the Jewels 3*)

**Monday, August 27:** Syllabus, Introductions, First Day Writing Sample
{This is an intensive class} {What is Reading?}, {What is Writing?}

**Wednesday, August 29:** Making Meaning with Lyrics, Introduce Assignment 1
{What is Hip Hop?} {What is Rap?} {What are the different genres of rap?} {What is Poetry?}
{Rap as Poetry (vs?) Voice as Instrument} {We will be discussing rap songs and their content, but it is important to frame our listings as an opportunity to examine how the artists deploy rhetorical devices, how they accomplish their meaning making, and how each unique medium impacts that meaning making} {Talk about how they should take notes on what they listen to before class}

**Week 2 (9/5): Mainstream Hip Hop**

**Read:** - Bradley, “Rap Poetry 101” (Husky CT)
- Ede, “Analyzing Rhetorical Situations” pp. 51-87

**Listen:** - Lupe Fiasco “State Run Radio”
- Cardi B, “Bodak Yellow”
- Migos, Nicki Minaj, Cardi B, “MotorSport” video
[https://www.youtube.com/watch?v=9v_raye2yY](https://www.youtube.com/watch?v=9v_raye2yY)
- Vic Mensa and G Eazy, “Reverse”
- Lil Dicky and Chris Brown, “Freaky Friday” video
[https://www.youtube.com/watch?v=aZla1ttZHaw](https://www.youtube.com/watch?v=aZla1ttZHaw)
- 2 Chainz, “Birthday Song”
- Kanye West, Big Sean, Pusha T, 2 Chainz, “Mercy”
- Fetty Wap, “679” video [https://www.youtube.com/watch?v=Pzz4Z-O7710](https://www.youtube.com/watch?v=Pzz4Z-O7710)
- NF, “Let You Down” (*Perception*), “Lie”
- Drake, “Nice for What,” “God’s Plan”
- Post Malone, “Better Now,” “Psycho”

**Monday, September 3:** *Labor Day – No Class*

**Wednesday, September 5:** Rhetorical Situations, What is “Mainstream”?
{Rhetorical Situation Activity} {Something with Bradley, rap, and poetry} {What is Mainstream?
Billboard Top 100 Archive Activity – talk about common themes in the current top 5 songs, and then have them look at the top 5 from the year they were born and from various years}


**Week 3 (9/10, 9/12): Mumble Rap and the Glorification of Drug Use**

**Read:** - Ede, “Analyzing and Synthesizing Texts” pp. 105-143

**Listen:** - Future, “Tony Montana,” “Mask Off”
- Desiigner, “Panda”
- Chief Keef, “Love Sosa”
- Kodak Black feat. XXXTENTACION, “Roll in Peace” (*Project Baby 2: All Grown Up*)
- XXXTENTACION, “SAD!” video [https://www.youtube.com/watch?v=iAeYPfrXwk4](https://www.youtube.com/watch?v=iAeYPfrXwk4)
- Lil Uzi Vert, “XO TOUR Llif3” (*Luv is Rage 2*)
- Lil Yachty, “1Night”
- 6IX9INE, “GUMMO” video [https://www.youtube.com/watch?v=gAs9HZC9c7Y](https://www.youtube.com/watch?v=gAs9HZC9c7Y)
- Lil Pump, “ESSKEETIT”
- Lil Pump, “1Night” — *Optional: J. Cole, K.O.D.* (full album, but not required)

**Monday, September 10:** Ongoing Conversations in Rap Music, Making Meaning with Lyrics, Perpetuating Habits and Behavior through Writing
{Show Podcast Example} {Talk about ongoing conversations and how what we are doing with Assignment 2 compares to scholarly writing and other forms of writing (journalism, etc.)} {Show couple of short video clips of Lil Pump talking about it and talk about how to use such things in the podcast assignment}

**Wednesday, September 12:** Rhetorical Appeals, Analysis and Synthesis, introduce **Assignment 2**
{Logos/Pathos/Ethos} {Analysis and Synthesis Lesson} {Talk about PW2 and introduce Assignment 2}

- Sunday, September 16: **Prewriting 2 due** by 11:59 PM via Husky CT or email
Week 4 (9/17, 9/19): Non-Mainstream Hip Hop

