

**San José State University**  
**College of Applied Sciences and Arts**  
**Department of English & Comparative Literature**  
**English 2: Critical Thinking and Writing, Section 10,**  
**Fall 2020**

**Course and Contact Information**

Instructor:	Mark Dowdy
Office Location:	Faculty Offices 215
Telephone:	(408) 924-5063
Email:	<a href="mailto:mark.dowdy@sjsu.edu">mark.dowdy@sjsu.edu</a>
Online Office Hours:	Mondays and Wednesdays from 12 Noon to 1:00 p.m. (or by appointment.)
Class Days/Time:	Mondays and Wednesdays, 1:30-2:45 p.m. (Please see Course Format below)
Classroom:	Online
Prerequisites:	ENGL 1A (with a grade of C- or better)
GE/SJSU Studies Category:	This course is open to all students needing to fulfill <b>GE Area A3 (Critical Thinking)</b> . It is not open to students who have successfully completed ENGL 1B.

**Course Format**

This course will be asynchronous. Consequently, you will work, to some extent, at your own pace as you complete assignments and post them on Canvas. 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 are not required, but they will provide preparation and support for the major course assignments.

To complete the coursework for English 1A, you will progress 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.

**Faculty Web Page and MYSJSU Messaging**

In addition to weekly Zoom sessions, I will also hold weekly office hours on Mondays and Wednesdays from 12 Noon to 1:15 pm. and by appointment. You can also reach me through email (see above.)

Our online interaction, however, will occur on the Canvas learning management system. On this site, you will find the course syllabus, homework/writing assignments, discussion boards, and page-building tools. Lastly, I will communicate with the class-at-large by making announcements on Canvas. While I will use the MySJSU

messaging system for critical, time-sensitive information, I will mostly communicate with the class through Canvas.

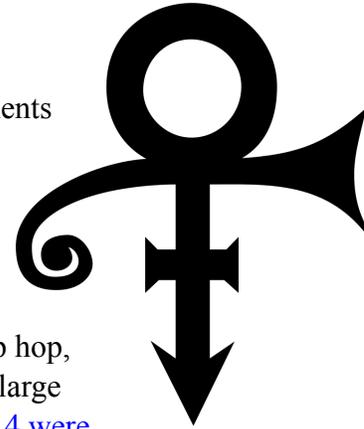
## Course Description

English 2 is a course that focuses on the relationship between language and logic in composing arguments. Drawing on systems of analysis from rhetorical theorists and logicians, you will learn various methods of effective reasoning and appropriate rhetorical strategies to help you invent, demonstrate, and express arguments clearly, logically, and persuasively. Reading a variety of texts, you will study conventions of formal writing as well as textual cues that control the development of logical inferences.

(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-Specific Theme: Arguments of/about Music

This section of English 2 will be focus on the theme of music. We will examine both arguments made *about* music as well arguments made *within* music itself or by its producers. The symbol to the right, for example, was used by the late recording artist Prince from 1993-2000 during the final years of his recording contract with Warner Bros. During a lingering contract dispute with the record company, Prince [created and distributed this symbol in order to publicize his grievance](#). In a more recent example, Lil Nas X's smash hit "Old Town Road" has spurred a debate over whether the song should be classified as hip hop, country, or something else entirely. The song has also led to a broader discussion about the large number of African-American men who were actual cowboys on the American frontier ([1 in 4 were black](#)).



Music, then, often invites a larger discussion. When we argue about music, we are not just arguing about whether we like a song or a composition or an artist (though we probably have our opinions in those areas!) — but we are also making arguments that can extend into the realms of science, history, law, business, politics, psychology, and culture. All of the coursework for this section of English — essays, homework, and in-class assignments — will ask you to think not only about music but about the arguments it makes and the arguments that are made about it.

## GE 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

## **Required Texts/Readings**

### **Textbook (available at Spartan Bookstore)**

*Everyone's an Author, with Access* 3rd Edition. Andrea A. Lunsford. ISBN: 9780393680850

### **Other Readings**

There will be numerous other readings as well as required viewing and listening to films, videos, and music recordings. Access to all of these media will be made available through Canvas.

### **Other technology requirements / equipment / material**

You will need a computer 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](mailto:deeann.tran@sjsu.edu).

## **Course Requirements and Assignments**

### **Writing 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 (Music Review)**

*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 music review. You may choose to evaluate a single song, a whole album, or a formal instrument/classical composition. You may also evaluate a musical performance. This assignment will ask you to structure your argument using the rhetorical strategies of philosopher Stephen Toulmin or psychologist Carl Rogers (see *Everyone's an Author*, Chapter 18: "Analyzing and Constructing Arguments").

