

San José State University
College of Humanities and the Arts/ Department of English & Comparative Literature
ENGL 2, Critical Thinking and Writing, Section 23, Fall, 2021

Course and Contact Information

Instructor(s):	Johnny Damm
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Office Hours:	W 1:00-2:00/ Zoom meetings by appt
Class Days/Time:	W 4:00-5:15; M/T Online Asynchronous
Classroom:	Industrial Studies 215
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

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

(Un)American: The Politics of Representation

In 1995, researchers asked subjects the following question: “Would you close your eyes for second, envision a drug user, and describe that person to me?” 95% of respondents—no matter their race—proceeded to describe an African-American as the drug dealer they pictured. In reality, as Michelle Alexander notes, “the majority of illegal drug users are white.” Where do these kinds of assumptions come from, and what real world repercussions are their result? In this class, we will examine U.S. popular culture to see how films and other media shape and, at times, actively resist our (mis)conceptions of race, gender, and sexuality.

U.S. culture often functions as a type of cultural battleground—a site of battle for representation, for whose story gets told and how. We will study this battle, and through the composition of essays, students will join the fight.

Course Format

This is a **hybrid course**, requiring **asynchronous completion on Mondays or Tuesdays** and **meeting in person on Wednesdays**. and then Zoom and/or Canvas for all aspects of class. The course requires a computer and sufficient internet connectivity for access to Canvas. Canvas will be used to complete asynchronous classes, submit all assignments, as well as for regular in-person class activities.

Faculty Web Page and MYSJSU Messaging

All course materials such as syllabus, handouts, videos, assignment instructions, etc. can be found on [Canvas Learning Management System course login website](http://sjsu.instructure.com) at <http://sjsu.instructure.com>. You are responsible for regularly checking with the messaging system through [MySJSU](http://one.sjsu.edu) on [Spartan App Portal](http://one.sjsu.edu) <http://one.sjsu.edu> (or other communication system as indicated by the instructor) to learn of any updates. For help using Canvas, see the [Canvas Student Resources page](http://www.sjsu.edu/ecampus/teaching-tools/canvas/student_resources) (http://www.sjsu.edu/ecampus/teaching-tools/canvas/student_resources).

GE Learning Outcomes (GELO)

1. Upon successful completion of the course, you will be able to 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).

Course Learning Outcomes (CLO)

1. Upon successful completion of the course, you will be able to analyze films and other artifacts of popular culture, putting them in their larger historical and political context;
2. craft effective arguments on the messaging of films and other artifacts of popular culture;
3. use analysis and argument to engage more fully with academic and national communities;
4. become an active rather than passive consumer of media.

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: You will be presenting your arguments orally to class both as an individual and as part of a group.

Required Texts/Readings

Textbook

You aren't required to buy any textbooks.

Other Readings

All readings are available through Canvas and will be linked through your syllabus. These include:

W.E.B. DuBois, excerpt from *The Souls of Black Folk*

Bell Hooks, "Teaching Resistance: The Racial Politics of Mass Media"

Trinh T. Minh-ha, "Outside In Inside Out"

Dr. Stacy L. Smith, et al., "Latinos in Film: Erasure On Screen & Behind the Camera Across 1,200 Popular Movies"

Naomi McDougall Jones, "Returning Our Heads: Inside the Fight to Dismantle the (White) Gods of Hollywood"

Michelle Alexander, excerpt from *The New Jim Crow*

Aviva Chomsky, excerpt from *Undocumented: How Immigration Became Illegal*

In addition, as a class, we will be analyzing the following films:

Get Out (2017), Jordan Peele

Girlfight (2000), Karyn Kusama

Sleep Dealer (2008), Alex Rivera

Zootopia (2016), Byron Howard, Rich Moore

Parasite (2019), Bong Joon-Ho

Us (2019), Jordan Peele

Course Requirements and Assignments

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.

Reading Assignments: Expect reading assignments for every class. These reading will provide the material for our discussions as well as material and models for your essays. It is absolutely essential, then, that you keep up with the reading.

