

San José State University
College of Applied Sciences and Arts
Department of English & Comparative Literature
English 2: Critical Thinking and Writing, Section
21, Spring 2021

Course and Contact Information:

Instructor:	Maria Judnick, MA, MFA
Office Location:	Writing Center, Clark Hall
Email:	maria.judnick@sjsu.edu (If your answer requires an extensive answer – ie. more than 1-2 sentences from me – set up an appointment for office hours.)
Online Office Hours:	Wednesdays 10:30-11:45 AM (or by appointment.)
Class Days/Time:	T/R, 10:30-11:45 AM (Please see Course Format below)
Classroom:	Online – both synchronous and asynchronous elements
Prerequisites:	ENGL 1A (with a grade of C- or better)
GE/SJSU Studies Category:	This course is open to all students needing to fulfill GE Area A3 (Critical Thinking) . It is not open to students who have successfully completed ENGL 1B.

(GE Area: A3; Prerequisite: Completion of GE Areas A1 and A2 with a C- or better; Note: ENGL 2 is treated as a repeat for students who have taken ENGL 1B.)

Course Description

English 2 is a thematic course that focuses on the relationship between **language** and **logic** when composing arguments. Drawing on systems of analysis from rhetorical theorists and logicians (for instance, Aristotle, Rogers, Burke, and Toulmin, among others), students learn to reason effectively and think rhetorically to invent, demonstrate, and express arguments clearly, logically, and persuasively.

Reading a variety of texts, students study conventions of formal writing as well as textual cues that control the development of logical inferences.

General Education Course Learning Outcomes (GELO)

Upon successful completion of the course, students should be able to:

1. locate and evaluate sources, through library research, and integrate research through appropriate citation and quotation;
2. present effective arguments that use a full range of legitimate rhetorical and logical strategies to articulate and explain their positions on complex issues in dialogue with other points of view;

3. locate, interpret, evaluate, and synthesize evidence in a comprehensive way in support of your ideas;
4. identify and critically evaluate the assumptions in and the context of an argument;
5. distinguish and convey inductive and deductive patterns as appropriate, sequencing arguments and evidence logically to draw valid conclusions and articulate related outcomes (implications and consequences).

Course Learning Outcomes (CLO)

Through this course, students will:

1. synthesize and analyze multiple points of view
2. articulate and support one's own position regarding various issues
3. adjust writing to multiple audiences, purposes, and conventions
4. become conscientious and responsible writers, both for college and beyond
5. learn to access and become involved with the discourses of the university community
6. develop questioning abilities that move them beyond the passive acceptance of new materials to thinkers who can hold those materials up to genuinely informed scrutiny

Course Format and Messaging

This course will be entirely online. Consequently, you will work, to some extent, at your own pace as you complete assignments and post them on Canvas (the asynchronous components). To foster a sense of community, it will also hold live, synchronous sessions using Zoom on a weekly basis (see Schedule below). These live Zoom sessions will provide preparation and support for the major course assignments.

To complete the coursework for English 2, you will be progressing through a series of online learning modules on Canvas. Keep in mind that in most cases you will not be able to skip ahead between modules. Each module is a prerequisite to the one that follows it. If you find yourself falling behind the rest of the class (see Schedule below), please contact me as soon as possible.

As your instructor, I will be posting announcements on Canvas, sending emails (to the account provided on One SJSU), and providing verbal updates during classes. Please be aware of all different avenues of discussion and that you are responsible for regularly checking these avenues. This syllabus will be posted on the English Department website along with our course Canvas page.

Course Theme: ADAPTATION

While you may have heard of the 2002 Nicolas Cage classic film *Adaptation* about a writer's epic struggle to adapt Susan Orlean's book *The Orchid Thief* for the big screen, we're going to be expanding our understanding of this important term. For the purposes of this course, we will be exploring all different forms of adaptation with an emphasis on re-mediation of creative works (examples include: books to film, poems to songs, films to TV shows, novels to graphic novels, etc.) What changes in these new editions? What updates are made in the new format and why? How do these adaptations reflect a changing society, for example? A careful study of our cultural zeitgeist tends to reflect larger issues of society.

