

# ENGL 2: CRITICAL THINKING & WRITING



## :: Course Information

- Instructor: Dr. Kristian O'Hare
- Course and Section Number: ENGL 2-12
- Course Title: Critical Thinking and Writing
- Meet Time/Location: TuTh 10:30-11:45 AM / Boccardo Business Center 123
- Term: Fall 2022
- Credits: 3
- Prerequisites: GE Areas A1 (Oral Communication) and A2 (Written Communication I) with grades of C- or better
- GE/SJSU Studies Category: GE A3 / Critical Thinking and Writing

## :: Contacting Me

Email: [kristian.ohare@sjsu.edu](mailto:kristian.ohare@sjsu.edu)

**HOWEVER:** The best way to contact me is through email in Canvas. Use this rather than my SJSU email for all correspondences. That email should only be used if you can't (for some reason) access Canvas.

I will respond to every message sent to me and always within 24 hours (and usually within an hour or two) Monday through Friday. On the weekends, my response time might be slower.

**Office Hours: Tues and Thurs 12-1pm (in-person), Wednesdays 12-1pm (Zoom), or by appointment.**

## **:: Faculty Web Page and MYSJSU Messaging**

Course materials such as syllabus, modules with all the assigned readings and handouts, lectures, announcements, workshop schedules, and assignment instructions, etc. can be found on [Canvas Learning Management System course login website](#). Please set your Canvas notifications so that you receive announcements, which will be sent out regularly. You are responsible for monitoring Canvas throughout the semester. You are responsible for regularly checking with the messaging system through [MySJSU](#) on [Spartan App Portal](#) (or other communication system as indicated by the instructor) to learn of any updates. For help with using Canvas see [Canvas Student Resources page](#).

## **:: 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**

This course is designed to introduce you to a variety of critical approaches used in the study of popular culture. Although this course will draw on your familiarity with popular culture, we will approach the subject from a scholarly perspective. The overall objective is to explore how popular culture, in all its various forms, not only reflects the world around us but also how it influences the way we perceive the world. Every day we are exposed to thousands of images, sounds and experiences that we understand as natural—as just the way the world is. But this everyday life we take for granted is anything but natural. It is both the product and the creator of a shared worldview. We will examine a wide range of subjects (such as film, television, music, advertising). so we can better understand how contemporary American culture shapes our lives.

## **:: ENGL 2 GE 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).

### **:: Course Learning Outcomes (CLO)**

Upon successful completion of this course, students be able to:

1. Analyze film, television, 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.

### **:: Required Texts and Materials**

- There is **no required** textbook for this course; instead, I have uploaded poems, short stories, and essays onto Canvas. You will be required to read these poems, stories, and essays. You must bring these readings to class, for I will be asking you specific questions and pointing out key passages from the text.
- A journal for class notes, writing exercises, daily observations, workshop responses, etc.
- Dictionary and Thesaurus. Being writers, it is important to know what words mean and to vary your word choice. You should own both. There are free apps available.
- Access to a desktop, laptop, or tablet.

### **:: 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**

Reading is maybe the single most important part of a writer's training. This course asks you to practice reading as a writer, since this will ultimately strengthen your own work. You will be encouraged to bring together your emotional side (How does this make me feel?) with your analytical side (What formal choices has the writer made that could explain the way I'm feeling?).

## **:: Essays**

Throughout the semester, you will be required to write three (3) essays. The topic(s) and guidelines for each of the assigned essays will be posted in the course schedule (Modules) and in Assignments section a few weeks prior to the scheduled due date. All essays must be typed in either a .doc or .docx format and turned into canvas for credit. The set of instructions outlines my expectations and the purpose behind the assignment. I will also include a rubric that will break down the specific parameters for failing, passing, or exceeding in terms of performance.

## **:: Reading**

Reading will be assigned for every class. You are responsible for doing the reading before we meet each week. Not only must you read a lot of material, but also you must read deeply, beyond the surface, and understand the material. Failure to keep up with the reading will cause you to fall behind and seriously dent our ability to hold meaningful discussions in class

## **:: Canvas Discussion Posts**

You must submit five Discussion Board Posts over the course of the semester in which you will answer prompts to facilitate productive discussions with your peers. On Canvas, you will write a short response (150+ words) to the posted prompt and write a comment (50+) words responding to one of your peer's responses.

## **:: Peer-Review Workshops**

Workshops are an important part of the writing process; they give you the opportunity to get valuable feedback from your peers. You will share rough drafts of your writing in class on each workshop date as listed on the class schedule. If you miss a workshop, your essay will be graded down one full letter grade.

## **:: Class Participation**

This is a discussion-based course, not a lecture-based one. This means participation is very important to the success of the class. You add value to the class by participating in discussions, writing insightful critiques, and carefully listening. It is my fervent wish that everyone participate actively in our conversations. Participating in a discussion is a skill that can, and should, be learned.

