

Syllabus



Sounds of the Field: Writing about Sound and Sport

** Find the current version of this syllabus at the Blackboard site: courses.duke.edu*

Who and Where?

Course: Writing 20: Academic Writing

Sections: W/F 1:15pm-2:30pm Section 21 Biddle (Music) 086

W/F 2:50pm-4:05pm Section 22 White Lecture Hall 106

Teacher: Dr. Jonathan Dueck, Art Building Room O (second floor), (919) 660-7069,

jonathan.dueck@duke.edu

** I read and answer all my email and voice mail most mornings, so usually I'll reply to your contacts before noon—but, unfortunately, I won't answer that email at 4:00AM.*

Office hours: By appointment, or knock on Art Building Room O door any time.

What?

Required texts (available at the Bookstore):

Harris, Joseph. 2006. *Rewriting: how to do things with texts*. Logan, Utah: Utah State University Press.

All other required course texts will be posted or linked as PDF documents and MP3 sound recordings at courses.duke.edu.

Student writings and links will be posted on the course WordPress site:

- **Section 21** (W/F 1:15pm-2:30pm): http://sites.duke.edu/writing20_21_f2010/
- **Section 22** (W/F 2:50pm-4:05pm): http://sites.duke.edu/writing20_22_f2010/

Writing Projects at a glance (see Assignment Handouts, handed out in class and posted at courses.duke.edu when each project is introduced, for detailed prompts)

- Quick Notes (QNs): 17%, due throughout semester
- Memo on Sound Studies (M): 15%, final draft due Wed Sep 29
- Writing Project 1 (W1) The Sounds of Sport in Real Time (commented field narrative): 25%, final draft due F Oct 29
- Writing Project 2 (W2) How Do the Sounds of Sport Mean? (essay, like short academic journal article): 35%, final draft due F Dec 10
- Attendance and Participation: 8%

How... A Sketch of Our Work

Think of the sound when a Duke player sinks a three-point shot in Cameron Indoor Stadium—a roar of chaos and sometimes, incredibly, a chant in perfect cadence synchronizing all of the thousands of Duke fans in the room in time. Think of the sound on the court—sounds of shoes, of the ball moving, shouts from coaches and team-mates, their nearness or distance and their velocity all encoded in that sound. Think of the sound of the band playing “Devil With The Blue Dress On,” or of anthem rock echoing too loudly on the walls.

This course asks: how do these different kinds of sounds mean? How do their meanings move between “live” contexts and writing, both popular sport writing and academic writing on sound? And what can we learn about being a part of a group (a “collectivity”)—fans, a team, an audience for a publication—as that group “happens” in real time? As we write our exploratory answers to these questions, we’ll also look for and question the ways our “real life” (which is, in part, represented in newspapers, TV coverage, blogs—media!) overlaps with the world of academic writing and its reflections on “reality.” And we’ll take part in making our own connection between those two writing worlds.

In **Unit I**, we’ll start by reading classical sociologists who asked: how can such a thing as “society” be? We’ll also read some pieces of popular sport writing that describe fans as collectivities, and we’ll watch some footage of college and professional sport that depicts such collectivities “as they happen.” We’ll write short assignments (Quick Notes) reflecting on the relationship between these representations and the “problem” of society.

In **Unit II**, we’ll move to “the field,” reading sports writing on momentum shifts experienced by sports teams, watching footage depicting such shifts and their sounds, and reading scholarly writings on the ways jazz musicians adjust their improvisatory playing to match the shifts (“participatory discrepancies”) they hear from other players on a musical “field.” We’ll write a descriptive account of a momentum shift in a game we’ve watched, paying close attention to its sounds, and suggest ways in which “participatory discrepancies” might happen differently on the court than they do in a concert.

Finally, in **Unit III**, we’ll shift to the “stadium,” reading sports writing on particular stadiums and arenas and their attendant crowds of fans; watching footage of songs and chants in those arenas and stadiums, on the one hand, and piped-in “jock jams” on the other; and reading scholarly writing on national anthems and the music of “mass spectacle.” We’ll write a Quick Note on the relationship of anthems and chants to the experience of being a fan at a game. We’ll draw on this Note and our earlier writings to construct a final research paper that contrasts sound as experienced by players with the sounds of fandom, and reflects on what these sounds have to tell us about what it means to participate in a social group.

