

San José State University
Department of English & Comparative Literature
English 2: Critical Thinking and Writing, Section 40, Spring
2018

COURSE AND CONTACT INFORMATION

Instructor:	Jessie Fussell
Office Location:	Faculty Office Building 220
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Office Hours:	T/Th 12:15-1:15pm and by appointment
Class Days/Time:	T/Th 1:30-2:45pm
Classroom:	Hugh Gillis Hall
Prerequisites:	GE Areas A1 (Oral Communication) and A2 (Written Communication I) with grades of C- or better This course is not open to students who have successfully completed ENGL 1B.
GE/SJSU Studies Category:	GE A3 / Critical Thinking and Writing

CANVAS COURSE WEBSITE AND E-MAIL

Course materials such as the syllabus, course book, additional readings, assignment instructions, and due dates can be found on the Canvas learning management system course website. You are responsible for regularly checking Canvas and your email to learn of updates.

ENGL 2 COURSE DESCRIPTION

General Course Description

ENGL 2 is an introductory writing course that focuses on the relationship between language and logic when composing arguments. Building on the skills acquired in ENGL 1A, you will learn to reason effectively and think rhetorically to invent, demonstrate, and express arguments clearly, logically, and persuasively.

Section-Specific Course Description

Our course reading, writing, and discussions will ask you to examine popular (pop) culture and entertainment with a critical eye. What is pop culture? Who creates it and whom for? How does pop culture reflect and/or shape society's values? What does a pop culture product reveal about a society in its specific historical moment? Do our pop culture heroes and villains communicate particular attitudes about race, class, and gender? In other words, what *arguments* can we make about pop culture, and *how* can we make them? We'll cast a wide net for our investigation, considering everything from the Marvel and DC universes, to Beyoncé and Taylor Swift, to vampires, witches, and zombies. We'll practice analyzing the arguments made by a diverse range of pop culture critics, journalists, and scholars, and we'll practice responding with our own arguments.

ENGL 2 Learning Outcomes (GELO)

Upon successful completion of the course, you will 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 one's 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).

ENGL 2 COURSE CONTENT

Diversity: SJSU studies include an emphasis on diversity. You will engage in integrated reading, writing, and oral assignments to construct your own arguments on complex issues (such as diversity and ethnicity, class and social equity) that generate meaningful public debate. Readings for the course will include writers from different ethnicities, gender, and class.

Writing: You will write a series of essays informed by research and articulating fully developed arguments about complex issues. Assignments emphasize those skills and activities in writing and thinking that produce the persuasive argument and the critical essay, each of which demands analysis, interpretation, and evaluation. Writing assignments give you repeated practice in prewriting, organizing, writing, revising, and editing. This class requires a minimum of **6000** words, at least **4000** of which must be in revised final draft form.

Logic: You will learn methods of argument analysis, both rhetorical and logical, that will allow you to identify logical structures and distinguish common logical fallacies.

Reading: In addition to being writing intensive, ENGL 2 is also a reading course. You will read a variety of critical and argumentative texts to help develop your skills for understanding the logical structure of argumentative writing.

Oral/Multimodal: Our work in this class will require you to present your arguments orally to the class individually and, at times, as part of a group. In addition to regular participation in class discussion and activities, you will deliver one presentation that combines multiple modes (linguistic, visual, aural, etc.) to the class.

ENGL 2 COURSE REQUIREMENTS AND ASSIGNMENTS

SJSU classes are designed such that in order to be successful, you are expected to spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week), including preparing for class, participating in course activities, completing assignments, and so on. More details about student workload can be found in [University Policy S12-3](#).

Essays

I will give you specific instructions for the three major essay assignments as they are assigned, and we will discuss each assignment as a class. This course is focused on the **process** of writing, and to this end, I've structured our schedule so that you will complete the essays in stages. You will bring a rough draft to a Peer Review Workshop for each essay, after which you will have one week to revise the draft before submitting it to me on Canvas for my feedback. The Peer Review Workshop and the revised draft constitute 50% of the essay's grade; therefore, ***you cannot receive a passing grade on an essay without completing both***. You will submit the final draft of all of your essays in your Final Portfolio at the end of the course.

Contributing Materials

I would like for each of you to contribute one item to our class materials (either an example of a pop culture product or an article about written about it). You will be responsible for explaining what the item is and how it contributes to our discussion. The sign-up sheet is available [here](#). It will count as a Canvas writing task (10 points).

