

**San José State University**  
**Department of English & Comparative Literature**  
**English 2: Critical Thinking and Writing, Section 36, Spring 2016**

**Course and Contact Information**

<b>Instructor:</b>	Owen Sonntag
<b>Office Location:</b>	Faculty Office Building (FOB) 222
<b>Telephone:</b>	408-924-5114 (Office Phone/Voicemail)
<b>Email:</b>	<a href="mailto:Owen.Sonntag@sjsu.edu">Owen.Sonntag@sjsu.edu</a> (Best contact method—Use this <b>first!</b> )
<b>Office Hours:</b>	Thursdays from 3:15 – 4:15 PM, and by appointment
<b>Class Days/Time:</b>	Tuesdays/Thursdays 6:00 – 7:15 PM (TR 1800-1915)
<b>Classroom:</b>	SH 348 (Sweeney Hall 348)
<b>Prerequisites:</b>	GE Areas A1 (Oral Communication) and A2 (Written Communication) with grades of C or better
<b>GE/SJSU Studies Category:</b>	GE A3 / Critical Thinking and Writing

**Canvas Course Pages and MySJSU Messaging**

Course materials such as syllabus, handouts, notes, and assignment instructions can be found on the Canvas learning management system course website. We will also use Canvas for various discussions and for assignment submissions. Important announcements and additional materials will also be posted on Canvas and distributed via email. You are responsible for regularly checking the Canvas course pages and your email account associated with the MySJSU messaging system.

**GE Area A3 Course Description**

In critical thinking courses, students will understand logic and its relationship to language. Courses include a series of integrated reading, writing, oral, and research assignments that engage students in complex issues requiring critical thinking and effective argumentation. Students will develop language that distinguishes fact and judgment; articulates elementary inductive and deductive processes; parses fact, assumption and conclusion; integrates rebuttal and qualification as appropriate. Students will develop the ability to analyze, criticize, and advocate complex ideas, reason inductively and deductively, research and rebut information and arguments, and reach well-supported factual conclusions and judgments.

**ENGL 2 Course Description**

General Course Description

English 2 focuses on the relationship between language and logic in composing arguments. Students develop strategies that incorporate critical reading and thinking skills into the writing process. Drawing on systems of analysis from rhetorical theorists and logicians (for instance, Aristotle, Rogers, and Toulmin, among others), students learn systematic reasoning so that they can lay out premises clearly, provide evidence, and draw valid conclusions. Reading a variety of texts, students study conventions of formal writing as well as textual cues that control the development of logical inferences.

## Section-Specific Course Description

Our course theme will be “Music and Culture,” with a specific focus on American popular music and its relationship to American culture. We will explore the ways popular music—which includes contemporary genres like hip hop, rap, rock, punk, metal, electronica, country, R & B, “pop,” and more—both reflects and influences who we are, how we live, and how we see ourselves. We will consider a range of texts that include songs, music videos, critical articles, music reviews, and sociohistorical analyses. Through tracing the state and cultural relevance of American popular music, from its roots in the recent past to its current forms, we will also think about the roles that technology, commerce, ethnicity, gender, and politics play in determining which voices and messages get heard in America today—and to what effect.

## **ENGL 2 Learning Outcomes**

### GE Area A3 Learning Outcomes (GELO)

Students will demonstrate, orally and in writing, proficiency in the Area of A3 Learning Objectives. Students 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. effectively 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. effectively 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 Learning Outcomes (CLO)

Upon successful completion of the course, students will be able to

1. discuss complex ideas clearly, logically, persuasively;
2. state a clear position while taking into account other points of view, integrating both qualification and rebuttal as appropriate;
3. identify the different kinds of argument and the kinds of evidence appropriate to each one;
4. integrate research logically and ethically; analyzing, interpreting, synthesizing, and documenting information and ideas gleaned from reliable sources;
5. use appropriate paragraph and essay conventions to organize arguments into clear, readable logical sequences that are both coherent and persuasive;
6. control syntax, grammar, and punctuation to develop prose that is readable, logical, and clear;
7. identify formal argumentative structures (warrants, evidence, qualification, rebuttal, enthymemes and syllogisms) and distinguish common logical fallacies;
8. draw and assess inferences and recognize distinctions among assumptions, facts, inferences, and opinions.