Read:  - Ede, “Making and Supporting Claims” pp. 144-182

Listen:  - Pusha T, “Infrared” (Drake Diss)
https://www.youtube.com/watch?v=b5WyfeDwLgY
- Drake, “Duppy Freestyle” (Kanye West & Pusha T Diss)
https://www.youtube.com/watch?v=giOZ3EAleeI
- Pusha T, “The Story of Adidon” (Drake Diss)
https://www.youtube.com/watch?v=VmwOMtkDxtk
- “Best XXL Freshman Cypher Verses of All Time (2011-2016)”
https://www.youtube.com/watch?v=PY2RWMBLLbM
- Desiigner and Lil Dicky XXL, https://www.youtube.com/watch?v=jWLD_hD26tUA
- Joey Bada$$, LA Leakers Freestyle https://www.youtube.com/watch?v=QQQ-yw1BdAA
- Machine Gun Kelly, LA Leakers https://www.youtube.com/watch?v=6s8z75hys
- Childish Gambino, Hot 97 Freestyle https://www.youtube.com/watch?v=KB66piw-JA
- Big Sean, Hot 97 https://www.youtube.com/watch?v=OVOGJSZckUo
- J. Cole, Hot 97 https://www.youtube.com/watch?v=ki9HKvTRq4
- Lil Dicky, Westwood Freestyle https://www.youtube.com/watch?v=KYJlkF7wN5M
- Kid Cudi, Westwood Freestyle https://www.youtube.com/watch?v=13NymPybDfs

Monday, September 17: Rap Beefs & Battles as Scholarly Debate
{Show end of 8 Mile}  {Show another rap battle}  {Talk about shows like Yo Momma and Wild’n Out as Hip-Hop culture}  {Diss tracks are like rap battles} {What other non-mainstream genres of rap are there?}

Wednesday, September 19: Making Meaning with Podcasts, Download Audacity over the weekend
{Writing a Podcast Script}  {Podcast Genres}

- Sunday, September 23: Project 2, Version 1 due by 11:59 PM via Husky CT or email

Week 5 (9/24, 9/26): Political Rap

Read:  - Bonnette, “Behind the Music: Black Political Attitudes and Rap Music” (Husky CT)

Listen:  - 2Pac, “I Wonder If Heaven Got A Ghetto” (R U Still Down? Remember Me)
“Changes,” “White man’z world”
- 2Pac, “Holler If Ya Hear Me” https://www.youtube.com/watch?v=3Atq2b3T5CHe
- Marvin Gaye, “What’s Going On,” “What’s Happening Brother” (What’s Going On)
- Lil Wayne, “Georgia Bush”
- Eminem, “Mosh” (Encore)
- Eminem, 2017 BET Awards Cypher https://www.youtube.com/watch?v=LunHybOKjju
- J. Cole, “Be Free” on Letterman https://www.youtube.com/watch?v=9VzpCmRtCI0
- Plies, “We are Trayvon” Video https://www.youtube.com/watch?v=phCehl-B32w
- Lupe Fiasco, “Words I Never Said,” “All Black Everything” (Lasers)
- Kendrick Lamar, “DNA” video https://www.youtube.com/watch?v=NLZRYQMLDW4
- Kanye West, “Ye vs. the People”
- Childish Gambino, “This is America” video
  https://www.youtube.com/watch?v=VYOjWnS4cMY

**Monday, September 24:** Audacity Workshop

{leave day for workshop, but start with Wednesday stuff if time}

**Wednesday, September 26:** The Arguments and Composition of Political Rap

{political rap as a genre} {Kanye} {This is America video}

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**Week 6 (10/1, 10/3): Rap Music and Race**

**Read:** - Ede, “Doing Research: Joining the Scholarly Conversation” pp. 183-215

**Listen:** - Kendrick Lamar, “F*ck Your Ethnicity” (Section.80)
- Joey Bada$$, _ALL-AMERIKKKAN BADA$$_ (Full album)
- Wale, “Salary Kaep,” “Negotiations” (Self Promotion EP)
  https://www.youtube.com/watch?v=xqcGeRcrl8
  https://www.youtube.com/watch?v=wuil4_Aq6OA
- J. Cole, “2 Face,” “Cost Me A Lot,” “Before I’m Gone” (Friday Night Lights)
  https://www.youtube.com/watch?v=tFX8IUhQoO0k
  https://www.youtube.com/watch?v=Muofjk_QcYE
  https://www.youtube.com/watch?v=tDFe09e20lA
- Kendrick Lamar, “Alright,” “Hood Politics” (To Pimp A Butterfly)
- Talib Kweli, “Get By” https://www.youtube.com/watch?v=UVtpXyzzXiA