## **:: Writing Portfolio**

At the end of the semester you will compile a portfolio of your writing that documents how you met the learning goals of the course.

## :: Assignment Word Count and Learning Goals

ASSIGNMENTS	WORD COUNT	GELO
Essay #1*	750-1000	1-3
Essay #2*	1250-1500	1-3
Essay #3*	2000-2500	1-3
Canvas Discussion Posts X 5	250+ Words Each/1250+ Words Total	1-3
In-Class Writings, Prewriting Activities, Group Discussion Questions, Peer Review Workshops	2000 Words	1-3
Final Oral Presentation/Multimodal	Varies	1-3

*\* - assignment requires rough draft and final draft*

## :: Grading Policy

The department's standard grading scheme consists of the following: "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.

While there are no specific requirements concerning style, subject matter, etc., there are standards of quality and craft that will be used to evaluate your work. Here are some of the general guidelines:

- A range (100-90): Original. Well-developed, highly imaginative, and intellectually stimulating. Shows a keen understanding of techniques discussed in class. An impressive initial effort; revision displays rigorous consideration of workshop critiques. Very few spelling and grammatical errors that might distract the reader.

- B range (89-80): Original. Shows a serious attempt to utilize the techniques discussed in class, but could benefit from further revision in terms of language, structure, polish, etc. Revision displays some rigorous consideration of workshop critiques. Very few spelling and grammatical errors that might distract the reader.
- C range (79-70): Somewhat lacking in originality. Demonstrates some attempt to utilize the techniques discussed in class, but is left underdeveloped or unpolished. Revision shows minimal effort and/or disregard for workshop critiques. Contains enough spelling, and grammatical errors to distract the reader.
- D range (69-60): Lacks originality. Demonstrates little imagination and regard for elements of craft. Shows little to no evidence of revision. Contains enough typographical, spelling, and grammatical errors to distract the reader.
- F range: Failure to submit work, or plagiarized work.

The Department of English reaffirms its commitment to the differential grading scale as defined by the SJSU Catalog (Grades-Letter Grading). Grades issued must represent a full range of student performance: A+/A/A- = excellent; B+/B/B- = above average; C+/C/C- = average; D+/D/D- = below average; F = failure. Within any of the letter grade ranges (e.g. B+/B/B-), the assignment of a + or - grade will reflect stronger (+) or weaker (-) completion of the goals of the assignment.

**Unless I make changes and announce otherwise, the final course grade breaks down as follows:**

- **Canvas Discussion Posts: 10 points each/50 points total**
- **Essay #1: Rhetorical Analysis of Music Video: 50 points**
- **Group Oral Presentation/Music Video: 50 points**
- **Essay #2/Gender, Race, & Sexuality in TV/Film: 100 points**
- **Essay #3/Research Paper on .: 100 points**
  - **Oral Presentation/Multimodal: 50 points**
- **Self-Reflection/Assessment Portfolio Submission: 25 points**
- **In-Class Writings, Group Work, Participation: Factors into your final grade. If you are active in class, you will get a boost on your final grade. If you are not active and miss many sessions, your final grade will be affected.**

***No grade haggling: I do not negotiate grades. If you are concerned with your grade and want to know how to do better in the future, I welcome appointments to discuss possible strategies for improvement.***

## **:: University Policies**

Per [University Policy S16-9](#), 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](#). Make sure to visit this page to review and be aware of these university policies and resources.

## :: Attendance

[University policy F69-24](#): “Students should attend all meetings of their classes, not only because they are responsible for material discussed therein, but because active participation is frequently essential to ensure maximum benefit for all members of the class.”

## :: Late Policy

Assignments are due at the beginning of the class for which they are due. **No late assignments will be accepted, especially workshop pieces; workshop dates will be set in stone; they can't be canceled or pushed to another time/date.**

## :: Accommodations for Students with Disabilities

[Presidential Directive 97-03](#) requires that students with disabilities requesting accommodations register with the [Accessible Education Center](#) (AEC) to establish a record of their disability. AEC will contact the instructor with further details, if needed.

## :: Counseling and Psychological Services

The SJSU Counseling and Psychological Services is located on the corner of 7th Street and San Carlos in the new Student Wellness Center, Room 300B. Professional psychologists, social workers, and counselors are available to provide confidential consultations on issues of student mental health, campus climate, or psychological and academic issues on an individual, couple, or group basis. We also offer numerous workshops for students every semester. To schedule an appointment or learn more information, visit [Counseling and Psychological Services website](#).