## ENGL 2 Course Content

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

### Writing:

Students 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 students 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. Assignments include both in-class writing as well as revised out-of-class essays.

### Logic:

Students will learn methods of argument analysis, both rhetorical and logical, that will allow them to

- distinguish denotation from connotation, abstract from concrete, literal from inferential;
- identify logical structures (such as warrants, evidence, qualification, rebuttal; enthymemes and syllogisms) and distinguish common logical fallacies;
- recognize and evaluate assumptions underlying an argument;
- draw and assess inferences and recognize distinctions among assumptions, facts, inferences and opinions;
- distinguish the role of audience, context, and purpose in shaping argumentation strategies;
- evaluate rhetorical appeals to understand the role of emotion and ethos in relation to logic as part of effective argumentation.

### Oral Assignments:

Each student will complete an oral presentation, with multimedia elements, providing a rhetorical analysis of a chosen song. This presentation will include audio/visual elements that help the student explain the content and sociocultural context of the song, while the majority of the presentation will focus on analyzing the argument the song makes. Analysis will include attention to specific logical structures (logos) in the song's argument and use of other appeals (ethos and pathos) to accomplish a specific purpose by persuading a specific audience. Students will also present final overviews of their major persuasive arguments and related research during the final exam class meeting.

### Reading:

Our readings for this course will include sociohistorical and critical analysis of music and related cultural trends and issues, and they will also include persuasive arguments regarding various musical and music-related topics. In addition, we will consider a variety of texts—like songs, music videos, films, and websites—that will help us explore audiovisual rhetoric and think critically about various forms of “new media.” Selected readings in *The Structure of Argument* textbook will provide further examples of argumentative writing and frameworks for analyzing and employing various rhetorical techniques and logical structures.

Research: ENGL 2 includes a library orientation conducted or approved by a trained librarian to introduce the library and basic research strategies that students will need to complete upper-division coursework, including locating materials, using them effectively (e.g., quoting, paraphrasing, summarizing), and citing them properly.

## Required Texts/Readings

### Textbooks

#### **Our main textbook on argumentation, logic, and critical thinking and writing**

Rottenberg, Annette T., and Donna Haisty Winchell. *The Structure of Argument*. 8th ed. Boston: Bedford/St. Martin's, 2015. Print.

- Paper Textbook with LaunchPad Access Code: ISBN 9781319010775
- Other textbook options: ISBN 9781457662355 (Print) or 9781457691423 (eText)

You can purchase either the print version or a downloadable e-book version (at reduced price) through our bookstore or direct through the publisher. See details here:

<http://www.macmillanhighered.com/Catalog/product/structureofargument-eighthedition-rottenberg/studentoptions#tab>

LaunchPad ISBN and link: 9781457691300 (\$9.99)

<http://www.macmillanhighered.com/Catalog/Product.aspx?isbn=1457691302>

**My recommendation:** Obtain the textbook (digital or print, rent or buy) separately at a lower price, and then purchase standalone access to LaunchPad, which is **optional** for our class, through the publisher—if you wish. The additional activities and resources available through LaunchPad might be helpful to you, but they will **not** be required as part of our course; I will, however, set up a “course” on the LaunchPad site for you to access.

Whichever option(s) you select for *The Structure of Argument, Eighth Edition*, be sure you have **access to the textbook** itself during our class meetings (either bring a print copy or an electronic device on which you can access the e-text during specific activities).

#### **Our main textbook on Music and Culture**

Brackett, David. *The Pop, Rock, and Soul Reader: Histories and Debates*. 3rd ed. New York: Oxford University Press, 2013. Print.

ISBN: 9780199811700 (Be sure you obtain the **third edition!**)

### Other Readings

We will be reading a variety of additional texts, including music criticism, that relate to our larger course theme. Some of these, you will be asked to locate yourself and share with the rest of the class; the rest will be provided through Canvas, or they will be shared in class for discussion (as handouts, as links you can access on your own devices, or through classroom projection systems). Your “readings” will include texts like songs and music videos, too.

## ENGL 2 Course Requirements and Assignments

SJSU classes are designed such that in order to be successful, it is expected that students will 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](http://www.sjsu.edu/senate/docs/S12-3.pdf) at <http://www.sjsu.edu/senate/docs/S12-3.pdf>.