#### **Writing Project #2 (Multimodal Critical Essay + Podcast)**

*Estimated word count: 3,000 (total); 1,500 words (peer reviewed and revised)*

*Assignment type: out-of-class writing*

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

This project will involve writing a persuasive, multimodal essay. It will entail writing two drafts of an critical/evaluative essay in which stake a position on a music-related issue and persuade your audience to

agree with your position. You will be asked to identify a highly debated topic related to music, make use of outside research in order to analyze and provide context to the the arguments made by the various parties involved, and present your own unbiased but informed conclusions to a general audience other than the stakeholders involved in the debate. As a multimodal assignment, it will also require a visual component in the form of an accompanying graphic, illustration, chart, image, or video. In addition, you will adapt the text of your argumentative essay into a 500-word podcast that includes both an edited script and a recorded audio file.

### **Writing Project #3 (Writing Synthesis/Informative Essay)**

*Estimated word count: 3,000 words (total); 1,500 words (peer reviewed and revised)*

*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.” Your task here will be to write an argument in which you inform your audience about the science and technology of music. For example, you might teach your audience how music affects the brain, or you might show them how algorithms are used to predict music listeners’ preferences. To complete this assignment, you will need to conduct outside library research and consult peer edited academic journals.

### **End-of-the-Semester Portfolio**

*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 the online assignments for this course using Canvas learning modules. Not all of the assignments in these modules are required, but all of them contribute towards your Participation score.
2. Group Projects: I will assign group projects throughout the semester. These projects will enable you to work with one another in teams to create visual/audio presentations. In addition, groups will occasionally present to the class during Zoom sessions.
3. 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.

**IMPORTANT!** 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

Music Review:	15% of overall grade
Critical Multimodal Essay	30% of overall grade
Writing Synthesis: Music, Technology, and Science	30% of overall grade
Writing Portfolio	5% of overall grade
Participation:	20% of overall

**Feedback:** For each major writing assignment, I will distribute a qualitative scoring guide specific to that particular essay, and within two weeks of submission, 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.

**Advance Notice:** In addition to posting deadlines for all major assignments on the syllabus and on Canvas, I will notify you of any changes to the Tentative Schedule for the class (see below) as far in advance (no later than the preceding class session) as possible.

**Availability:** I will keep regular office hours and will be available by appointment (see above). In addition, I will respond to Canvas messages in a timely fashion (24 hours during the work week/48 hours on weekends).

**Courtesy:** Just as I expect courtesy from you (both to your peers and to me), you should expect the same from me. This includes taking the time to learn your names within the first two weeks of the semester.

**Openness:** Got a suggestion? Did a particular activity work well, or did you find it less than helpful? I am open to suggestions. By sharing your insights with me, you can help me improve yours and other students' experiences in this class.

## Technology Requirements

Students are required to have an electronic device (laptop, desktop or tablet) with a camera and built-in microphone. SJSU has a [free equipment loan program](#) available for students.

Students are responsible for ensuring that they have access to reliable Wi-Fi during tests. If students are unable to have reliable Wi-Fi, they must inform the instructor, as soon as possible or at the latest one week before the test date to determine an alternative. See Learn Anywhere website for current Wi-Fi options on campus.

### **Recording Zoom Classes**

After each weekly Zoom meeting, I will post a link to a recording of the session on Canvas in as timely a fashion as possible (within 48 hours). You may stream Zoom recordings from this courses for studying purposes, but please do not download them or share them with persons outside of the class. I retain the copyright to these recordings.

These sessions will be recorded for instructional or educational purposes. You are not required to turn your camera on during these sessions, but you are welcome to do so. The recordings will only be shared with students enrolled in the class through Canvas. The recordings will be deleted at the end of the semester. If, however, you would prefer to remain anonymous during these recordings, then please speak with the me about possible accommodations.

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.

### **Zoom Classroom Etiquette**

- **Mute Your Microphone:** To help keep background noise to a minimum, make sure you mute your microphone when you are not speaking.
- **Be Mindful of Background Noise and Distractions:** Find a quiet place to “attend” class, to the greatest extent possible.
  - Avoid video setups where people may be walking behind you, people talking/making noise, etc.
  - Avoid activities that could create additional noise, such as shuffling papers, listening to music in the background, etc.
- **Position Your Camera Properly:** Be sure your webcam is in a stable position and focused at eye level.
- **Limit Your Distractions/Avoid Multitasking:** You can make it easier to focus on the meeting by turning off notifications, closing or minimizing running apps, and putting your smartphone away (unless you are using it to access Zoom).
- **Use Appropriate Virtual Backgrounds:** If using a virtual background, it should be appropriate and professional and should NOT suggest or include content that is objectively offensive or demeaning.