**Monday, October 1:** Audacity Time and Podcast Revision in Class

**Wednesday, October 3:** Political Rap as Activism

- Sunday, October 7: **Project 2, Version 2 due** by 11:59 PM via Husky CT or email
Week 7 (10/8, 10/10): The Regional (and other) Sub-Genres of Hip Hop

Read: N/A

Listen: Icewear Vezzo, “Moon Walken” (Moon Walken), “Money Phone” (The City Is Mine)
- Doughboyz Cashout, “Good Ass Day,” “Mob Life,” “Grind 2 Shine”
  https://www.youtube.com/watch?v=fPh59ZGivLA
  https://www.youtube.com/watch?v=knyzJHPq_DY
  https://www.youtube.com/watch?v=EURTvMO8fEw
- Payroll Giovanni, “Started Small Time” video https://www.youtube.com/watch?v=x5_-LGrXBi8
- Doughboy Roc, “Beast Mode 3” https://www.youtube.com/watch?v=wExj2diP7WQ
- Nolan The Ninja, “LEX” video https://www.youtube.com/watch?v=vvMC7YB3K7o
- Nolan The Ninja, “Plight” video https://www.youtube.com/watch?v=K0Z2vH1MRJk
  [warning: flashing lights in this video]
- Tee Grizzley, “First Day Out” https://www.youtube.com/watch?v=pWh4O6ujK4o
- Tee Grizzley, “Activated,” “2 Vaults,” “Jettski Grizzley,” “Connect,” “Fuck It Off” (Activated)
- Big Sean, et al., “D-Boy” https://www.youtube.com/watch?v=IKMOU7MpqA
- Eminem, Big Sean, et al., “Detroit Vs. Everybody” video https://www.youtube.com/watch?v=hCdgDxQbW_U
- Tee Grizzley feat. Lil Yachty, “From The D To The A”

Optional for regional comparison:
- Gucci Mane, East Atlanta Santa (Full album), The Return of East Atlanta Santa (Full album)
- A$AP Ferg, “East Coast REMIX” (Still Striving)

Monday, October 8: The Meaning Making of Detroit Rap Music and Videos
{Compare Detroit music videos across time, especially “Scales in the Kitchen” / “Grind 2 Shine” and “Started Small Time” – how does the latter play on the genre established by their early videos before the money?} {how this music represents Detroit rap as a genre differently than Eminem and Big Sean} {Regional differences} {temporal differences} {differences in medium}

Wednesday, October 10: Using the Library Website, Choosing Sources
{Youtube research}
Sunday, October 14: **Prewriting 3 (Research Proposal) due** by 11:59 PM via Husky CT or email

**Week 8 (10/15, 10/17): Sampling and Adaptation – When (was/is) Rap Cool?**

**Read:** - Kix, “Hip-Hop Is No Longer Cooler Than Me” (Husky CT)
- Self-selected music from your chosen region/time
- Watsky, “Lovely Thing Suite Music Video Collection” (this is a musical film of 4 consecutive songs on the album *X Infinity*)
  
  ![Watsky, X Infinity](https://www.youtube.com/watch?v=SvlpvcqM9kQ)

  **Optional:** Watsky, *X Infinity* full album film
  
  ![Watsky, X Infinity](https://www.youtube.com/watch?v=qADuk0qna5g)
  - Ezri, “Goodbye” video ![Ezri, Goodbye](https://www.youtube.com/watch?v=bR6k5YMImMtM)
  
  ![Kendrick Lamar & J. Cole, Black Friday](https://www.youtube.com/watch?v=okF5gOTX9uM)