## Assignment Word Count and Learning Goals

Assignment	Word Count	GELO	CLO
Critical Essay with Research	750 (rough draft); 1500 (final draft)	1, 2, 3, 4, 5	1, 2, 3, 4, 5, 6, 8
Persuasive Argument with Research	1000 (rough draft); 2000 (final draft)	1, 2, 3, 4, 5	1, 2, 3, 4, 5, 6, 8
In-Class Essay 1	250 (first draft); 500 (revised, final draft)	2, 3, 4, 5	1, 2, 3, 5, 6, 8
In-Class Essay 2	250 (first draft); 500 (revised, final draft)	2, 3, 4, 5	1, 2, 3, 5, 6, 7, 8
Oral Multimedia Presentation (Song Analysis)	n/a	1, 3, 4, 5	1, 2, 3, 4, 7, 8
Oral Final Presentation (Persuasive Argument summary, including research overview)	n/a	1, 2, 3, 4, 5	1, 2, 3, 4, 8
Informal Writing (IW) assignments, including discussion board posts	approximately 500 – 1000	1, 2, 3, 4, 5	1, 2, 3, 4, 5, 6, 7, 8
Quizzes, Learning Curve activities, and other in-class activities and homework assignments	approximately 250	3, 4, 5	1, 3, 6, 7, 8

### Grading Policy

**Grades given on assignments are final: they are not subject to debate or revision.** That said, I will always be happy to review your work with you and explain the grade your assignment has earned—and, more important, discuss ways you can improve your work on future assignments.

**Grading:** A-F. This class must be passed with a C or better to satisfy CORE GE Area A3. Please review the percentage ranges below for each grade you can earn in the course, including plus/minus grades. **Please note: No grades will be rounded up at the end of the semester; to earn a particular grade, your final percentage in the class must fall within the specified range. (Example: 80.1% earns you a B-; 79.9% earns you a C+)**

In first-year writing courses, the grading scale is generally based on the following criteria and percentages:

- A [90-92=A-, 93-96=A, 97-100=A+] = Excellent: An “A” 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.
- B [80-82=B-, 83-86=B, 87-89=B+] = Above Average: A “B” 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.
- C [70-72=C-, 73-76=C, 77-79=C+] = Average: A “C” 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.

- D [60-62=D-, 63-66=D, 67-69=D+] = Below Average: A “D” 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.
- F [59 or less] Failure: An “F” essay does not fulfill the requirements of the assignment.

### Canvas Submission (Turnitin.com) Requirement and Late Penalties

Rough drafts and final drafts of formal written assignments will be reviewed on Turnitin.com, as will most of our Informal Writing (IW) assignments, for potential plagiarism. To receive any credit on each of these assignments, you must upload an electronic copy to Canvas (no separate Turnitin.com submission is required).

If an assignment is not submitted, on time, on the day it is due, 10% of the possible points (one full letter grade) will be automatically deducted from any grade the essay earns. If more than a week has passed after a due date and the assignment has not been submitted, it will not be accepted without prior instructor approval.

The *only* way to avoid late penalties is to contact the instructor in writing *before* the due date to explain your particular situation and to request a possible extension. Please note that any extension will be given at the instructor’s sole discretion. Similarly, if you miss an in-class essay exam, any make-up exam will be offered at the instructor’s sole discretion: depending on the circumstances, a grade penalty might also apply.

There is one exception to these stated penalties and procedures. Your final essay, your Persuasive Argument with Research, will be subject to special conditions due to the limited time frame at the end of the semester. These will be clearly specified and explained when the essay is assigned.

**Please note:** Any assignment not turned in or not accepted—for whatever reason—will receive a **zero**, resulting in **0%** or **No Credit** on that assignment. This applies to formal written assignments (first and final drafts), in-class essays, presentations, informal writings, quizzes, and class activities (including Canvas-based activities).

### Course Grade Calculation Overview

Your final course grade will be determined based on a combination of formal written assignments, in-class essays that you will revise, informal writing assignments, and class participation (details follow below). A brief listing and some basic information follow; your letter grade will be based on your total points earned out of a possible 1,000 points for the semester and your resulting overall percentage (see grading scale, above).