### **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 information to all courses, such as academic integrity, accommodations, dropping and adding, consent for recording of class, etc. is available on Office of Graduate and Undergraduate Programs’ Syllabus Information web page at <http://www.sjsu.edu/gup/syllabusinfo/>. Make sure to visit [this page](#), review and be familiar with these university policies and resources.

## English 2, Fall 2020, Course Schedule

*Below is the tentative schedule for the class this semester. Please keep in mind that as the course unfolds, there will be inevitable changes to it. Whenever any changes are made, I will notify the class on Canvas.*

Week	Module(s)	Assignments and Activities
1 (8/19)	1	<ul style="list-style-type: none"> <li>• <b>(live Zoom Webcast; Monday, 8/19, 1:30-2:45 p.m.)</b> Introduction. Overview of syllabus; discussion of how technology will be used in the class. (Zoom link is available on course Canvas page.)</li> </ul>
2 (8/24 -8/28)	1	<ul style="list-style-type: none"> <li>• <b>(live Zoom Webcast; Monday, 8/24, 1:30-2:45 p.m.)</b> Discussion topic for online, synchronous activities: Chapter 18, <i>Everyone's an Author</i>; Group share of neutral song descriptions. (Zoom link is available on course Canvas page.)</li> </ul> Assignments: <ul style="list-style-type: none"> <li>• <b>Post Flipgrid Introduction</b></li> </ul> Readings: <ul style="list-style-type: none"> <li>• Chapter 18 from <i>Everyone's an Author</i> (EA): "Analyzing and Constructing Arguments"</li> </ul>
3 (8/31 - 9/4)	2	<ul style="list-style-type: none"> <li>• <b>(live Zoom Webcast; Monday, 8/31, 1:30-2:45 p.m.)</b> Discussion topic for online, synchronous activities: "Writing Musical Reviews." (Zoom link is available on course Canvas page.)</li> </ul> Readings: <ul style="list-style-type: none"> <li>• Chapter 18 from <i>Everyone's an Author</i> (EA): "Writing a Review"</li> </ul>
4 (9/7 - 9/11)	2 and 3	<ul style="list-style-type: none"> <li>• <b>(live Zoom Webcast; Monday, 9/7, 1:30-2:45 p.m.)</b> Online, synchronous activity: <b>Live Peer Review w/Breakout Rooms.</b> (Zoom link is available on course Canvas page.)</li> </ul> Assignment: <ul style="list-style-type: none"> <li>• <b>Submit first draft of Music Review on Canvas by Midnight on Monday, 9/7.</b></li> </ul>
5 (9/14 - 9/18)	2 and 3	<ul style="list-style-type: none"> <li>• <b>(live Zoom Webcast; Monday, 9/14, 1:30-2:45 p.m.)</b> Discussion topic for online, synchronous activities: Group work, plus "The Case of Solomon Linda and 'Mbube,' Pt. 1" (Zoom link is available on course Canvas page.)</li> </ul> Reading: <ul style="list-style-type: none"> <li>• "In the Jungle," by Rian Malan, pages 3-29 (Introduction + Parts One and Two). (available on Canvas.)</li> <li>• Submit final draft of Music Review on Canvas by Friday, 9/18.</li> </ul>