  **Optional:** J. Cole, “A Tale of 2 Citiez” & Kendrick Lamar, “Alright” (The songs that each rapper samples from the other)
  - The Fugees, “Ready or Not” ![The Fugees, Ready or Not](https://www.youtube.com/watch?v=aIXyKmElvv8)
  - Team Eastside, “I Can’t Tell” ![Team Eastside, I Can’t Tell](https://www.youtube.com/watch?v=2TpCvQThGiM)

**Monday, October 15:** Sampling in Hip Hop, Film Adaptation

{sampling activity based on Motown songs that were sampled in rap music – show a few in class, don’t have them listen at home} {Ezri’s visual sampling of J. Cole and Kendrick (like on the TV) in addition to the adaptation of their style of beats, boom bap goes back even further, etc.}

**Wednesday, October 17:** MLA format and citation, ethical research

**Week 9 (10/22, 10/24): Hip Hop and Mental Health**

**Read:** - Ede, “Writing Rhetorically” pp. 1-15
- Ede, “Academic Writing: Committing to the Process” pp. 88-104

**Listen:** - Watsky, “Talking to Myself,” “Chemical Angel” (*X Infinity*)
- Logic, “1-800-273-8255” (*Everybody*)
- Joyner Lucas, “I’m Sorry” (*508-507-2209*)
- NF, “Intro III,” “Outcast” (*Perception*)
- XXXTENTACION, “NUMB,” “before I close my eyes”
- Kendrick Lamar, “The Art of Peer Pressure,” “m.A.A.d city” (good kid, m.A.A.d city), “A.D.H.D” (Section.80)
- J. Cole, “FRIENDS” (KOD)
- Kid Cudi, Man On The Moon: The End Of Day (Deluxe) (Full album), “Lord Of The Sad and Lonely” (Indicud)

Monday, October 22: TBD
Wednesday, October 24: TBD

**Week 10 (10/29, 10/31)**

Monday, October 29: Individual Conferences – No Class
Wednesday, October 31: Individual Conferences – No Class

- Friday, November 2: **Assignment 3, Version 1 due** by 11:59 PM via Husky CT or email

**Week 11 (11/5, 11/7): Death and Immortality in Rap**

**Read:** - Ede, “Strategies for Revising, Editing, and Proofreading” pp. 287-318
- Selected Poetry (Shelley, Keats)

**Listen:** - Vic Mensa, “Heaven On Earth” (The Autobiography)
- 2Pac, “If I Die 2Nite,” So Many Tears,” “Death Around The Corner” (Me Against The World)
- Dex Osama, “Death On Me” https://www.youtube.com/watch?v=68fP0XawcY0
- J. Cole 4 Your Eyez Only (Full Album)

Monday, November 5: Revision Strategies

{Revision Activity based on their discussion board posts}

**Wednesday, November 7:** Similar Messages…Different Media, The (Life) and (Death) of Poetic Figures

{The combined video by Roc is an adaptation of a practice of the 90’s…also, the particular pairing is significant after his own death because the first song is about using writing/music to communicate with his dead dad and the second one is about life not lasting}
**Week 12 (11/12, 11/14)**

Read: N/A

Listen: TBD

Monday, November 12: TBD

Wednesday, November 14: TBD

- Sunday, November 18: **Assignment 3, Version 2 due** by 11:59 PM via Husky CT or email

**November 18-24: Thanksgiving Recess – No Class**

- Sunday, November 25: **Assignment 1, Version 2 due** by 11:59 PM via Husky CT or email

**Week 13 (11/26, 11/28): Agency and Literacies**

Read: - Ede, “Strategies for Multimodal Composing” pp. 319-335

Listen: - Lupe Fiasco, “Hip Hop Saved My Life”
- Doughboyz Cashout, “Thank God Da Bag Came,” “Take Me 2 A Place” (*We Run the City, Vol. 3: Chances Make Champions*)
- BROCKHAMPTON, “GUMMY” [https://www.youtube.com/watch?v=vWhPimx07H0](https://www.youtube.com/watch?v=vWhPimx07H0)
- Lin-Manuel Miranda, “My Shot,” “The Room Where It Happens,” “Hurricane” (*Hamilton (Original Broadway Cast Recording*)
- “Wrote My Way Out Remix” [https://www.youtube.com/watch?v=vIYz0FzCNjs](https://www.youtube.com/watch?v=vIYz0FzCNjs)
- Peezy, “Ballin Ain’t a Crime” [https://www.youtube.com/watch?v=1WvY9G_o](https://www.youtube.com/watch?v=19AWvYG9G_o)