Critical Essay with Research: Out of 200 points; 20% of course grade

Persuasive Argument with Research: Out of 300 points; 30% of course grade

Oral Multimedia Presentation (Song Analysis): Out of 200 points; 20% of course grade

In-Class Essay 1: Out of 100 points total; 10% of course grade (5% first draft; 5% revised, final draft)

In-Class Essay 2: Out of 100 points total; 10% of course grade (5% first draft; 5% revised, final draft)

Informal Writing Assignments: Points-based, out of 50 total for semester; 5% of course grade.

Class Participation: Points-based, out of 50 total for semester; 5% of course grade.

**Please note:** Class Participation credit will be based mainly on specific course activities, including group work, peer review workshops, Canvas activities, quizzes, Writer’s Help 2.0 exercises, and Final Presentation. Your participation grade will also be determined based on your overall contribution to the course throughout the semester.

**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 insure maximum benefit for all members of the class. Attendance per se shall not be used as a criterion for grading.” Note that “All students have the right, within a reasonable time, to know their academic scores, to review their grade-dependent work, and to be provided with explanations for the determination of their course grades.” See [University Policy F13-1](http://www.sjsu.edu/senate/docs/F13-1.pdf) at <http://www.sjsu.edu/senate/docs/F13-1.pdf> for more details.

## **Classroom and General Protocols**

Our classroom environment is everyone’s responsibility. You are required to be courteous to your classmates and to the instructor. People sometimes forget that the classroom is a professional setting. As a rule, electronic devices such as mobile phones and laptop computers need to be put away—unless a particular activity warrants their use, in which case the instructor will clearly indicate that. Repeated use of electronic devices unrelated to classroom activities will result in your being asked to leave a given class meeting. You should also avoid coming to class late: this impacts your learning and can also be distracting for everyone else.

If an emergency arises that requires your absence from class, or you are taken ill, you would do well to contact the instructor at your earliest opportunity by email. Giving less priority to your education than other time commitments does not constitute an emergency. (See policy on late work, under “Grading Policy.”)

Academic protocols for written work require that all quotations must be enclosed in quotation marks or, when more than three lines, put in an indented block. Full citation of the original author and source must also be included. For all papers, review *The Everyday Writer* (Writer’s Help 2.0, now integrated with the Canvas course pages) for help with quote integration, formatting, and citation. See the SJSU policy on Academic Integrity (<http://info.sjsu.edu/web-dbgen/narr/static/catalog/integrity.html>) for help defining and avoiding plagiarism.

## **University Policies**

### **General Expectations, Rights and Responsibilities of the Student**

As members of the academic community, students accept both the rights and responsibilities incumbent upon all members of the institution. Students are encouraged to familiarize themselves with SJSU’s policies and practices pertaining to the procedures to follow if and when questions or concerns about a class arises. See [University Policy S90–5](http://www.sjsu.edu/senate/docs/S90-5.pdf) at <http://www.sjsu.edu/senate/docs/S90-5.pdf>. More detailed information on a variety of related topics is available in the [SJSU catalog](http://info.sjsu.edu/web-dbgen/narr/catalog/rec-12234.12506.html), at <http://info.sjsu.edu/web-dbgen/narr/catalog/rec-12234.12506.html>. In general, it is recommended that students begin by seeking clarification or discussing concerns with their instructor. If such conversation is not possible, or if it does not serve to address the issue, it is recommended that the student contact the Department Chair as a next step.

### **Dropping and Adding**

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Refer to the current semester’s [Catalog Policies](http://info.sjsu.edu/static/catalog/policies.html) section at <http://info.sjsu.edu/static/catalog/policies.html>. Add/drop deadlines can be found on the current academic year calendars document on the [Academic Calendars webpage](http://www.sjsu.edu/provost/services/academic_calendars/) at [http://www.sjsu.edu/provost/services/academic\\_calendars/](http://www.sjsu.edu/provost/services/academic_calendars/). The [Late Drop Policy](http://www.sjsu.edu/aars/policies/latedrops/policy/) is available at <http://www.sjsu.edu/aars/policies/latedrops/policy/>. Students should be aware of the current deadlines and penalties for dropping classes.

Information about the latest changes and news is available at the [Advising Hub](http://www.sjsu.edu/advising/) at <http://www.sjsu.edu/advising/>.