Why? Outcomes of our Work

Our work in this course focuses on placing the familiar—the sounds of sport that many of us encounter in our daily lives, and popular writings on sport—in the context of the strange, the world of academic writing on sound. In the process, we’ll think about what it means to express ourselves in popular and academic contexts, and how we might best translate one form of expression into another. *And* we’ll learn a trick of the best writers: how to defamiliarize and analyze our everyday experience so that we can put it into words that are meaningful to others.

When? Our Schedule

Unit I—Sports, Sound, and the Problem of “Society”

Week 1

Wed 1 Sep	<u>Tour of the Course</u>
<i>Writing Due</i>	In-class, write Questions on Syllabus / Personal goal
<i>Read</i>	Syllabus / Assignments
Fri 3 Sep	<u>Fieldnote-Writing Boot Camp</u>
<i>Writing Due</i>	In-class, draft fieldnote

<i>Read</i>	Emerson, Fretz, and Shaw pp. 68-85
<i>Week 2</i>	
Wed 8 Sep	<u>Workshopping our Writing about Sound</u>
<i>Writing Due</i>	QN 2-page fieldnote describing a “moment” (including sound) from Saturday’s football game
<i>Read</i>	Feld and Brenneis (read before class); Titon 1988 excerpts (read in-class)
Fri 10 Sep	<u>“Joe Jargon” / Projects / The Project of our Sound and Society Memo</u>
<i>Writing Due</i>	In-class, summarize assignment requirements (“project”) and point to clear / unclear in project description for Memo 1
<i>Read</i>	Harris pp. 13-33; Memo 1 assignment (in-class)
<i>Week 3</i>	
Wed 15 Sep	<u>Society The Problem</u>
<i>Writing Due</i>	QN identifying the “project” of one reading
<i>Read</i>	McLellan / Marx 113; Giddens / Durkheim 57-60; Simmel 6-18
Fri 17-Sep	<u>Fans as a window on Society</u>
<i>Writing Due</i>	QN identifying, and commenting on, a popular piece of writing OR video about fans as a group
<i>Read</i>	Readings noted in QNs (see WordPress)
<i>Week 4</i>	
Wed 22-Sep	<u>Forwarding to Academic Writing on Fans: What’s Sound Got to Do with It?</u>
<i>Writing Due</i>	In-class, “forward” an observation from Crawford and / or a classical sociologist to your fieldnote
<i>Read</i>	Crawford chapter 3
Fri 24-Sep	<u>Workshopping our Memo</u>
<i>Writing Due</i>	First draft of Memo —two pages (500 words) identifying the project of one of the scholarly writings, and forwarding a paragraph of your fieldnote to comment on it (student writings, in-class)
<i>Read</i>	
<i>Week 5</i>	
Wed 29-Sep	<u>Seminar papers; discussion of main problematic, and of revision process</u>
<i>Writing Due</i>	Final draft of Memo (midnight after class) ; in-class, note on revision process (student writings, in-class)
<i>Read</i>	
Unit II—“The Space Between Us”: Sound, Momentum, and Participatory Discrepancies	
Fri 1-Oct	<u>Introducing new unit</u>
<i>Writing Due</i>	In-class, writing on the “project” of W1
<i>Read</i>	Adler 13-15, 78-79, 88-92 (in-class); “Kilda” Holt excerpt (in-class)
<i>Week 6</i>	
Wed 6-Oct	<u>Sports writing on momentum shift: representing participatory discrepancies</u>
<i>Writing Due</i>	QN A commenting on a piece of popular sports writing on a momentum shift / sound (do A or B); identify project of reading (in-class)
<i>Read</i>	Keil 1; Readings noted in QNs (see WordPress, in-class)

Fri 8-Oct Sports video of momentum shift: jotting about participatory discrepancies
Writing Due QN B commenting on a video of sport on a momentum shift / sound (do A or B)
Read Emerson et al ch. 2; Watch video noted in QNs (in-class, see WordPress); *bring your iPad or other connected device!*

Week 7

Wed 13-Oct Moving from jottings to field narrative
Writing Due None
Read Emerson et al ch. 3

Fri 15-Oct “Participatory Discrepancies”: Sound and Momentum
Writing Due Identify project of reading (in-class)
Reading Keil 2