Monday, November 26: Literacy Narratives from the DALN, (Alternative) Literacies and Agency

- What is a Literacy Narrative?  
- What is literacy?  
- What is digital literacy?  
- Show BROCKHAMPTON’s album on Spotify and talk about the capital letters

Wednesday, November 28: Video/Screen Capturing Workshop

**Week 14 (12/3, 12/5)**

Read: N/A

Listen: N/A

Monday, December 3: Evaluations in class, Writing Proposals, more about Video/Screen Capturing

Wednesday, December 5: Conclusions, Proposal Fair
• **Assignment 4, Version 1 (Proposal) due** by class time on 12/5 via Husky CT or email. Additionally, please bring (2) physical copies with you to class.

**Finals Week: No Class or Exam Meeting**

• Friday, December 14: **Assignment 4, Version 2 due** by 11:59 PM via Husky CT or email

Have a wonderful break!
Assignment 1: Discussion Board Mini Essays

Due Dates:
Version 1: Throughout the semester
   - A minimum of three 300-500-word “mini essays” on each week’s topics, readings, and/or listenings

Version 2: Sunday, November 25 by 11:59 PM via Husky CT or email
   - Revised mini essays + 500-word synthesis and reflection

Format: Version 1: I recommend composing your mini essays in Microsoft Word or Google Docs and copy/pasting the text into your Husky CT discussion board post. Do not submit Word documents for this assignment until Version 2 is due. MLA citation format.

Version 2: Times New Roman, 12 pt. font, double-spaced, one-inch margins, MLA citation format. Revised mini essays and your synthesis/reflection should be submitted in one document (be sure to title each component).

Working Texts:
   - The chapter and/or music assigned for the week in which you are writing

Project Description:
For this major assignment, you will create at least three 300-500-word “mini essays” that will take the form of Husky CT discussion board posts but will exercise similar writing strategies as argumentative social media posts. You may complete these mini essays at any point before Thanksgiving break, as long as you do at least three of them during the weeks when the texts you write about are assigned. In other words, it is not acceptable to write on three separate topics in the last week before Version 2 is due. You will receive feedback from me on each one of your mini essays and Version 2 will include revised copies of them and a 500-word reflection that synthesizes the writing you have done throughout the semester and considers the development of your argumentative technique.

While you are able to choose which (and how many) texts to focus on and which topics to discuss, the primary requirement is that each mini essay must be argumentative. This can be accomplished by engaging and entering a conversation that is ongoing in your working texts or by theorizing those texts by building new approaches that allow their problems to be reframed or understood from a new perspective. Even in a piece of writing as short as 300-500 words, an argumentative essay should contribute an original claim that your reader could not draw on their own by simply reading the working texts.

Evaluation:
Successful projects will respond critically and creatively to their working texts, engaging with them meaningfully and in a sustained manner that forms a cohesive final project. Furthermore, they will
contribute new ideas or formulations that successfully enter into conversation with others’ work; demonstrate rhetorical awareness, including knowledge of and facility with genre conventions; and correctly handle citations. Specifically for this assignment, successful projects will demonstrate sensitivity to the meaning making opportunities afforded by, and the limitations of, the medium of a short argumentative writing.

The best possible mini essay **without an original argument** will receive no higher than a B+. In order to enter A range, your writing must make an argument that goes beyond mere agreement/disagreement with one or more scholar/author/artist. If you are unsure whether your argument counts as an original contribution, feel free to reach out to me and/or emphasize this concern in your “Version 1” of the project.
Assignment 2: Composing a Podcast

Due Dates:
Version 1: Sunday, September 23 by 11:59 PM via Husky CT or email
- Draft of transcript (5-6 pages)

Version 2: Sunday, October 7 by 11:59 PM via Husky CT or email
- Final transcript
- Podcast

Components:
Complete transcript with works cited page
10-15-minute podcast

Format: Transcript: Times New Roman, 12 pt. font,
double-spaced, one-inch margins, MLA citation format.
Podcast: mp3 file, exported from Audacity.