## **Consent for Recording of Class and Public Sharing of Instructor Material**

[University Policy S12-7](http://www.sjsu.edu/senate/docs/S12-7.pdf), <http://www.sjsu.edu/senate/docs/S12-7.pdf>, requires students to obtain instructor's permission to record the course and the following items to be included in the syllabus:

- “Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor's permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material.”
  - It is suggested that the greensheet include the instructor's process for granting permission, whether in writing or orally and whether for the whole semester or on a class by class basis.
  - In classes where active participation of students or guests may be on the recording, permission of those students or guests should be obtained as well.
- “Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent.”

## **Academic integrity**

Your commitment, as a student, to learning is evidenced by your enrollment at San Jose State University. The [University Academic Integrity Policy S07-2](http://www.sjsu.edu/senate/docs/S07-2.pdf) at <http://www.sjsu.edu/senate/docs/S07-2.pdf> requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The [Student Conduct and Ethical Development website](http://www.sjsu.edu/studentconduct/) is available at <http://www.sjsu.edu/studentconduct/>.

## **Campus Policy in Compliance with the American Disabilities Act**

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. [Presidential Directive 97-03](http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf) at [http://www.sjsu.edu/president/docs/directives/PD\\_1997-03.pdf](http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf) requires that students with disabilities requesting accommodations must register with the [Accessible Education Center](http://www.sjsu.edu/aec) (AEC) at <http://www.sjsu.edu/aec> to establish a record of their disability.

## **Accommodation to Students' Religious Holidays**

San José State University shall provide accommodation on any graded class work or activities for students wishing to observe religious holidays when such observances require students to be absent from class. It is the responsibility of the student to inform the instructor, in writing, about such holidays before the add deadline at the start of each semester. If such holidays occur before the add deadline, the student must notify the instructor, in writing, at least three days before the date that he/she will be absent. It is the responsibility of the instructor to make every reasonable effort to honor the student request without penalty, and of the student to make up the work missed. See [University Policy S14-7](http://www.sjsu.edu/senate/docs/S14-7.pdf) at <http://www.sjsu.edu/senate/docs/S14-7.pdf>.

## **Student Technology Resources**

Computer labs for student use are available in the [Academic Success Center](http://www.sjsu.edu/at/asc/) at <http://www.sjsu.edu/at/asc/> located on the 1st floor of Clark Hall and in the Associated Students Lab on the 2nd floor of the Student Union. Additional computer labs may be available in your department/college. Computers are also available in the Martin Luther King Library. A wide variety of audio-visual equipment is available for student checkout from

Media Services located in IRC 112. 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.

### **SJSU Peer Connections**

Peer Connections, a campus-wide resource for mentoring and tutoring, strives to inspire students to develop their potential as independent learners while they learn to successfully navigate through their university experience. You are encouraged to take advantage of their services which include course-content based tutoring, enhanced study and time management skills, more effective critical thinking strategies, decision making and problem-solving abilities, and campus resource referrals.

In addition to offering small group, individual, and drop-in tutoring for a number of undergraduate courses, consultation with mentors is available on a drop-in or by appointment basis. Workshops are offered on a wide variety of topics including preparing for the Writing Skills Test (WST), improving your learning and memory, alleviating procrastination, surviving your first semester at SJSU, and other related topics. A computer lab and study space are also available for student use in Room 600 of Student Services Center (SSC).

Peer Connections is located in three locations: SSC, Room 600 (10th Street Garage on the corner of 10<sup>th</sup> and San Fernando Street), at the 1st floor entrance of Clark Hall, and in the Living Learning Center (LLC) in Campus Village Housing Building B. Visit [Peer Connections website](http://peerconnections.sjsu.edu) at <http://peerconnections.sjsu.edu> for more information.

### **SJSU Writing Center**

The SJSU Writing Center is located in Clark Hall, Suite 126. All Writing Specialists have gone through a rigorous hiring process, and they are well trained to assist all students at all levels within all disciplines to become better writers. 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](http://www.sjsu.edu/writingcenter) at <http://www.sjsu.edu/writingcenter>. For additional resources and updated information, follow the Writing Center on Twitter and become a fan of the SJSU Writing Center on Facebook.

### **SJSU Counseling Services**

The SJSU Counseling Services is located on the corner of 7<sup>th</sup> Street and San Fernando Street, in Room 201, Administration Building. Professional psychologists, social workers, and counselors are available to provide consultations on issues of student mental health, campus climate or psychological and academic issues on an individual, couple, or group basis. To schedule an appointment or learn more information, visit [Counseling Services website](http://www.sjsu.edu/counseling) at <http://www.sjsu.edu/counseling>.