ASSIGNMENT	MINIMUM WORD COUNT	GELOS	POINTS
Letter: Your Goals for the Course	250	2, 3	50
Rhetorical Analysis ✓	1000	2, 3, 4, 5	150
Critical Essay ✓	1250	1, 2, 3, 4, 5	175
Persuasive Essay with Annotated Bibliography ✓	1250 250	1, 2, 3, 4, 5	200
Multimodal Presentation ✓	250	2, 3	100
Logical Fallacies & Vocabulary Quiz	---	4, 5	25
In-Class Writing Responses	750	2, 3, 4, 5	(10 x 5 pts) 50
Canvas Writing Tasks (4 Canvas responses + 1 contribution to class material)	500	4, 5	(5 x 10 pts) 50
Final Portfolio with Reflection Essay	500	1, 2, 3, 4, 5	100
Participation	---	2, 3, 4, 5	100
TOTAL	6000		1000

✓ These assignments will be included in your Final Portfolio, which you will submit with a reflection essay at the end of the course. The minimum word counts listed refer to final revised drafts; however, rough drafts must contain at least half of the final draft minimum word count.

REQUIRED TEXTS

Lunsford, Andrea A. and John J. Ruskiewicz. *Everything's an Argument*. 7th ed., Bedford/St. Martins, 2016. (ISBN13: 978-1319085759)

Lunsford, Andrea A. *The Everyday Writer*. 6th ed., Bedford/St. Martins, 2016.

** Find your free digital copy under the "Writer's Help" tab on Canvas**

Additional readings and/or links to readings will be posted on our Canvas website.

GRADING POLICY

Because so much of the learning in this course will come from class discussion, peer review workshops, and instructor feedback, it is imperative that you complete the reading and written assignments **on time**. However, if an emergency arises, you must contact me **before the deadline** in order to establish a new due date at my discretion. Unexcused late work will be graded down a full letter grade (10%) for every day it is late. In-class quizzes and writing assignments **cannot** be made up.

Participation will be scored based on your contribution to the learning that we do together as a class each day, including discussions, group work, in-class activities and review workshops. Thus, frequent tardiness and absences will have a negative impact on your participation grade.

Requirements for particular assignments will vary, and we will discuss them in detail as they are assigned. In all cases, essay grades will reflect the paper's effectiveness, which is broken down into three major areas: content (which includes maturity and sophistication of thought), organization, and expression. The following are the criteria by which essays are evaluated in first-year writing courses:

- An “A” range essay is organized and well-developed, demonstrating a clear understanding and fulfillment of the assignment, written in a unique and compelling voice. It will show the student’s ability to use language effectively with a solid command of grammar, mechanics, and usage.
- A “B” range essay demonstrates competence in the same categories as an “A” essay, but it may show slight weakness in one of these areas. It will respond to the topic suitably and may contain some grammatical, mechanical or usage errors.
- A “C” range essay will complete the requirements of the assignment, but it will show weaknesses in fundamentals, such as development. It may show weakness in mastery of grammar, mechanics, usage, or voice.
- A “D” range essay will neglect to meet all the requirements of the assignment or may be superficial in its treatment of the topic. It may lack development or fail to stay on topic. It may contain grammatical, mechanical, and/or usage errors that interfere with reader comprehension.
- An “F” essay does not fulfill the requirements of the assignment.

The total point value for the course is 1000. Your overall course grade will be calculated as follows:

A+	970-1000	B+	870-899	C+	770-799	D+	670-699	F	0-599
A	930-969	B	830-869	C	730-769	D	630-669		
A-	900-929	B-	800-829	C-	700-729	D-	600-629		

Students must receive a **C- (700 points) or higher** to pass the course.

CLASSROOM PROTOCOL

- Please treat your classmates and your instructor with courtesy and respect. This begins with arriving to every class session on time and prepared to contribute to our discussion. It includes actively participating in class activities and not sleeping, texting, iMessaging, scrolling through your social media feeds, playing games, etc. And finally, it extends to *how* you contribute to our discussion, by listening carefully and responding thoughtfully and constructively. Some of the topics we discuss may be sensitive in nature, and immature and/or hostile remarks will severely limit our capacity for productive conversation. A compassionate and supportive learning environment is our shared responsibility.
- Feel free to ask questions about anything that is unclear to you. Chances are, other people have the same question.

- Visit me in office hours if you'd like to run through some ideas for a paper, or if you need a little extra discussion about a topic. Be proactive in your own education. My office hours are listed on the first page of the syllabus, and feel free to email me to set up an appointment if you are not available during the listed times.
- Food and drinks are allowed! However, please refer to the first bullet point in this list, and avoid bringing anything too messy or with too strong an odor. Clean up after yourself.
- Please refer to the following [university-wide policies](#) relevant to all courses.

RESOURCES

Writing Center

The SJSU Writing Center is located in Clark Hall, Suite 126. In addition to one-on-one [tutoring services](#), the Writing Center also offers workshops every semester on a variety of writing topics. To make an appointment or to refer to the numerous online resources offered through the Writing Center, visit the Writing Center website: www.sjsu.edu/writingcenter.