Week 8

Wed 20-Oct “Participatory Discrepancies” II: Momentum Itself
Writing Due QN (tweeted, if possible) jottings of momentum / sound / game (realtime)
Read Adler Ch. 1

Fri 22-Oct Writer’s workshops on W1
Writing Due **First draft of W1**—4-5 page (1000-1250 word) field narrative with comments using literature, on sound / momentum game
Read In-class, student writings

Week 9

Wed 27-Oct Writer’s workshops W1 (2); Abstracting and Reverse Outlining
Read Harris Chapter 5; In-class, student writings

Fri 29-Oct Seminar papers of W1
Writing Due **Final draft of W1 (midnight)**
Read (Papers, in-class)

Unit III—Our Town, Our Team: Sound, Symbols, Conflicts, and Communities in Sport

Week 10

Wed 3-Nov Introducing W2; Anthems and Jock Jams
Writing Due in-class, writing on the “project” of W2
Read Turino; Daughtry

Fri 5-Nov Anthems and Jock Jams (2); Drafting a research proposal
Writing Due In-class research proposal (3 sentences)— what you’ll study, how you’ll get / present info, who cares and why?; in-class the “project” of W2
Read Guy; in-class W2 Prompt

Week 11

Wed 10-Nov Library day— follow up on your research proposal
Writing Due QN noting next step from library

Fri 12-Nov Class cancelled (SEM)
Writing Due None (write your fieldnote!)

Week 12

Wed 17-Nov Putting Notes Together in a Draft: Coding, Mind-Mapping, Memoing
 Writing Due QN fieldnote on (fan / mediated) music / chants at a game
 (Bring fieldnote and all research notes to class!)

Read None

Thu 18-Nov / Fri 19-Nov Individual conferences on “sketchy” first draft
 Writing Due “Sketchy” **first draft of W2** (10 page / 2500 word paper);
 QN prepping for conferences (epigraph-like)

Week 13

Nov 23-29, Thanksgiving Break—No classes! (Revise!)

Week 14

Wed 1-Dec Presentations 1
 Writing Due **Second draft of W2 (first “full” draft)**; QNs responding
 Read WG 1 Papers

Fri 3-Dec Presentations 2
 Writing Due QNs responding
 Read WG 2 Papers

Week 15

Wed 8-Dec Presentations 3
 Writing Due QNs responding
 Read WG 3 papers

Fri 10-Dec Presentations 4; reflecting on transfer
 Writing Due QNs responding; **Final draft of W2 (midnight after class)**
 Read WG 4 papers

The Details (Goals, Grades, and So Forth)

Why, part II... Writing 20 Goals and Practices

In the schedule above and “The Details” below, you’ll come across “writer’s workshop” sessions, in which we’ll discuss and critique each other’s work; “conferences” in which you’ll meet with me to talk about your writing; multiple drafts of your major projects; and the use of your *own writing* as the main text for many classes. These parts of our collective work in Writing 20 embody some key goals of academic writing.

1. *Engage with the work of others.* We’ll not only respond to and use the work of “expert” academic writers, but we as a class will engage with *each other’s* written work.
2. *Articulate a position.* But this doesn’t mean we’ll just recycle the writings of others. Instead we’ll use their work to articulate our own voice in a (larger-than-us) discussion.
3. *Situate our writing within specific contexts.* And we’re not only borrowing isolated ideas as building blocks for our work. We’re learning to work with the architectures in which those blocks are placed—the way scholars write for others in their disciplines.

None of these goals are reached easily; getting there is a matter of *practice*, in the musical sense of learning by trying, failing, and trying again. In class, we’ll focus on these practices:

1. *Researching (is drafting!)*. Does this mean “the work we do *before* writing?” No! Writing is itself a central part of research; we write to shape our questions and construct our evidence.
2. *Workshopping*. When we offer reviews of each other’s work, we get something in return: we learn how someone else puts together an idea, an argument or a narrative.
3. *Revising*. “Revising” means rethinking our goals, and, in order to meet them, making changes that affect our entire document—moving ideas around, replacing one set of ideas with another, and so forth.
4. *Editing*. When we complete our Writing Projects, we’ll turn our attention to polishing each word and sentence of our document, making sure they clearly bring across our intended meanings.

Why, part III... Practices You Can Use Elsewhere!