Each essay will approach the following subjects from the perspective of our class theme, the politics of representation. Specifically, the four essays will break down as follows:

Essay # 1 (Critical): Analysis of a Film

Essay # 2 (Critical): Analysis of a Film

Essay # 3 (Persuasive Argument): Arguing an Issue (Immigration, Criminal Justice Reform, related issues)

Visual Essay (Multimodal): Crafting a Visual Argument (on the theme of Imagining Our Communal Future)

Assignment Word Count and Learning Goals

Assignment	Word Count	GELO
Essay # 1	1,250-1,500	2,3,4,5
Essay # 2	1,250-1,500	2,3,4,5
Essay # 3	1,500-1,750	1,2,3,4,5
Visual Essay	N/A	2,3,4,5

Final Examination or Evaluation

On our class's assigned final date and time, your ePortfolio will be due to Canvas.

Grading Information

Essay # 1 25%; Essay # 2 25 %; Essay 3 25%; Visual Essay 10%; Participation (Module Completion) 15%

Participation will be figured by your completion of each day's modules by the assigned time. Your participation grade will be totaled at the end of the semester, so it will not appear in your Canvas gradebook.

The revision process is central to this class, so you will be responsible for writing a minimum of two complete drafts (more may be required, but never less) for each essay. While only the final draft will be graded, not turning in earlier drafts on time will result in a deduction of up to one letter grade.

Late papers (including drafts) will be docked up to one full letter grade each day they are late. Students must receive a C- or higher to pass the course

About Grades

Requirements for particular assignments will vary, but in all cases essay grades will reflect the paper's effectiveness, which is broken down into three major areas: content (this includes maturity and sophistication of thought), organization, and expression.

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.

A (92-100); A- (90-91); B+ (88-89); B (82-87); B- (80-81); C+ (78-79); C (70-77); C- (70-71); D+ (68-69); D (62-67); D- (60-61); F (<60)

Classroom Protocol

You need be on time to our in-person class meetings, complete the online modules in the allotted times, participate in discussion, and be courteous to your peers and to your teacher.

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.

Relevant policies for FROSH English can also be found at <https://www.sjsu.edu/english/frosh/program-policies.php>

ENGL 2 / Critical Thinking and Writing, Spring, Course Schedule

This schedule is subject to change with fair notice, with students being informed of any changes through Canvas announcements.

Course Schedule

Week	Date	Topics, Readings, Assignments, Deadlines
1	Aug 23/24	<p>ONLINE</p> <p>CLASS ACTIVITY: Introduction to Class and Syllabus; Watch Clips from <i>Reel Injun</i></p> <p>HOMEWORK: Look through “African American Photographs Assembled for 1900 Paris Exposition” (Online; click “View All”)</p>
1	Aug 25	<p>IN-PERSON</p> <p>Analysis & The Politics of Popular Representation</p> <p>CLASS ACTIVITY: Watch clips from <i>Birth of a Nation</i> and <i>The African Americans: Many Rivers to Cross</i></p>
2	Aug 30/31	<p>ONLINE</p> <p>CLASS ACTIVITY: Watch <i>Get Out</i></p> <p>Post in Discussion Board</p> <p>HOMEWORK: Read W.E.B. Du Bois, “From <i>The Souls of Black Folk</i>”</p>
2	Sep 1	<p>IN-PERSON</p> <p>CLASS ACTIVITY: Discuss <i>Get Out</i></p> <p>HOMEWORK: Read Bell Hooks, “Teaching Resistance: The Racial Politics of Mass Media”</p>
3	Sep 6/7	HOLIDAY
3	Sep 8	<p>IN-PERSON</p> <p>CLASS ACTIVITY: Discuss <i>Get Out</i></p> <p>HOMEWORK: Read Naomi McDougall Jones, “Returning Our Heads: Inside the Fight to Dismantle the (White) Gods of Hollywood” (Online)</p>
4	Sep 13/14	<p>ONLINE</p> <p>CLASS ACTIVITY: Watch <i>Girlfight</i></p> <p>Post in Discussion Board</p> <p>HOMEWORK: Read “Essay Guidelines”; Dr. Stacy L. Smith, et al., “Latinos in Film: Erasure On Screen & Behind the Camera Across 1,200 Popular Movies”</p>