Required Texts/Readings

Textbook

- *Everything is an Argument* (ecopy is fine): 8th Ed. Andrea Lunsford, John J. Ruskiewicz

ISBN 978-1-319-10517-4 (It is **NOT** the edition with readings so it is cheaper. An E-copy is under \$30)

Other Readings

- *The Kite Runner (Play Script)* by Matthew Spangler (ISBN-10: 0735218064; ISBN-13: 978-0735218062) – You can find this script at any major book retailer. Do **NOT** purchase the novel of the same name unless you would like to read it for extra credit.
- All additional texts / media for the class to read, watch, and disseminate will be available via pdf or links on Camino. Students will select their own texts for the larger adaptation projects.

Other technology requirements / equipment / material

You will need a computer or a tablet in order to submit assignments, participate in peer editing, read announcements from your instructor, and access the course syllabus and other documents.

Library Liaison

DeeAnn Tran deeann.tran@sjsu.edu.

Course Requirements and Assignments

As a writing course, you will be expected to produce 6,000 words in this course. Of these, 4,000 must be revised and edited. For each of the writing assignments below, I will provide a scoring guide along with essay guidelines. These will be posted on Canvas.

Writing Project #1 (Evaluation / Review of the “Original” Artifact)

Estimated word count: 2,000 (total); 1,000 words (peer reviewed and revised)

Assignment type: out-of-class essay. GE Learning Objective: GELO 1, 2, 3, 4, 5

Your first writing project will be to write a review of the original text you are using for the assignments in this course. This assignment will ask you to structure your argument using the rhetorical strategies of philosopher Stephen Toulmin or psychologist Carl Rogers (see *Everything's an Argument* – Guide to Writing an Evaluation)

Writing Project #2 (Op-Ed)

Estimated Word Count: 2,000 (total); 1,000 words (peer reviewed and revised)

Assignment type: out-of-class essay. GE Learning Objective: GELO 1, 2, 3, 4, 5

This assignment will ask you to study a social, political, or cultural issue that relates to your chosen artifact. (Ex. If you picked *Batman*, you might write an op-ed focusing on a new crime prevention program in your city.) You will pick a side and argue for some change to be made in relation to that topic based on your research on this social, political, or cultural issue.

Writing Project #3 (Writing Synthesis/Informative Essay with Multimodal Presentation/Reflection)

Estimated ESSAY word count: 3,000 words (total); 1,500 words (peer reviewed and revised); MULTIMODAL word count: minimum 500 words / Assignment type: out-of-class writing GE Learning Objective: GELO 1, 2, 3, 4, 5

This project will address all five of the GELOs, but it will place particular emphasis to GELO 3: “locate, interpret, evaluate, and synthesize evidence in a comprehensive way in support of your ideas.” To complete this assignment, you will need to conduct outside library research and consult peer edited academic journals.

You will investigate all the different adaptations of your original written work, studying the changes made in each incarnation. You will then select 1-2 different editions (preferably of different genres – ex. plays, films, TV shows, etc) to argue why they are a good representation of their time periods. You will also argue where you think the adaptations will go in the future based on the trends you’ve noticed – ie. will the adaptations feature even darker themes? more social commentary? Etc.

During the last week of classes, you will also present to the class your multimodal interpretation of what you imagine for the next adaptation of the original piece. You’ll include a brief written explanation of your interpretation as well.

End-of-the-Semester Portfolio (Final Evaluation)

Estimated word count: 750 words (total)

Assignment type: in-class writing/out-of-class

writing GE Learning Objective: GELO 1, 2, 3, 4, 5

This course will culminate in the creation of an **End-of-the-Semester Portfolio**. In it, you will assemble a representative selection of essays that you have written this past semester. Along with this portfolio, you will submit a 750-word reflective essay that evaluates the progress you have made, during the past semester, towards meeting GELO # 1: “Students shall locate and evaluate sources, through library research, and integrate research through appropriate citation and quotation.”

Participation

Participation will be determined by the following:

1. Online Activities: You will need to complete online assignments for this course using Canvas learning modules. These activities could include responses to guest speakers, quizzes, and notes on our readings.
2. Peer Review: We will be conducting peer review/workshop sessions. These activities consist of live, synchronous Zoom sessions and follow-up work completed individually using Canvas learning modules.

How to Do Well in this Class:

You will come prepared everyday—ready that is, to explore ideas, share research and reading, analyze source materials, critique samples and workshop drafts. In short, to write and THINK. Each class session will engage you in activities that work toward the current essay assignment or project. **Your goal in this class is to learn what you need as a writer in order to develop your skills as a writer. That will take commitment, of your time and your attention, to the work of this class; commitment to seek out the support and resources you need, both in class and out of class.** Be sure to factor into your study plan for this semester, the time and attention you need to develop your writing skills.