### **CFA Notice: Potential Actions and Reasons for Those Actions**

The California Faculty Association is in the midst of a difficult contract dispute with management over salary issues. Higher pay for faculty is crucial to attracting and keeping better professors and improving the quality of your education.

It is possible that the faculty union will picket, hold rallies, or perform other job actions during this semester, up to and including a strike. If the faculty are forced into any of these activities, we will try to keep you apprised and to minimize any disruption to your education. Students showing support for the faculty will be a very helpful factor in getting a quick settlement that benefits everybody. For more current information you can visit the California Faculty Association website at <http://www.calfac.org/>

## English 2 Spring 2016 Course Schedule

*This schedule is subject to change with reasonable notice, which will be given in class and via email; revised due dates, etc., will also be updated on Canvas as necessary. Additional readings and other activities, such as Writer’s Help 2.0 exercises, might be assigned. Further Informal Writing [IW] tasks might also be announced as the semester progresses, and further Quizzes might also be added. Key to textbook abbreviations: The Pop, Rock, and Soul Reader [PR]; The Structure of Argument [SA]*

### Course Schedule

Week	Date	Topics, Readings, Assignments, Deadlines
1	January 28	Course Introduction
2	February 2	<b>IW 1 (Introduction) due in class</b> Readings: SA Chapter 1: Intro and Aristotelian Rhetoric (1 – 9); PR 2 “Technology, the Dawn of Modern Popular Music, and the ‘King of Jazz’” (9-14); 88 “The End of History, the Mass-Marketing of Trivia, and a World of Copies without Originals” (544-559)
2	February 4	Readings: SA Chapter 1: Ancient Rhetoric Today (9 – 18); PR 86 “Performance as Simulacrum: Boy Bands, and Other 21st-Century Epiphanies” (534-539)
3	February 9	<b>In-Class Essay 1: Bring green book and blue/black ink pens</b> Readings: PR 43 “Jimi Hendrix and the Electronic Guitar” (240-244) 83 “Electronica Is in the House” (501-515)
3	February 11	Readings: SA Chapter 3: Intro and Visual Rhetoric (61 – 79); PR 4 “Solo Pop Singers and New Forms of Fandom” (21-25); 37 “A Hard Day’s Night and Beatlemania” (205-212)
3	<b>Saturday, February 13</b>	<b>Writer’s Help 2.0: Grammar Diagnostic A; due by 11:59 PM</b>
3	<b>Sunday, February 14</b>	<b>Quiz 1: Complete on Canvas by 11:59 PM</b>
4	February 16	Readings: SA Chapter 3: Audiovisual Rhetoric (79 – 94); PR 63 “Madonna and the Performance of Identity” (372-376); 87 “Lady Gaga and the Triumph of Camp” (540-543)
4	February 18	Readings: SA Chapter 3: Online Environments (94 – 108); PR 62 “Thriller Begets the King of Pop” (363-371); 64 “Bruce Springsteen: Reborn in the USA” (377-387)
4	<b>Sunday, February 21</b>	<b>IW 2, “Music Video Analysis” due on Canvas discussion board by 11:59 PM (Canvas-only submission)</b>
5	February 23	Readings: SA Chapter 10: Intro, Induction, and Deduction (296 – 308); PR 21 “Little Richard: Boldly Going Where No Man Had Gone Before” (104-110); 54 “I Have No Message Whatsoever” (307-314)
5	February 25	Readings: SA Chapter 10: Common Fallacies (308 – 318); PR 57 “Get On Up Disco” (328-339)
5	<b>Friday, February 27</b>	<b>Revised In-Class Essay 1 due on Canvas by 11:59 PM</b>
5	<b>Sunday, February 28</b>	<b>IW 3, “Pop Stars Exposed! (Not Like That)” due on Canvas discussion board by 11:59 PM (Canvas-only submission)</b>