## :: Peer Connections

[Peer Connections](#) is your campus-wide resource for mentoring (time management, note taking, learning strategies, adjusting to college, etc.) and tutoring (including over 120 different courses and undergraduate writing). In addition, Peer Connections provides classroom support through Supplemental Instruction Leaders, Learning Assistants, Peer Mentors, and Embedded Tutors. Your instructor will announce if a Peer Educator is in your class. Peer Connections also has space for studying and offers breakfast snacks for students each day while supplies last. All services are FREE to SJSU students. For more information on services, hours, locations, or a list of current student success workshops, please visit the website at <http://peerconnections.sjsu.edu>.

## :: Student Technology Resources

Computer labs and other resources for student use are available in:

- [Associated Students Print & Technology Center](#) on the Student Union (East Wing 2nd floor Suite 2600)
- [The Spartan Floor](#) at the MLK Library at <https://library.sjsu.edu/services/services> (Fourth floor)
- [Student Computing Services](#)
- [Computers at the Martin Luther King Library](#) for public at large
- Additional computer labs may be available in your department/college

A wide variety of audio-visual equipment is available for student checkout from [Collaboration & Academic Technology Services](#) located in IRC Building. These items include DV and HD digital camcorders; digital still cameras; video, slide and overhead projectors; DVD, CD, and audiotape players; sound systems, wireless microphones, projection screens and monitors.

## :: Writing Center

The SJSU Writing Center offers a variety of free resources to help students become better writers. The center offers writing resources, workshops, and one-on-one and small-group tutoring sessions. Services support writing for students in all disciplines and at all levels. The SJSU Writing Center has two in-person locations, Clark Hall, Suite 126 and MLK Library, 2<sup>nd</sup> floor. Workshops and tutoring is also available through online platforms. To make an appointment or to refer to the numerous online resources offered through the Writing Center, visit the [Writing Center website](#).

## ENGL 2-12, Critical Thinking and Writing, Fall 2022 Course Schedule

Reading assignments must be completed by the day that they are listed. The schedule is subject to change with fair notice; any changes will be announced in class and on Canvas.

Date	Readings, Assignments, Deadlines
Tues August 23rd	<b>Introduction to the course (syllabus, schedule, assignments, etc)</b> <ul style="list-style-type: none"><li>• Pop Culture: An Overview</li></ul>
Thurs August 25th	<b>Critical Thinking</b> <ul style="list-style-type: none"><li>• Discuss James Twitchell's "What We Are to Advertisers"</li></ul>
Tues August 30th	<b>Rhetoric and Rhetorical Appeals</b> <ul style="list-style-type: none"><li>• Discuss Steve Craig's "Men's Men and Women's Women"</li><li>• Discussion Post #1: Steve Craig and Gendered Ads (DUE)</li></ul>

Thurs Sept 1st	<b>Visual Rhetoric</b> <ul style="list-style-type: none"> <li>• In-Class Work: Advertisements</li> </ul>
Tues Sept 6th	<b>Visual Rhetoric in Music Videos</b> <ul style="list-style-type: none"> <li>• Watch and Analyze Music Videos by Sam Smith and Madonna</li> </ul>
Thurs Sept 8th	<b>Visual Rhetoric in Music Videos (Cont'd)</b> <ul style="list-style-type: none"> <li>• Watch and Analyze Videos by Beyonce and Janelle Monae</li> </ul>
Tues Sept 13th	<b>PRESENTATIONS: Groups 1-4</b> <b>Lecture: The Rhetorical Analysis Essay</b>
Thurs Sept 15th	<b>PRESENTATIONS: Groups 5-8</b> <b>Lecture: Formal Vs. Informal Writing</b>
Tues Sept 20th	<b>Lecture: The PIE Paragraph; Transitional Words and Phrases; Fragments, Run-on's, and Comma Splices</b> <ul style="list-style-type: none"> <li>• Peer-Review Rough Draft: Rhetorical Analysis of Music Video <ul style="list-style-type: none"> <li>◦ Bring Two Copies of Draft to Share</li> </ul> </li> </ul>
Thurs Sept 22nd	<b>Lecture: Style and Tone</b> <ul style="list-style-type: none"> <li>• Discuss: Roxane Gay's "The Bar For TV Diversity is Way Too Low"</li> </ul>
Tues Sept 27th	<b>**DUE: Rhetorical Analysis of Music Video Essay and Self-Reflection</b> <b><i>PEN15</i></b> <ul style="list-style-type: none"> <li>• Listen to: "Return to Middle School in <i>PEN15</i>: Creators Say 'It's All About Survival'"</li> <li>• Watch as a class: <i>PEN15</i> episode "Posh"</li> </ul>
Thurs Sept 29th	<b><i>Reservation Dogs</i></b> <ul style="list-style-type: none"> <li>• Discuss: Kristen Lopez's "From 'Dark Winds' to 'Rutherford Falls,' It's Indigenous Representation Without Trauma"</li> <li>• Discuss: Adam Kemp's "How 'Reservation Dogs' Became a Breakthrough Hit for Indigenous Representation"</li> </ul>