How?

Do the reading. Complete the assignments. Check your email and Canvas at least once a day so you know what’s expected. Be attentive to others and pay attention. Take notes. Ask questions. Come to office hours. SAVE ALL YOUR MATERIALS FOR THE CLASS TO PREPARE FOR YOUR PORTFOLIOS (Make sure you always have a backup for technology! You have a free Google Drive thanks to SJSU so there’s no excuse to avoid backing up your files!)

A note from the university: “Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally three hours per unit per week) for instruction, preparation/studying, or course related activities, including but not limited to internships, labs, and clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus.”

Grading Information:

Review:	15%
Op-Ed	20%
Adaptation Synthesis Project	30%
Multimodal Element / Explanation	15% (separate from the 30%)
Writing Portfolio	5%
Participation:	15% (includes argument exercises as well as full participation in library / peer review sessions)

Final Grade Calculations:

A	100% to 93%	A-	92% to 90%
B+	89% to 87%	B	86% to 83%
B-	82% to 80%	C+	79% to 77%
C	76% to 73%	C-	72% to 70%
D+	69% to 67%	D	66% to 63%
D-	62% to 60%	F	59% to 0% Unsatisfactory

Feedback: For each major writing assignment, I will distribute a qualitative scoring guide specific to that particular essay, and I will provide written and/or audio feedback on Canvas to all of your major writing assignments. In my responses to your essays, I will comment on the following:

- The rhetorical elements of your writing (audience awareness; use of genre conventions; the appeals of ethos, pathos, and logos).
- Any patterns of error in grammar, spelling, usage, or formatting that I discover. I won't mark up every mistake that I encounter. Instead, I will point out things to consider for future writing assignments, including the final Portfolio.
- Style and clarity in your writing. There's an old line from a song that goes, "It ain't what you do, it's the way that you do it." Style and clarity have less to do with "correctness" in writing and more to do with effective communication.
- Organization, both globally (the overall arrangement of a piece of writing) and locally (the structures of paragraphs and sentences).
- Your use of readings and other outside sources in your writing.
- Finally, what I found to be the strongest aspects of your essays.

Extra Credit.

I may announce in class occasional small opportunities for extra credit. Points awarded on these short assignments will not exceed more than 1% of your total grade and must be submitted by the deadline I assign. Students will write up a one-page (min) explanation of their work. If you reach the 1% maximum, no additional extra credit will be allowed. No other work may be submitted for extra credit without prior approval by the instructor.

One opportunity that already exists for extra credit is to read Khaled Hosseini's *The Kite Runner* so you can compare it directly to Matt Spangler's adaptation. (You would need to submit your response one week after Matt's talk. More information will be provided as the date draws closer.)

Homework / Participation Policies:

- **I do not accept late homework and in-class work cannot be made up. Deadlines are to be honored.**
 - If you have a medical illness or an emergency that requires you to miss a **significant** amount of class, please set up an appointment with me to discuss your absences and what can be made up.
- **I will not accept papers, homework, or in-class work via email unless I specifically request that format. You will be submitting directly on Canvas.**

Essay Policies:

- If there is a legitimate, verifiable reason why you cannot meet the deadline, you must request an extension from me **before** the day the assignment is due. Essay assignments may, of course, be turned in early without penalty.
 - The penalty for late, unexcused essays is a 10-point (10%) deduction for each calendar day late. **No essays will be accepted later than one week after a deadline except in cases of dire emergency and previously approved by the instructor.**
 - Late, excused essays may be accepted **only** with a written medical excuse by a doctor or other documentation the instructor deems acceptable. The instructor will set your submission deadline.

Essay Format: All out-of-class essays will follow MLA guidelines for formatting and citations. Failure to follow MLA guidelines will result in point deductions. **For each day the essay is submitted late to Canvas, I will deduct an additional 10%.**

- Rough drafts and final essays must be typed, double-spaced with page numbers; use one-inch margins; and rely on 12-point fonts (Times New Roman or Arial only please).
- Include the following info at the top left-hand corner of your first page: Your name; your instructor's name; the course number and section; and the date. The essay assignment number; and a clever title for your essay (something other than Essay #1) should be centered on the line directly underneath your name.
- If any work is referenced in the text, a Works Cited page included at the end of the essay is mandatory.
- **TYPE YOUR WORD COUNT AT THE BOTTOM OF THE FINAL PAGE.**

Classroom Protocol

Email / Office Hours Policies:

In corresponding via email, be sure to treat the email note as more formal than a text to your friend, addressing your instructor and signing your note with your name (first and last to avoid potential confusion) and the course section.