Working Texts
- Ede, “Analyzing and Synthesizing Texts” pp. 105-143
- Ede, “Making and Supporting Claims” pp. 144-182
- Songs and/or interviews used in Prewriting 2

Project Description:
In class, we have discussed the various ongoing conversations that appear in hip-hop cultural expressions and listened to groups of songs that are “in conversation” with each other because of their compositional, thematic, or medium-based similarities. For this assignment, you will create a 10-15-minute podcast that engages and enters a conversation that you locate in rap music (or hip-hop culture more generally). Building on the list of artifacts you began in Pre-Writing 2, you will collect & curate an assemblage of artifacts and create new meaning by synthesizing those artifacts and contextualizing the conversation they represent.

Your project must include at least five (5) artifacts, but you need not address them all to an equal degree or in a linear manner. While it is encouraged that you locate your own songs, performances, and interviews, you may choose to include artifacts discussed by the class. If so, original insight should be contributed and/or a connection to a new artifact should be made. As you create and synthesize your list of artifacts, you may consider the following questions: What are the similarities and differences in how my artifacts address (directly and/or indirectly) a common question, debate, topic or theme? How do the unique rhetorical situations of my individual artifacts impact their contribution to my chosen conversation? How can we think about the wider conversation differently by reading my artifacts together? How can the disagreements amongst my artifacts shed light on a wider range of meaning for the sake of my argument?
Using Audacity to create a podcast will allow you the opportunity to integrate sound and vocal dimensions to your argument. While your transcript will maintain the form of standard text, you should make use of the affordances of the podcast medium by integrating selected sound clips from your artifacts and by considering the ways vocal inflection and other aural choices can contribute to your argument’s meaning. Your transcript must include everything said in the podcast, as it is said, with a clear indication of speaker. Song lyrics and interview quotations used should be included in your transcript and accounted for in a works cited page.

**Evaluation:**
Successful projects will respond critically and creatively to their chosen artifacts, engaging with them meaningfully and in a sustained manner that forms a cohesive final project. Furthermore, they will contribute new ideas or formulations that successfully enter into conversation with others’ work; demonstrate rhetorical awareness, including knowledge of and facility with genre conventions; and correctly handle citations. Specifically for this assignment, successful projects will demonstrate sensitivity to the meaning making opportunities afforded by, and the limitations of, the medium of a podcast.

The best possible podcast without an original argument will receive no higher than a B+. In order to enter A range, your podcast must make an argument that goes beyond mere agreement/disagreement with one or more scholar/author/artist. If you are unsure whether your argument counts as an original contribution, feel free to reach out to me and/or emphasize this concern in your “Version 1” of the project.
Assignment 3: Research Essay

Due Dates:
Version 1: Friday, November 2 by 11:59 PM via Husky CT or email
  - 4-5-page rough draft
Version 2: Sunday, November 18 by 11:59 PM via Husky CT or email
  - 7-9 pages

Format: Times New Roman, 12 pt. font, double-spaced, one-inch margins, MLA citation format

Working Texts
- A minimum of 7 sources
  - At least 3-4 must be peer-reviewed publications
- Music from your sub-genre

Project Description:
For this project, you will contribute to our class’s working knowledge of Hip Hop by researching a sub-genre of your choice. In class, we have begun to discuss what constitutes genre and have examined numerous sub-genres of Hip Hop. The sub-genres we have discussed thus far include fragments of Hip Hop that are clustered together based on their popularity, the media they are experienced through, their themes and conversations, and the regional and temporal contexts in which they were composed. In your own research, you will collect & curate a short, working list of music that you will then use to analyze your sub-genre. In addition to analyzing the music, you will contextualize your sub-genre by researching publications, news stories, accounts of interviews, and other artifacts that help define your sub-genre. With these contextualizing artifacts, you will theorize your sub-genre by building a new approach and provide an account for “what you see” in your musical assemblage. While you will be “reporting” much information that you find in your research, it is crucial to remember that you should be presenting this information in a way that furthers your own unique contribution to the conversation.