Week	Module(s)	Assignments and Activities
6 (9/21 - 9/25)	3	<ul style="list-style-type: none"> <li>• <b>(live Zoom Webcast; Monday, 9/21, 1:30-2:45 p.m.)</b> Discussion topic for online, synchronous activities: Group work, plus “The Case of Solomon Linda and ‘Mbube,’ Pt. 2” (Zoom link is available on course Canvas page.)</li> </ul> Reading: <ul style="list-style-type: none"> <li>• “In the Jungle,” by Rian Malan, pages 30-9 (Parts Three and Four + Postscript)</li> </ul>
7 (9/28 - 10/2)	3	<ul style="list-style-type: none"> <li>• <b>(live Zoom Webcast; Monday, 9/28, 1:30-2:45 p.m.)</b> Online, synchronous activity: <b>Live Peer Review w/Breakout Rooms.</b> (Zoom link is available on course Canvas page.)</li> <li>• <b>Submit first draft of Critical Essay (+ Podcast script) on Canvas by 1:30 p.m. on Monday, 9/28.</b></li> </ul> Readings: <ul style="list-style-type: none"> <li>• Chapter 34, <i>Everyone’s an Author</i> (EA), “Designing What You Write”</li> </ul>
8 (10/5 - 10/9)	3	<ul style="list-style-type: none"> <li>• <b>(live Zoom Webcast; Monday, 10/5, 1:30-2:45 p.m.)</b> Discussion topic/activity for online, synchronous activities: “Writing for listeners — strategies for composing texts that are read aloud.” (Zoom link is available on course Canvas page.)</li> </ul> Readings: <ul style="list-style-type: none"> <li>• Chapter 35, <i>Everyone’s an Author</i> (EA), “Writing in Multiple Modes”</li> </ul>
9 (10/12 - 10/16)	3 and 4	<ul style="list-style-type: none"> <li>• <b>(live Zoom Webcast; Monday, 10/12, 1:30-2:45 p.m.)</b> Discussion topic/activity for online, synchronous activities: “Online Library Information Session.” (Zoom link is available on course Canvas page.)</li> <li>• <b>Submit Writing Project #2 (Critical Multimodal Essay + Podcast) (edited script + audio file) on Canvas by Midnight on Friday, 10/16.</b></li> </ul>
10 (10/19 - 10/23)	4	<ul style="list-style-type: none"> <li>• <b>(live Zoom Webcast; Monday, 10/19, 1:30-2:45 p.m.)</b> Discussion topic/activity for online, synchronous activities: “Music and the Brain.” (Zoom link is available on course Canvas page.)</li> </ul> Activities: <ul style="list-style-type: none"> <li>• Post Listening Notes in Discussions</li> </ul> Readings: <ul style="list-style-type: none"> <li>• Chapter 25, <i>Everyone’s an Author</i> (EA), “Synthesizing Ideas”</li> <li>• Listen to <a href="#">“Music on the Mind: Oliver Sacks’ ‘Musicophilia’”</a> (NPR interview with Oliver Sacks).</li> </ul>
11 (10/26 - 10/30)	4	<ul style="list-style-type: none"> <li>• <b>(live Zoom Webcast; Monday, 10/26, 1:30-2:45 p.m.)</b> Discussion activity for online, synchronous activities: <b>Practice Synthesizing Sources.</b> (Zoom link is available on course Canvas page.)</li> </ul> Readings: <ul style="list-style-type: none"> <li>• Student-selected readings on music-related topics in science and/or technology to be announced</li> </ul>

Week	Module(s)	Assignments and Activities
12 (11/2 - 11/6)	4	<ul style="list-style-type: none"> <li>• <b>(live Zoom Webcast; Monday, 11/2, 1:30-2:45 p.m.)</b> Discussion activity for online, synchronous activities: <b>Group Presentations on Music, Science, and Technology.</b> (Zoom link is available on course Canvas page.)</li> </ul>
13 (11/9 - 11/13)	4	<ul style="list-style-type: none"> <li>• <b>(live Zoom Webcast; Monday, 11/9, 1:30-2:45 p.m.)</b> Discussion activity for online, synchronous activities: <b>Group Presentations on Music, Science, and Technology.</b> (Zoom link is available on course Canvas page.)</li> </ul>
14 (11/16 - 11/20)	4	<ul style="list-style-type: none"> <li>• <b>(live Zoom Webcast; Monday, 11/16, 1:30-2:45 p.m.)</b> Online, synchronous activity: <b>Live Peer Review w/Breakout Rooms.</b> (Zoom link is available on course Canvas page.)</li> <li>• <b>Submit first draft of Writing Project #2 (Music and Science) on Canvas by 1:30 p.m. on Monday, 11/16.</b></li> </ul>
15 (11/23 - 11/27)	4	<ul style="list-style-type: none"> <li>• <b>(live Zoom Webcast; Monday, 11/23, 1:30-2:45 p.m.)</b> Online, synchronous activity: “Self-Editing Exercises.” (Zoom link is available on course Canvas page.)</li> </ul>
16 (11/30 - 12/4)	4 and 5	<ul style="list-style-type: none"> <li>• <b>(live Zoom Webcast; Monday, 11/30, 1:30-2:45 p.m.)</b> Online, synchronous activity: “Self-Reflection Activities.” (Zoom link is available on course Canvas page.)</li> <li>• <b>Submit final draft of Writing Project #3 (Multimodal Essay) on Canvas by Midnight on Friday, 12/4.</b></li> </ul>
17 (12/7)	5	<ul style="list-style-type: none"> <li>• <b>(live Zoom Webcast; Monday, 12/7, 1:30-2:45 p.m.)</b> Online, synchronous activity: <b>Final Check for Portfolio Assembly.</b> (Zoom link is available on course Canvas page.)</li> </ul>
Tuesday, 12/15	5	<ul style="list-style-type: none"> <li>• <b>Submit final Portfolio on Canvas on Tuesday, 12/15 by Midnight.</b></li> </ul>