We work at these writing practices (researching, workshopping, revising, and editing) because they’re “portable” skills and ways of thinking that you’ll use throughout your university career, and indeed, your life. I’m interested in helping you meet your own writing goals, here at Duke and elsewhere, through this course.

However, each Writing 20 section (including this one!) is taught from a disciplinary perspective—because writing happens *in a context* (of an academic discipline or a kind of work). The particulars of style and formatting we’ll use reflect the standards of ethnomusicology. In other contexts, you’ll find different standards for citation, voice, “flow,” heading use, and so on.

Does that mean you’re not learning “portable” practices here? No! In learning how to write like an ethnomusicologist, you’ll learn strategies for reading and reflecting on writing that will help you analyze, understand, and use the writing norms of the other disciplines (engineering, history, et cetera!). You’ll also learn ways to research, draft, and revise writing that will benefit you in other work here at Duke, and elsewhere. So, as a class, we’ll frequently plan uses, for other classes and contexts, for each of the practices we learn in this course.

How, Part II: Assignments—Quick Notes

Nearly every week, one or several Quick Notes (QN) are due.

QNs are:

- short pieces of writing—usually less than a page
- that accomplish specific writing goals
 - trying out particular writing “moves” (coming to terms, forwarding, countering)
 - planning our own writing projects
 - putting into words something we experience
- and prepare us for class *discussion*
 - **QNs are thus due by midnight (0:00) before class on their due date (unless otherwise specified in a particular QN assignment)**
 - *late Quick Notes receive no credit*

How, Part III: Assignments—Writing Projects

The Writing Projects in this class give us the opportunity learn about the writing worlds of ethnomusicologists by actually *writing* pieces that are our entries into the discussions of those worlds.

Each **Writing Project** is:

- structured like a “real” piece of writing in a field (with a scholarly purpose and audience in mind)
- detailed in a handout you’ll receive (and the Assignment PDFs on Blackboard, if you should lose your paper copy)
- written in several drafts
 - on which you’ll get peer feedback
 - and offer feedback to others
 - and receive comments from me
- **due at midnight (0:00) before class on its due date**
 - **Late Writing Projects suffer a penalty of one-half letter grade (i.e. a B+ becomes a B) per day late**

You’ll use the feedback you receive to revise and strengthen your writing. You may also take advantage of the valuable counsel available to you at the Writing Studio (<http://uwp.duke.edu/wstudio/>).

I encourage you to consider submitting your third Writing Project to our undergraduate writing journal, *Deliberations* (<http://uwp.duke.edu/publications/deliberations-current.html>).

How, Part IV: Submitting your work

Here’s how to submit your work:

- Type it!
- Check that it’s the appropriate length using word-count (250 words per page—if in doubt on length, *refer to the word-count in the prompt, not the number of pages*)
- Include your name in the text!
- Save it as:
 - plain text (.TXT), *if it’s a Quick Note or a Writing Project preliminary draft*
 - RTF, *only if it’s a Writing Project final draft*
- Submit it using the Assignments tool, on the course Blackboard site.
- *Bring a copy of it to class, since we’ll use each assignment in class discussion!*

How, Part V: What receives comments, what's graded, and how?

Your Quick Notes:

- **contribute 17% of your term grade**
- usually receive comments during class
 - and sometimes on Blackboard
- are graded with
 - a check (✓), indicating that you responded to the assignment satisfactorily
 - or check-minus (✓-), indicating that, though you completed the assignment, you wrote your response poorly or failed to address the main question of the assignment
- *usually receive a grade by the class after their due date*
- the complete set of Quick Notes receives a letter grade at the semester's end (see below)

Your Memo:

- **contributes 15% of your term grade**
- receives peer comments on its preliminary draft
- receives a letter grade on its **final draft**

Your Writing Projects:

- **contribute 25% (W2) and 35% (W3) of your term grade**
- receive peer and faculty comments on preliminary drafts
- receive a letter grade on their **final draft**
- *generally receive comments or a grade within one week of your submission of a draft*

Your Attendance And Participation In Class:

- **contributes 8% of your term grade.**
- except under significant extenuating circumstances, missing 4 classes (unexcused) reduces your attendance / participation grade to zero (0%)
- being late to 4 classes counts as missing 1 class
- receives a qualitative letter-grade, if your attendance is satisfactory