Email is not a suitable vehicle for student-teacher conferencing. Please, use email to schedule appointments or to advise me of an absence. (If your question requires a response longer than a sentence or two from me, I will ask you to make an appointment.) Also, be sure when you make an appointment to see any instructor (including myself!), please be respectful of their time. If you need to cancel, let us know in advance.

I will use email to update you on schedule changes or to advise you of my absence. You are responsible for all information emailed to you so check it every day.

Instructor Availability: I will keep regular office hours and will be available by appointment (see above). In addition, I will respond to email messages in a timely fashion (24 hours during the work week/48 hours on weekends). Please do not send messages via Canvas – use my email address: maria.judnick@sjsu.edu.

My Professional Polices

Because I respect you and our work together, I will maintain the following policies:

- Though I enjoy my work and like to have fun, I take my work seriously, maintaining high academic standards and expectations, and offering you support and constructive criticism on your work in class and on your assignments.
- I will be on time and give you and the subject my full attention.
- I respect the diversity of people and ideas, even when there are disagreements. I expect you to do the same.
- I'd love to write glowing letters of rec for you...whether for on-campus opportunities or beyond! Be sure you use office hours so that you may see me about your work or other class questions so I can get to know you.

ZOOM CLASS SESSIONS & ETIQUETTE

Live sessions via Zoom are required each week. You should make every attempt to attend these sessions in real time. The sessions will not be recorded due to the nature of our conversations. Here are the requirements and expectations for our live meetings:

1. Click on the Zoom link at least 10 mins prior to the start of our live session.
2. **Mute your mic upon entry into the room.**
3. **Video allows for us to see each other, make connections, and form community, but we all realize that video might create bandwidth issues. We will have a moment at the beginning of the class where video for everyone should be turned on to say hello. In breakout rooms, video is necessary in order to foster communication.**
4. **During open discussion, please feel free to speak out when you have a question or comment. You may also use the chat window.**
5. We love them - but we must ignore them during class! Turn off cell phones or put them on silent mode during the Zoom live sessions.
6. **For more information on how to conduct yourself and manage the tech during our live sessions, check out:**
 - https://www.sjsu.edu/ecampus/docs/ZoomHandoutCanvas_Spring2020.pdf
 - [Zoom Etiquette](#)

SESSION RECORDINGS

Students are not allowed to record without instructor permission. Students are prohibited from recording class activities (including class lectures, office hours, advising sessions, etc.), distributing class recordings, or posting class recordings. Materials created by the instructor for the course (syllabi, lectures and lecture notes, presentations, etc.) are copyrighted by the instructor. This university policy (S12-7) is in place to protect the privacy of students in the course, as well as to maintain academic integrity through reducing the instances of cheating. Students who record, distribute, or post these materials will be referred to the Student Conduct and Ethical Development office. Unauthorized recording may violate university and state law. It is the responsibility of students that require special accommodations or assistive technology due to a disability to notify the instructor.

Get Support as a Writer at SJSU:

Part of becoming a successful writer is learning how and when to seek the support you need. **Visit the Writing Center: I work here! We will have a tutor helping us!** We have online appointments M-F, online chat services, and workshops available to help you! Check out the writing center site for more information, our social media, or talk to me about it! 😊

Other Course Policies: To review all other course policies, please go to <https://www.sjsu.edu/english/frosh/program-policies.php>

University Policies

Per [University Policy S16-9](http://www.sjsu.edu/senate/docs/S16-9.pdf) (<http://www.sjsu.edu/senate/docs/S16-9.pdf>), relevant university policy concerning all courses, such as student responsibilities, academic integrity, accommodations, dropping and adding, consent for recording of class, etc. and available student services (e.g. learning assistance, counseling, and other resources) are listed on [Syllabus Information web page](https://www.sjsu.edu/curriculum/courses/syllabus-info.php) (<https://www.sjsu.edu/curriculum/courses/syllabus-info.php>). Make sure to visit this page to review and be aware of these university policies and resources.

A Final Thought

Once you graduate with your Bachelor's degree, you will be among the top 1% educated people in the world. From this fact I would like you 1) take pride in this, and 2) don't take this opportunity for granted. Don't slack. Enjoy your time at SJSU and work hard. Spartan Up!