Technology

SJSU offers a variety of options for free access to technology on campus. The IT Service desk lab in CL 102 has over 40 computers with dozens of programs you can use for multimodal or creative assignments. The Library also has computers that you can use for free for word processing and internet access, as well as equipment loans at Student Computing Services on the fourth floor.

ENGL 2: Critical Thinking and Writing, Section 40, Spring 2018, Course Schedule

The schedule and readings are subject to change with fair notice. Please check in with the Canvas website regularly for updates.

EA = Everything's an Argument **EW = Everyday Writer**

Week	Date	Topics, Readings, Assignments, Deadlines
1	Th Jan 25	<p>Introduction, course overview</p> <ul style="list-style-type: none"> • ASSIGNED: Letter to me describing your course goals (250 words) • DUE: Submit to Canvas by Monday, January 29 by 12:00pm. • READ FOR THE NEXT CLASS: EA, Chapter 1: <i>Everything is an Argument</i>; “Twilight of the Superheroes” and “Logan Might Be The Most Important Superhero Movie Ever”
2	T Jan 30	<p>Introduction to Pathos, Ethos, Logos What do superheroes represent in pop culture?</p> <ul style="list-style-type: none"> • READ FOR THE NEXT CLASS: EA, Chapters 2-4: <i>Pathos, Ethos, Logos</i>; “Why ‘Chew’ and Asian American Superheroes Still Matter”
2	Th Feb 1	<p>Logical Structures for Argument Whom do superheroes represent?</p> <ul style="list-style-type: none"> • READ FOR THE NEXT CLASS: EA, Chapter 5: <i>Fallacies</i>; “Black Superheroes Matter: Why a ‘Black Panther Movie is Revolutionary” and “Where are the Latino Superheroes in Avenger Films?”
3	T Feb 6	<p>Logical Fallacies Whom do superheroes represent?</p> <ul style="list-style-type: none"> • READ FOR THE NEXT CLASS: EA, Chapter 6: <i>Rhetorical Analysis</i>; “The Complex Gender Politics of the ‘Wonder Woman’ Movie”
3	Th Feb 8	<p>What makes a successful rhetorical analysis? Annenberg Annual Report: Inequality in 900 Popular Films</p> <ul style="list-style-type: none"> • ASSIGNED: Rhetorical Analysis (1000 words) • POST: to the Canvas discussion thread on logical fallacies before our next class • PREPARE: A short proposal for your rhetorical analysis be prepared to share it in class. • READ FOR THE NEXT CLASS: EA, Chapter 14: <i>Visual Rhetoric</i>

Week	Date	Topics, Readings, Assignments, Deadlines
4	T Feb 13	Visual Analysis Review for Quiz <ul style="list-style-type: none"> • READ FOR THE NEXT CLASS: <i>EW</i>, “Planning and Drafting” (under “Writing Processes”); Watch Beyonce’s “Formation” and read “Beyoncé’s Formation reclaims America’s Narrative from the Margins”
4	Th Feb 15	Quiz: Logical Structures and Fallacies Visual Analysis, continued <ul style="list-style-type: none"> • READ FOR THE NEXT CLASS: <i>EW</i>, “Reviewing and Revising” (sections on peer review) • BRING TO THE NEXT CLASS: 3 copies of the rough draft (at least 500 words) of your rhetorical analysis
5	T Feb 20	Peer-Review Workshop <ul style="list-style-type: none"> • READ FOR THE NEXT CLASS: <i>EW</i>, “Reviewing and Revising” (remaining sections); “Beyoncé: The Woman on Top of the World” or “Taylor Swift: Reigning Queen of Pop”
5	Th Feb 22	Revising your essay Celebrities as Heroes/Villains <ul style="list-style-type: none"> • READ FOR THE NEXT CLASS: Chapter 7: <i>Structuring Arguments</i>; “Taylor Swift’s ‘Look What You Made Me Do’ Is the First Pure Piece of Trump-Era Art” or “Moving Beyond Pain” • DUE: Submit the revised draft of your rhetorical analysis to Canvas by Monday, February 26 at 12:00pm.
6	T Feb 27	Introduction to the Toulmin Method The Critical Essay Celebrities as Heroes/Villains, continued <ul style="list-style-type: none"> • ASSIGNED: Critical Essay about a pop culture product (1250 words) • READ: <i>EA</i>, Chapter 10: <i>Evaluations</i> • PREPARE: A short proposal for your critical essay and be prepared to share it with the class.
6	Th Mar 1	Toulmin Method, continued Celebrities as Heroes/Villains, continued <ul style="list-style-type: none"> • READ: “Dwayne Johnson for President”
7	T Mar 6	Introduction to the Rogerian Method <ul style="list-style-type: none"> • READ: “Kim Kardashian West GQ Cover Story”