All of the above assignments (including the Quick Notes, as a set) will receive a letter grade, reflecting how well your writing has met these three standards:

- **First**, you must **make your own project and its motivation clear**,
 - both at the level of your essay as a whole
 - and at the level of each paragraph.
- **Second**, your arguments should be constructed in part by clearly restating (in your own words) meanings you find in other scholarly (and primary) texts.
 - including your own texts, written about your hearing of sound or your interactions in a social situation (a “field”).
 - In particular, your arguments must be constructed around those aspects of texts to which you clearly have access—
 - the words a writer offers,
 - the contexts given by others,
 - the observable actions and sounds of other social and musical actors
 - (and *not* their internal, and perhaps unknowable, thoughts, motivations and imagined social contexts).
- **Third**, you should take care to observe the larger projects and meanings of the texts you draw on,
 - acknowledging the uses and meanings of texts in their own contexts,
 - as well as accounting clearly for their (differing) use and meaning to *your* project.

These goals are reflected in the following letter grades:

- A paper that meets all three of these goals very well will earn an A.
- A paper that meets two of these goals well will earn a B.
- A paper that meets one of these goals will earn a C.
- A D means that you have difficulty in writing clear, idiomatic prose or that you seem to have deeply misunderstood the text.
- An F means that you did not turn in a full or serious response to the assignment.

I’ll recognize work that exceeds the standard of a particular letter grade with a plus (+), and work that nearly reaches the standard of a particular letter grade with a minus (-).

(The above is inspired by Joseph Harris’s marking scale, as posted at: <http://www.duke.edu/~jdharris/grading.html>.)

One more thing: you're probably wondering **how your Quick Note check (✓) or check-minus (✓-) grades correspond to letter grades**. Here's how I'll make that conversion:

Letter	Check (✓) or Check-minus (✓-)
A	10-9 check; no failures to complete
B	8 check; no failures to complete
C	6-7 check; no more than 4 check-minus; no failures to complete
D	5 check; or failure to complete 4-5 Quick Notes
F	5 or more check-minus; or failure to complete 6_ Quick Notes

Letter grades map approximately onto the following scale, which I'll use in calculating your final grade for the course:

%	Letter
97-100	A+
93-96	A
90-92	A-
87-89	B+
83-86	B
80-82	B-
77-79	C+
73-76	C
70-72	C-
67-69	D+
63-66	D
60-62	D-
0-59	F
0	Work not submitted

How, Part VI: Acknowledging Influences.

Writers depend on the work of others. Citing another writer doesn't diminish the originality of your writing; it actually *enhances* its by placing it as part of a (larger) important scholarly conversation.

You'll need to acknowledge direct quotes by:

- placing direct quotes words in quotation marks
- and inserting a parenthetical citation (*not a footnote!*) in Turabian format

You'll need to acknowledge and any paraphrase or other use of the ideas or approaches of another writer by

- inserting a parenthetical citation (*again, not a footnote!*) in Turabian format

If you're not sure whether any part of your writing requires a citation, look at:

- Turabian's guidelines in Chapter 7.
- or at two pages from Duke's Library:
 - <http://library.duke.edu/research/citing/>
 - <http://library.duke.edu/research/plagiarism/>

For major papers, I also expect you to include:

- a properly-formatted Works Cited list in Turabian format.

In addition to these sorts of acknowledgements, I'd suggest you offer two others: add a short note to the close of your writings for this class thanking class members whose counsel was useful in writing your piece. And, after ensuring that you have indeed met the Duke Community Standard (review it here: <http://honorcouncil.groups.duke.edu/communitystandard.html>), add the following: "I have adhered to the Duke Community Standard in completing this assignment."

What, Part II: Reference List for Writing 20, Sounds of the Field

- Adler, P. 1981. *Momentum, a theory of social action*. Sage Publications, Inc.
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- Durkheim, Emile. 1972. *Selected writings*. Translated by Anthony Giddens. Cambridge: University Press.
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- Keil, Charles. 1995. The theory of participatory discrepancies: A progress report. *Ethnomusicology* 39, no. 1: 1-19.
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- Titon, Jeff. 1988. *Powerhouse for God: Speech, Chant and Song in an Appalachian Baptist Church*. Austin University of Texas Press.

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