Tues Oct 4th	<p><b><i>Euphoria</i></b></p> <ul style="list-style-type: none"> <li>• Watch as a class: Why On-Representation Matters, According to Teens</li> <li>• Discuss: Samantha Allen’s “How HBO’s <i>Euphoria</i> and Model Hunter Schafer Created the Most Interesting Trans Character on TV”</li> </ul>
Thurs Oct 6th	<p><b>What is Film Genre?</b></p> <ul style="list-style-type: none"> <li>• Discuss: David Denby’s “High School Confidential”</li> <li>• Discussion Post #2: Teen Representation in Film and TV(DUE)</li> </ul>
Tues Oct 11th	<p><b>Writing about Film and TV</b></p> <ul style="list-style-type: none"> <li>• Discuss: Matt Zollar Seitz’s “The Offensive Movie Cliche that Won’t Die”</li> </ul>
Thurs Oct 13th	<p><b>Asian Representation in Film and TV</b></p> <ul style="list-style-type: none"> <li>• Watch as a class: The History of Asian Representation in Film</li> <li>• Discuss: Jessica Hagedorn’s “Asian Women in Film: No Joy, No Luck”</li> <li>• Discussion Post #3: Stereotypes in Film and TV (DUE)</li> </ul>
Tues Oct 18th	<p><b>Latinx Representation in Film and TV</b></p> <ul style="list-style-type: none"> <li>• Discuss: Nicole Acevedo’s “Media Invisibility, Misrepresentation ‘Can Become Toxic’ For Latinos, TV Creators Say”</li> <li>• Discuss: Eva Longoria and Stacy L. Smith’s “Hollywood Has the Power to Combat Damaging Stereotypes About Latinos. Here’s Proof That It’s Utterly Failing”</li> </ul>
Thurs Oct 20th	<ul style="list-style-type: none"> <li>• Peer-Review Rough Draft: Essay #2 Film and TV <ul style="list-style-type: none"> <li>◦ Bring Two Copies of Draft to Share</li> </ul> </li> </ul>
Tues Oct 25th	<p><b>**DUE: Essay #2 Film and TV</b></p> <p><b>Horror Films</b></p> <ul style="list-style-type: none"> <li>• Watch as a class: Are Horror Films Inherently Sexist?</li> <li>• Discuss: Steven Graham Jones’ “You’re Anxious. You’re Afraid. And I have Just the Solution”</li> <li>• Discuss: Beth Younger’s “How Horror Films Are Bringing More Gender Equality to Hollywood”</li> </ul>

Thurs Oct 27th	<ul style="list-style-type: none"> <li>● Watch as a class: Black Horror Films</li> <li>● Discuss: John Blake’s “Black Writers and Filmmakers Are Bringing New Scares to the Horror Genre”</li> </ul>
Tues Nov 1st	<b>Library Research Day</b>
Thurs Nov 3rd	<ul style="list-style-type: none"> <li>● Discuss: Nolan Gasser’s “Music is Supposed to Unify Us...”</li> <li>● Discuss: Jon Meachum and Tim McGraw’s “How Country Music Explains America’s Divided History”</li> <li>● Discussion Post #4: What Does Your Playlist Say About You? (DUE)</li> </ul>
Tues Nov 8th	<ul style="list-style-type: none"> <li>● Discuss: James McBride’s “Hip-Hop Planet”</li> </ul>
Thurs Nov 10th	<ul style="list-style-type: none"> <li>● Discuss: Clara McNulty-Finn’s “The Evolution of Rap”</li> <li>● Discuss: Brandon Tensley’s “What Lil Nas X’s World Means For Hip-Hop and Queer Black Men”</li> </ul>
Tues Nov 15th	<ul style="list-style-type: none"> <li>● Discuss: Nadra Nittle’s “Lil Nas X Isn’t an Anomaly”</li> </ul>
Thurs Nov 17th	<ul style="list-style-type: none"> <li>● Discuss: Dani Deahl’s “Monsta X and Steve Aoki: How K-pop Took Over YouTube”</li> <li>● Discussion Post #5: Music and Politics</li> </ul>
Tues Nov 22nd	<b>Revision</b> <ul style="list-style-type: none"> <li>● Peer-Review Rough Draft: Essay #3 Research <ul style="list-style-type: none"> <li>○ Bring Two Copies of Draft to Share</li> </ul> </li> </ul>
Thurs Nov 24th	<b>THANKSGIVING</b>

Tues Nov 29th	<b>PRESENTATIONS</b>
Thurs Dec 1st	<b>PRESENTATIONS</b>
Tues Dec 6th	<b>Last Day of Class</b> <ul style="list-style-type: none"><li>• Discuss: Final Project (Paper and Portfolio)</li><li>• Final Portfolio is due Friday, December 9th by 11:59pm</li></ul>