Week	Date	Topics, Readings, Assignments, Deadlines
4	Sep 15	IN-PERSON CLASS ACTIVITY: Discuss <i>Girlfight</i> ; Discuss Constructing an Analytic Essay Homework: Complete ESSAY # 1 WORKING THESIS and INFORMAL OUTLINE; Read Trinh T. Minh-ha, "Outside In Inside Out"
5	Sep 20/21	ONLINE CLASS ACTIVITY: Discuss <i>Girlfight</i> ; Critique Theses and Outlines HOMEWORK: ESSAY # 1 PEER EDITING DRAFT
5	Sep 22	IN-PERSON CLASS ACTIVITY: Peer Editing HOMEWORK: Complete ESSAY # 1 FINAL DRAFT
6	Sep 27/28	ONLINE ESSAY # 1 FINAL DRAFT DUE CLASS ACTIVITY: Watch <i>Sleep Dealer</i> Post in Discussion Board HOMEWORK: Read Aviva Chomsky, Introduction to <i>Undocumented: How Immigration Became Illegal</i> (PDF in Canvas)
6	Sep 29	IN-PERSON CLASS ACTIVITY: Discuss <i>Sleep Dealer</i> and <i>Undocumented</i>
7	Oct 4/5	ONLINE CLASS ACTIVITY: Discuss <i>Sleep Dealer</i> HOMEWORK: Read Michelle Alexander, <i>The New Jim Crow</i> , "Introduction" (pgs. 1-19)
7	Oct 6	IN-PERSON CLASS ACTIVITY: Discuss <i>The New Jim Crow</i> HOMEWORK: Read Michelle Alexander, <i>The New Jim Crow</i> , "Chapter 1" (pgs. 20-58)
8	Oct 11/12	ONLINE CLASS ACTIVITY: Watch <i>Zootopia</i> Post in Discussion Board
8	Oct 13	IN-PERSON CLASS ACTIVITY: Discuss <i>Zootopia</i> and <i>The New Jim Crow</i>

Week	Date	Topics, Readings, Assignments, Deadlines
9	Oct 18/19	ONLINE CLASS ACTIVITY: Discuss <i>Zootopia</i> and <i>The New Jim Crow</i>
9	Oct 20	IN-PERSON HOMEWORK: ESSAY # 2 PEER EDITING DRAFT
10	Oct 25/26	ONLINE CLASS ACTIVITY: Peer Editing HOMEWORK: ESSAY # 2 FINAL DRAFT
10	Oct 27	IN-PERSON ESSAY # 2 FINAL DRAFT DUE CLASS ACTIVITY: Introduce Dream Board for Our Communal Future Assignment
11	Nov 1/2	ONLINE CLASS ACTIVITY: Discuss Dream Board for Our Communal Future Assignment HOMEWORK: Complete DREAM BOARD FOR OUR COMMUNAL FUTURE
11	Nov 3	IN-PERSON DREAM BOARD FOR OUR COMMUNAL FUTURE DUE CLASS ACTIVITY: Discuss Dream Boards
12	Nov 8/9	ONLINE CLASS ACTIVITY: Watch <i>Parasite</i> Post in Discussion Board
12	Nov 10	IN-PERSON CLASS ACTIVITY: Discuss <i>Parasite</i>
13	Nov 15/16	ONLINE CLASS ACTIVITY: Watch <i>Us</i>
13	Nov 17	IN-PERSON CLASS ACTIVITY: Discuss <i>Us</i>
14	Nov 22/23	ONLINE CLASS ACTIVITY: Discuss <i>Us</i> and <i>Parasite</i>
14	Nov 24	HOLIDAY

Week	Date	Topics, Readings, Assignments, Deadlines
15	Nov 29/30	ONLINE CLASS ACTIVITY: Discuss <i>Parasite</i> , <i>Us</i> , and Essay # 3 Intro ePortfolio
15	Dec 1	IN-PERSON ESSAY # 3 PEER EDITING DRAFT DUE
	Dec 6	ONLINE LAST CLASS CLASS ACTIVITY: Final Thoughts; Discuss Hollywood Diversity Report ESSAY # 3 FINAL DRAFT DUE
Final	Dec 8	ePortfolio due to Canvas by 5:00 pm Wed, Dec. 8