

COURSE SYLLABUS

Course: 大三英文作文 English Composition III (English Department, Tamkang University)

Time: Monday 16:10-18:00 (2/25/2008-6/16/2008)

Instructor: 張睿銓 (Lecturer Jui-chuan Chang)

Classroom: E518

Email: eyewrite.chang@gmail.com

I. COURSE OBJECTIVES

This advanced writing course is a critical extension of everything you have learned about writing in the first-year and second-year composition classes, which means that you are expected to have mastered basic writing concepts, skills, and grammar and are willing to challenge yourself in all aspects of writing harder than before. The main objective of this course is to enhance your ability to write solid *arguments in social context*, while at the same time we—both the instructor and students—learn to be open to ideas, critical of logic, and responsible for our decisions. In the first semester, we examined the basic elements that constitute an argument. This semester, we will run the course as a series of student-centered “book clubs.” More argumentative concepts and skills will be provided as we proceed. By the end of the course, I hope we will be able to think critically and write persuasively.

Please note that this writing course engages itself with nothing but argumentative writing, the kind of writing you are required to be very good at when you write academic or research papers or when you are taking a graduate-school entrance examination. Other genres of writing—prose, fiction, business letters or memos, and so on—will NOT be covered in the course.

By the end of the semester, you are expected to have been fully aware that a persuasive argument is characterized by: a controversial **issue** (problem), a practical **claim** (solution), sufficient strong **evidence**, clear **logic**, well-patterned **organization**, an appealing **title**, and effective **grammar and sentence structure**.

II. TEXTS AND MATERIALS

1. Grammar in Use (Intermediate) 劍橋活用英語文法(中級), 游毓玲, 敦煌書局。(Optional)
2. Handouts. (provided later)
3. Any English “book” dictionary.
4. Wen Shin’s Concise English-Chinese Dictionary. (文馨精緻英漢辭典) (Optional)
5. Roget’s College Thesaurus. (Optional)

III. GRADING

1. Book clubs and participation: 20%
2. Essays: 40%
3. Grammar quizzes: 30%
4. Final essay: 10%

IV. COURSE REQUIREMENTS

ESSAYS: Essays should be structured academically and concisely. Note your Chinese name or your officially recognized English name (such as the one printed in your passport), the instructor's title and last name, course title, and the due date in this order on the upper left corner of your paper. Your paper should be typed in 12-point font and single-spaced on A4 paper, 2.54 cm margins all the way around. Please use Times New Roman only and add upper-right page numbers when there are more than two pages. The proper length of these essays is one full page, but please avoid exceeding two pages. No cover page is needed. A sample paper is attached to the syllabus for reference.

Please note that, after you complete the final draft of each of these essays, check **grammar and sentence structure** carefully. For example:

1. Do all of my sentences follow the subject-verb agreement?
2. Do I express verb tenses correctly?
3. How do we use “a/an” and “the” before nouns appropriately?
4. Is the noun I use a count noun, a noncount noun, or a mass noun?
5. How do we connect sentences (or clauses) appropriately? For example,
*I love movies, I go to the movies every week. → This is a very bad sentence. Why?
6. Is there meaningful “transition” between sentences? → What is transition?

These six points above should have been addressed over and over by most English teachers and in grammar books since the first day you sat in an English grammar class. **Therefore, given that this composition class is at the most advanced level in the English-department curriculum, errors of these sorts will downgrade the quality and clarity of your essay (especially when it is an argumentative essay)—and thus the score it receives—considerably.**

Generally, a graded essay will be issued a score between 50 and 100 based on the quality of the work. An “F” (failure, 0), however, will be given when the quality of the essay has not reflected the minimum requirements that are entitled to a score of 50.

CLASS PREPARATION AND PARTICIPATION: You should familiarize yourself with the content of assigned reading before coming to each class. Taking notes while reading is strongly suggested. More importantly, bring questions generated in the reading to the class too. Contributing to the class your understanding of and insights into the reading is highly encouraged and appreciated.

LATE ASSIGNMENTS: No late assignments will be accepted. Please talk to me at least four days before the due date about a potential late assignment. I will help you. 爲尊重準時交作業的大部分同學，我不因任何理由接受遲交或補交作業。

PLAGIARISM: Failure. 抄襲作業者一經發現學期總成績零分並交由校方處理。

ATTENDANCE: Attendance is required. **Two absences are allowed. The third absence will result in a “Failure” final grade for this course.** Constant late arrivals at the classroom will have a serious negative impact on participation.

V. LIABILITY

By taking the course, you will have been fully aware of and agreed to comply with everything stated in this syllabus. Therefore, if you have any questions about the course, please ask NOW. Do not take the course if there is anything you disagree with in the syllabus.

As course instructions and assignments are given in class, you as an attentive student is supposed to ask questions immediately when you have any. Therefore, if you have a habit of bargaining with teachers about homework or grades received after class, please be advised to drop the course.

Mei-li Huang (黃美麗)

Lecturer Chang

English Composition III

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Global Music with a Local Voice

Over the past few years, Taiwanese underground hip hop has begun to flourish. No longer purely imitative, Taiwanese rappers have begun to “keep it real” by commenting on the island’s history and sampling Taiwanese musical sources. Chang Jui-chuan’s *Genesis* exemplifies this creative and political ferment, combining sparse musical textures, news report and speech samples, and witty lyrics to create music with a message. George Clinton of P-Funk said, “Move your ass and your mind will follow.” In keeping with this theory, Chang’s rap will provoke debate and reflection. As the parody of Michelangelo on the cover suggests, *Genesis* might make you laugh. It should make you think. It will make you dance.

In the United States, hip hop has long sounded contradictions of African-American life that W.E.B. DuBois famously called “double consciousness,” an awareness of the necessity to engage in a public sphere always configured by white privilege while maintaining connection to one’s own reality as Black. Perhaps double consciousness may also account for the productive ironies of hip hop when it has taken root outside of the United States. In Taiwan, underground hip hop employs the globally circulating beats of rap music. Yet critical of the top-down globalization of WTO, the American military-industrial complex, and big media, it attempts to forge from globally circulating sounds a politics of solidarity in opposition to economic globalization. As Chang chants in track two of *Genesis*, “My Language,” “I speak your language / don’t mean I’m your slave / I speak your language / ’cause I’m about to invade / your music, your culture, your beliefs, and your fate.” Doubled language, doubled consciousness serves as a source of strength.

Chang’s main producer for the *Genesis* album, Adia, has avoided dense layering, preferring instead relatively spare beats with a slightly reggae feel. Overall, the beats maintain a focus on Chang’s strident lyrics, which alternate between Taiwanese and English throughout the album. Addition of a sinister sounding bass track and occasional world music samples, as well as distortion over the voice, gives the sound a sense of urgency without loss of groove. The textures and the rap are reminiscent of West Coast flow, while the samples point out a kinship with world music further developed in Chang’s lyrics, which like reggae interweave apocalyptic themes and libertory politics.