ENGLISH 2 T/R 10:30-11:45– JUDNICK – SPRING 2021

Please Note: Assignments are subject to change at the needs of the instructor and the class. I will inform you in writing, either via email or on Canvas of any changes. Please be checking both frequently. Readings (and videos) described below can be found on Canvas unless included in the course text **EAA = *Everything's an Argument***

Week	Date	Class Session	Homework to Complete Before <u>Next</u> Class
1	R, Jan 28	We will spend the session discussing the syllabus, learning names, etc.	<ul style="list-style-type: none"> • Compose a class argument • Respond to the Google Form • Read the materials about adaptation.
2	T, Feb 2	Introduction of adaptation.	
	R, Feb 4	In lieu of class , we will be watching the Laura Ingalls Wilder <i>American Masters</i> special.	<ul style="list-style-type: none"> • Respond to the Wilder special. • Pick an example of a way you could learn more about Wilder or the Little House series. • Pick your semester text and fill in the Google Form.
3	T, Feb 9	Discuss the special and examples	<ul style="list-style-type: none"> • Read Ch 6 EAA for the sections on Audience • Read Chapter 2 EAA (Pathos)
	R, Feb 11	Discussion of reviews	Read Ch 10 EAA Evaluations
4	T, Feb 16	Compare reviews	Read through the sample reviews and bring an example related to your text.
	R, Feb 18	Discussion continued with arguments and thesis	Read and comment on your selection from Maggie's book reviews in the LA Review of Books: https://lareviewofbooks.org/contributor/maggie-levantovskaya/ . Write at least one question to ask Maggie.
5	T, Feb 23	<i>Guest Speaker: SCU Professor (and Reviewer) Maggie Levantovskaya</i>	
	R, Feb 25	Writing Center Workshop: Muscle Verbs	Finish your Review Draft
6	T, March 2	Peer Review of Reviews	Read through materials on Op-Eds. Decide which op-ed was published.
	R, March 4	What makes a good op-ed?	<ul style="list-style-type: none"> • Be ready to submit your final draft of your review. • Read op-ed samples from Tom Moriarty. Write at least one question to ask Tom.
7	T, March 9	Reviews Due <i>Guest Speaker: SJSU Professor (and Opinion writer) Tom Moriarty</i>	<ul style="list-style-type: none"> • Submit your Op-Ed Pitch. • Read Ch. 3 and 4 Ethos and Logos EAA
	R, March 11	Editing Pitches from Op-Eds	<ul style="list-style-type: none"> • Read Ch 5 EAA – Fallacies of Argument
8	T, March 16	Understanding cultural analysis	Finish your Op-Ed draft.

	R, March 18	Peer Review of Op-Eds	Read through the additional op-ed examples.
9	T, March 23	How do you synthesize sources?	<ul style="list-style-type: none"> Review the library tutorial information. Be ready to submit your final op-ed draft.
	R, March 25	Op-Eds Due <i>Visit to the Library with Paul Kauppila, Film and Theatre Librarian</i>	<ul style="list-style-type: none"> Be reading Matt Spangler's adaptation of <i>Kite Runner</i> for the theatre. Continue looking for research. Read EAA Chs 18, 20, and 22 for review of source materials.
10	SPRING RECESS – March 29-April 2		
11	T, April 6	Discussion of your research	Write a question for Matt.
	R, April 8	<i>Guest Speaker: SJSU Professor (and Playwright) Matt Spangler</i>	Be ready to share your outline.
12	T, April 13	Looking at our outlines	Watch the Writing Center Videos on MLA formatting. Bring an example of quotations you'll be using in your essay.
	R, April 15	MLA day	Read Ch 16 EAA – Multimodal Arguments
13	T, April 20	What makes a great multimodal presentation?	Continue working on your synthesis draft.
	R, April 22	Peer Review of Synthesis	
14	T, April 27	Professor Judnick will release the questions for your portfolio reflection.	<ul style="list-style-type: none"> Work on your portfolios. Be prepared to present your multimodal project on your assigned date and to submit your final Synthesis paper.
	R, April 29	<i>Individual Meetings with Professor Judnick to discuss your project</i>	
15	T, May 4	<i>Individual Meetings with Professor Judnick to discuss your project</i>	
	R, May 6	Presentations of Multimodal Projects	
16	T, May 11	Presentations of Multimodal Projects	
	R, May 13	Presentations of Multimodal Projects - Synthesis Project Due	
17	Final Exams	You'll submit your final portfolio on our final exam date.	
Enjoy your summer!			