Week	Date	Topics, Readings, Assignments, Deadlines
7	Th Mar 8	Rogierian Method, continued <ul style="list-style-type: none"> • READ: Get a head start on Tuesday's reading • BRING TO THE NEXT CLASS: 3 copies of the rough draft (at least 625 words) of your critical/evaluation essay
8	T Mar 13	Peer Review Workshop <ul style="list-style-type: none"> • READ: EA, Chapter 9: <i>Arguments of Definition</i>; "Enjoy Meghan Markle's #blackgirlmagic Royal Fantasy. Just Don't Get Carried Away" and "The Princess Myth."
8	Th Mar 15	Arguments of Definition The Royals <ul style="list-style-type: none"> • READ: EA, Chapter 11: <i>Causal Arguments</i>; "When Pop Culture Sells Dangerous Myths about Romance" • POST: to the Canvas discussion thread on argumentation
9	T Mar 20	Causal Arguments Romance in Pop Culture <ul style="list-style-type: none"> • READ: On Canvas: "Can Romantic Comedy Be Gay? Hollywood Romance, Citizenship, and Same-Sex Persuasive Marriage" • DUE: Submit the revised draft of your critical essay to Canvas by Wednesday, March 21 at 12:00pm.
9	Th Mar 22	Causal Arguments, continued Romance in Pop Culture
10	T Mar 27	Spring Break – No Class! 🌞
10	Th Mar 29	Spring Break – No Class! 🌞
11	T Apr 3	Introduction to Research The Persuasive Essay Monsters among us – Witches, Vampires, and Zombies <ul style="list-style-type: none"> • ASSIGNED: Persuasive Essay (1250 words) with Annotated Bibliography (250 words) • READ: EA, Chapters 18,19, and 22: <i>Finding Evidence, Evaluating Sources, and Documenting Sources</i>; "Why the Witch is the Pop-Culture Heroine We Need Right Now" • PREPARE: A short proposal for your persuasive essay and be prepared to share it with the class. Be prepared to discuss what kinds of sources you will use.

Week	Date	Topics, Readings, Assignments, Deadlines
11	Th Apr 5	Evidence and Sources The Annotated Bibliography Which witch? <ul style="list-style-type: none"> • READ FOR THE NEXT CLASS: EA, Chapters 20 and 21: <i>Using Sources and Plagiarism</i>, “Why Using Witches as Pop Cultural Shorthand for ‘Feminism’ is Problematic” • POST: To the Canvas discussion thread on sources
12	T Apr 10	Writing and Researching Workshop Pop Culture Vampires <ul style="list-style-type: none"> • READ FOR THE NEXT CLASS: on Canvas: Introduction to <i>Screening the Undead</i> (pp. 22-35) and “It’s in the Blood” • DUE: Submit Annotated Bibliography to Canvas by Wednesday, April 11 at 12:00pm
12	Th Apr 12	Writing and Researching Workshop Pop Culture Vampires <ul style="list-style-type: none"> • READ FOR THE NEXT CLASS: EA, Chapter 12: <i>Proposals</i>; on Canvas: “Marketing the Count’s way: How Dracula’s myth can revive Romanian tourism”
13	T Apr 17	Proposals <ul style="list-style-type: none"> • BRING TO THE NEXT CLASS: 3 copies of the rough draft (at least 625 words) of your persuasive essay
13	Th Apr 19	Peer-Review Workshop <ul style="list-style-type: none"> • READ FOR THE NEXT CLASS: EA, Chapter 16: <i>Multimedia Arguments</i> • WATCH: TED-Ed Vampires: Folklore, fantasy and fact and TEDx: The Apocalypse Worth Spreading, or How to Survive a Zombie Attack • POST: to the Canvas discussion thread on Multimedia Arguments
14	T Apr 24	Multimedia Presentations Revision/Editing Workshop <ul style="list-style-type: none"> • READ FOR THE NEXT CLASS: EA, Chapter 15: <i>Presenting Arguments</i>; On Canvas: “The Apocalyptic Strain in Popular Culture: The American Nightmare Becomes the American Dream”

Week	Date	Topics, Readings, Assignments, Deadlines
14	Th Apr 26	Multimedia Presentations Translating your Argument Zombie Apocalypses <ul style="list-style-type: none"> • ASSIGNED: Multimedia Presentation • DUE: Revised Draft of Persuasive Essay before class on Tuesday, May 1 at 1:30pm
15	T May 1	Writing/Presentation Workshop
15	Th May 3	Writing/Presentation Workshop
16	T May 8	Review
16	Th May 10	Presentations
Final Exam	W May 16	12:15pm – 2:30pm Presentations
	Th May 17	Final Portfolios due on Canvas by 12:00pm.