The following is a list of questions to consider for your inquiry, but you are not limited to them, nor should you attempt to merely answer all of these questions as if they were a checklist. These are places to begin, but you should plan on narrowing your focus through research and your own personal investments and interests. Keep in mind that “the goal of academic research isn’t to find a point of view you agree with and repeat it” (Ede 190). Rather, your writing should “[address] complex problems, [expand] the scholarly conversation, and [make] a difference” (Ede 146).
• What are the defining characteristics of my sub-genre? How does the music differ from other sub-genres? What about the mode of presentation? The themes, topics, conversations?
• How does my sub-genre use wider Hip Hop generic conventions to make its own meaning? How does it depart from wider generic conventions, and to what effect?
• In what ways does my sub-genre contribute to the “development of Hip Hop”?
• Under which social, cultural, historical contexts did my sub-genre develop?
• What kinds of music (or other cultural expressions) influenced my sub-genre? What do the artists of my sub-genre tend to sample?

Evaluation:
Successful projects will respond critically and creatively to their working texts, engaging with them meaningfully and in a sustained manner that forms a cohesive final project. Furthermore, they will contribute new ideas or formulations that successfully enter into conversation with others’ work; demonstrate rhetorical awareness, including knowledge of and facility with genre conventions; and correctly handle citations. Specifically for this assignment, successful projects will demonstrate sensitivity to the meaning making opportunities afforded by, and the limitations of, the medium of a traditional academic essay.

The best possible essay without an original argument will receive no higher than a B+. In order to enter A range, your writing must make an argument that goes beyond mere agreement/disagreement with one or more scholar/author/artist. If you are unsure whether your argument counts as an original contribution, feel free to reach out to me and/or emphasize this concern in your “Version 1” of the project.
Assignment 4: Composing and Circulating a Literacy Narrative with Video

Due Dates:
Version 1: Wednesday, December 5 by class time via Husky CT or email. Additionally, please bring (2) physical copies with you to class.
- 2-3-page proposal

Version 2: Friday, December 14 by 11:59 PM via Husky CT or email
- Completed, captioned video essay

Format: Version 1: Times New Roman, 12 pt. font, double-spaced, one-inch margins, MLA citation format
Version 2: Video essay must be captioned

Working Texts:
- Literacy Narratives from the DALN (Digital Archive of Literacy Narratives)
- Ede, “Strategies for Multimodal Composing” pp. 319-335

Project Description:
In the final unit of the semester, we have been discussing the fluid and ever-expanding definition of “literacy,” as well as the various forms of agency that arise from the possession of different and personal literacies. We have also watched and listened to publicly-sourced literacy narratives on the DALN and discussed what defines the “genre” of a literacy narrative. For this project, you will be using the form of a video essay to create your own literacy narrative, which you will then be asked to circulate by uploading to the DALN. Besides the requirement that you produce a video essay, there are no specific requirements governing what you must produce for this project. I strongly recommend that you incorporate music into your literacy narrative in some way, but you are not limited to rap music or any other specific genres. Be creative!

The following is a list of questions that you may consider for your literacy narrative, but you are not limited to them, nor should you attempt to merely answer them all as if they were a checklist.
- How has music afforded me agency? (Making music, performing, remixing, including music in other forms of composition, setting the stage for an event, sharing specific music with someone to accomplish something, etc.)
- What literacies and/or cultural agency have I been able to access through music or other artistic expression?
- How has listening to music contributed to my various literacies?
- How has music changed my perspective on the world and how I live my life?
- Does music impact the structure of my life or the lives of those around me?
- Does music play a role in the way I learn or communicate other topics?
Evaluation:
Successful projects will respond critically and creatively to their working texts, engaging with them meaningfully and in a sustained manner that forms a cohesive final project. Furthermore, they will contribute new ideas or formulations that successfully enter into conversation with others’ work; demonstrate rhetorical awareness, including knowledge of and facility with genre conventions; and correctly handle citations. Specifically for this assignment, successful projects will demonstrate sensitivity to the meaning making opportunities afforded by, and the limitations of, the medium of a video essay and the genre of a literacy narrative.

The best possible video essay **without an original argument** will receive no higher than a B+. In order to enter A range, your writing must make an argument that goes beyond mere agreement/disagreement with one or more scholar/author/artist. If you are unsure whether your argument counts as an original contribution, feel free to reach out to me and/or emphasize this concern in your “Version 1” of the project.