Week	Date	Topics, Readings, Assignments, Deadlines
6	March 1	Readings: <b>SA</b> Chapter 10: Logical Fallacies Practice (318 – 332); <b>PR</b> 45 “The Aesthetics of Rock” (249-253); 78 “From Indie to Alternative to ... Seattle?” (467-471); 79 “Grunge Turns to Scrunge” (471-479)
6	March 3	Readings: <b>SA</b> Chapter 1: Rogerian Argument (18 – 24); <b>PR</b> 85 “Country in the Post-Urban Cowboy Era” (520-526); 65 “R&B in the 1980s: To Cross Over or Not to Cross Over?” (388-394)
6	<b>Sunday, March 6</b>	<b>IW 4, Amazon.com Album Review Analysis due on Canvas discussion board by 11:59 PM (Canvas-only submission)</b>
7	March 8	Readings: <b>SA</b> Chapter 1: The Toulmin Model (24 – 32); <b>PR</b> 3 “Big Band Swing Music: Race and Power in the Music Business” (14-21); 20 “From Rhythm and Blues to Rock ‘n’ Roll: The Songs of Chuck Berry” (100-103)
7	March 10	Readings: <b>SA</b> Chapter 2: Intro, Prereading, and Reading for Content and Structure (34 – 53); <b>PR</b> 32 “No Town Like Motown” (173-178); 33 “The Godfather of Soul and the Beginnings of Funk” (178-189)
7	<b>Saturday, March 12</b>	<b>Quiz 2: Complete on Canvas by 11:59 PM</b>
7	<b>Sunday, March 13</b>	<b>IW 5, Professional Music Critic Album Review Analysis due on Canvas discussion board by 11:59 PM (Canvas-only submission)</b>
8	March 15	Readings: <b>SA</b> Chapter 2: Evaluation (53 – 59); Chapter 9: Intro through Connotation (262 – 274); <b>PR</b> 35 “Aretha Franklin Earns Respect” (194-199); 84 “R&B Divas Go Retro” (515-520)
8	March 17	Readings: <b>SA</b> Chapter 12: Oral Arguments (385 – 399); Chapter 9: Figurative Language through Shortcuts (274 – 288); <b>PR</b> 71 “The Music is a Mirror” (423-431); 76 “Women in Rap” (456-463); 77 “The Beat Goes On” (464-467)
9	March 22	<b>Rough Draft of Critical Essay with Research due in class for Peer Review Workshop and on Canvas by 11:59 PM</b> Readings: <b>SA</b> Chapter 5: Intro and Claims of Fact (149 – 158)
9	March 24	Readings: <b>SA</b> Chapter 5: Claims of Value; Claims of Policy (158 – 172); <b>PR</b> 73 “Hip-Hop into the 1990s: Gangstas, Fly Girls, and the Big Bling-Bling” (439-447); 74 “Nuthin’ but a ‘G’ Thang” (447-451); 75 “Keeping It a Little Too Real” (452-456)
10	<b>March 29</b>	<b>Spring Recess: NO CLASS MEETING!</b>
10	<b>March 31</b>	<b>Spring Recess: NO CLASS MEETING!</b>
10	<b>Saturday, April 2</b>	<b>Writer’s Help 2.0: Learning Curve, Subject-Verb Agreement; “Top Twenty Editing Quiz 1”; both due by 11:59 PM</b>
10	<b>Sunday, April 3</b>	<b>Quiz 3: Complete on Canvas by 11:59 PM</b>
11	April 5	Readings: <b>SA</b> Chapter 6: Intro and Evidence (174 – 200); <b>PR</b> 23 “Rock ‘n’ Roll Meets the Popular Press” (118-120); 24 “The Chicago Defender Defends Rock ‘n’ Roll” (120-122); 25 “The Music Industry Fight Against Rock ‘n’ Roll” (123-129)
11	April 7	Readings: <b>SA</b> Chapter 6: Appeals to Needs and Values (200 – 212); <b>PR</b> 72 “Where Rap and Heavy Metal Converge” (431-437); <b>PR</b> 68 “Parents Want to Know: Heavy Metal, the PMRC, and the Public Debate over Decency” (405-414)

Week	Date	Topics, Readings, Assignments, Deadlines
11	<b>Friday, April 8</b>	<b>Final Draft of Critical Essay with Research due on Canvas by 11:59 PM (Canvas-only submission)</b>
12	April 12	<b>Group Quiz: Rhetorical Analysis (in-class activity, offered once only).</b> Readings: SA Chapter 7: Intro, General Principles, and Widely Held Assumptions (214 – 222); PR 82 “Public Policy and Pop Music History Collide” (496-500); 85 Introductory Notes and “Chicks against the Machine” (526-533)
12	April 14	Readings: SA Chapter 7: Recognizing and Analyzing Warrants (222 – 235); PR 81 “Genre or Gender?” (490-496)
12	<b>Friday, April 15</b>	<b>IW 6: Proposal for Persuasive Argument due on Canvas by 11:59 PM</b>
12	<b>Saturday, April 16</b>	<b>Writer’s Help 2.0: Learning Curve, Argument; due by 11:59 PM</b>
12	<b>Sunday, April 17</b>	<b>Quiz 4: Complete on Canvas by 11:59 PM</b>
13	April 19	<b>In-Class Essay 2: Bring green book and blue/black ink pens</b> Readings: SA Chapter 8: Intro through Defining the Terms in Your Argument (239 – 251)
13	April 21	<b>IW 7: Assessment Activity (In-Class Exam, offered once only)</b> Readings: SA Chapter 4: Intro through Documenting Your Sources (110 – 125)
13	<b>Sunday, April 24</b>	<b>Writer’s Help 2.0: “Top Twenty Editing Quiz 2”; due by 11:59 PM</b>
14	April 26	Readings: SA Chapter 4: Avoiding Plagiarism and Examples of Responses (125 – 144); PR 56 “The Global Phenomenon of Reggae” (323-328)
14	April 28	<b>Rough Draft of Persuasive Argument with Research due in class for Peer Review Workshop and on Canvas by 11:59 PM</b> Readings: SA Chapter 11: Intro through Finding Sources (337 – 356)
15	May 3	Readings: SA Chapter 11: Evaluating Sources and Taking Notes (356 – 371); PR 80 “We Are the World?” (479-489)
15	May 5	Readings: SA Chapter 12: Intro through Revising (372 – 385)
15	<b>Friday, May 6</b>	<b>Revised In-Class Essay 2 due on Canvas by 11:59 PM</b>
15	<b>Sunday, May 8</b>	<b>InfoPower Library Tutorial due by 11:59 PM: Complete “Test for Class Credit” option and email results to instructor</b>
16	May 10	<b>IW 8: Annotated Bibliography for Persuasive Argument due on Canvas by 11:59 PM</b> Readings: SA Chapter 13: Intro through MLA-Style Sample Research Paper (400 – 419)
16	May 12	Course Review; Final discussion of Persuasive Argument with Research; Final Presentation preparation
17 <b>Final Exam</b>	<b>Thursday, May 19</b>	<b>Final Exam Class Meeting, 5:15 – 7:30 PM (1715 – 1930) in our normal classroom (Sweeney Hall 348). Final Presentation due in class.</b>
17	<b>Friday, May 20</b>	<b>Final Draft of Persuasive Argument with Research due on Canvas by 11:59 PM (Canvas-only submission); NO LATE PAPERS!</b>

### **Important Dates for Spring 2016 Semester**

Tuesday, January 26	Spring Semester Begins
Wednesday, January 27	Pre-Instruction Activities: Orientation, Advisement, Faculty Meetings and Conferences (P)
Thursday, January 28	First Day of Instruction – Classes Begin
Tuesday, February 9	Last Day to Drop Courses without an Entry on Student's Permanent Record (D)
Tuesday, February 16	Last Day to Add Courses & Register Late (A)
Wednesday, February 24	Enrollment Census Date (CD)
Monday-Friday, March 28-April 1	Spring Recess (*SPRING RECESS*)
Thursday, March 31	Cesar Chavez Day - Campus Closed (CC)
Monday, May 16	Last Day of Instruction – Last Day of Classes
Tuesday, May 17	Study/Conference Day (no classes or exams)
Wednesday-Friday, May 18-20	Final Examinations (exams)
Monday-Tuesday, May 23-24	Final Examinations (exams)
Wednesday, May 25	Final Examinations Make-Up Day (MU)
Thursday, May 26	Grade Evaluation Day (E)
Friday, May 27	Grades Due From Faculty (G)
Friday, May 27	End of Academic Year- End of Spring Semester
Saturday, May 28	Commencement (C)
Monday, May 30	Memorial Day - Campus Closed (M)