

San José State University
Department of English & Comparative Literature
ENGL 1B: Argument and Analysis, 19, Fall 2017

Course and Contact Information

Instructor:	Johnny Damm
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Office Hours:	T/TH 10:30-11:45
Class Days/Time:	T/TH 12:00-1:15
Classroom:	Boccardo Business Center 205
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 2.

GE/SJSU Studies Category: GE C2 Humanities—Letters

Course Learning Management and MYSJSU Messaging

Course materials such as syllabus, handouts, notes, and assignment instructions can be found on the Canvas learning management system course website. You are responsible for checking the messaging system through MySJSU to learn of any updates.

ENGL 1B Course Description

General Course Description

ENGL 1B is a writing course that exposes you to significant works of the human intellect and imagination. Through the study of literary, rhetorical, and professional texts, you will examine the analytical and creative process in the production and perception of such works, and the significance of the historical and cultural contexts in which the works are created and interpreted. You will practice prewriting, drafting, revising, and editing, and you will practice reading closely in a variety of forms, styles, structures, and modes.

Section-Specific Course Description

Everything is Political

“Everything is political,” Thomas Mann writes in *The Magic Mountain*. Indeed, many of the most sophisticated political arguments can be found in unlikely places: YA fantasy novels, books of poetry, horror films, etc. Our focus for this class will be on studying the arguments made by the popular culture artifacts that surround us. Your own arguments—your essays—will use these texts as their focus: throughout the semester, you will argue what the texts say about our country’s current political moment.

ENGL 1B Learning Outcomes (GELO)

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

1. recognize how significant works illuminate enduring human concerns;
2. respond to such works by writing both research-based critical analyses and personal responses;
3. write clearly and effectively.

ENGL 1B Course Content

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

Writing: You will write a series of essays informed by research and articulating fully developed arguments about complex issues. Writing assignments will give you repeated practice in prewriting, drafting, 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 in-class writing as well as revised out-of-class essays.

Reading: In addition to being writing intensive, ENGL 1B is also a reading course. You will read a variety of literary, rhetorical, and professional works of the human intellect and imagination. Secondary materials will be read to help situate the historical and cultural contexts in which the primary texts were created. All the readings serve as useful models of writing for academic, general, and specific audiences.

Critical Thinking: In addition to focusing on how to write arguments, the course also teaches you how to analyze and evaluate texts critically. More specifically, you will practice evaluating arguments for purpose, audience, rhetorical strategies, conclusions; evaluating ideas by contextualizing your assumptions and values (historical, cultural, socio-economic, political); and evaluating your own understanding of ideas by identifying your own interpretative lens.

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

ENGL 1B Course Requirements and Assignments

SJSU classes are designed such that in order to be successful, you are expected to spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week), including preparing for class, participating in course activities, completing assignments, and so on.

Assignment Word Count and Learning Goals

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

Required Texts

Books (Available at Bookstore)

Shadow Shaper, Daniel José Older (ISBN 9781338032475)
Persepolis: The Story of a Childhood, Marjane Satrapi (ISBN 9780375714573)
Citizen: An American Lyric, Claudia Rankine (ISBN 9781555976903)
Twilight: Los Angeles, 1992, Anna Deavere Smith (ISBN 9780385473767)

Other Readings

The following short stories or excerpts will be available as PDFs in Canvas:

“Speech Sounds,” Octavia Butler
From *The Souls of Black Folk*, W.E.B. Du Bois
From *The Americans*, Robert Frank

Finally, we will watch the following films in class, using them as additional texts:

Get Out, dir. Jordan Peele
13th, dir. Ava Duverney

Grading Policy

Essay # 1 25%; Essay # 2 25 %; Essay 3 25%; Visual Essay 15 %; Participation 10 %

Participation includes miscellaneous work and your contributions to class discussion. This is not a lecture course, so you need to be prepared to talk.

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 to participate, be on time, and be courteous to your peers and to your teacher. When we are discussing the readings, you should either have a physical copy or a copy pulled up on a laptop or tablet. Your cell phone should remain in your pocket or bag unless you offer me a convincing argument as to why you need to have it out.

University Policies

University Policies: the link below contains university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc.: <http://www.sjsu.edu/gup/syllabusinfo/index.html>.

1B/ Argument and Analysis, Fall 2017, Course Schedule

This schedule is subject to change with fair notice: you are responsible for any changes made in class or through email.

Course Schedule

Week	Date	Topics, Readings, Assignments, Deadlines
1	Aug 24	Introduction
2	Aug 29	The Politics of Popular Representation Reading: Read intro and look through “African American Photographs Assembled for 1900 Paris Exposition” (online) Watch clips from <i>Triumph of the Will</i> , <i>Birth of a Nation</i> , and <i>The African Americans: Many Rivers to Cross</i>
2	Aug 31	Reading: “Speech Sounds,” Octavia Butler (PDF in Canvas)
3	Sep 5	Reading: <i>Shadow Shaper</i> , Daniel José Older (Chapters 1-21) Discuss Prompt for Essay # 1
3	Sep 7	Reading: <i>Shadow Shaper</i> , Daniel José Older (finish book)
4	Sep 12	<i>Shadow Shaper</i> cont. ESSAY # 1 THESIS DUE
4	Sep 14	<i>Shadow Shaper</i> cont. ESSAY # 2 OUTLINE DUE
5	Sep 19	ESSAY # 1 PEER EDITING DRAFT DUE
5	Sep 21	Reading: <i>Persepolis</i> , Marjane Satrapi (pgs. 1-25) ESSAY # 1 FINAL DRAFT DUE
6	Sep 26	Reading: <i>Persepolis</i> , Marjane Satrapi (finish book)
6	Sep 28	<i>Persepolis</i> cont.
7	Oct 3	In class: <i>Get Out</i> , Jordan Peele dir.
7	Oct 5	<i>Get Out</i> cont. Discuss Prompt for Essay # 2
8	Oct 10	<i>Souls of Black Folk</i> excerpt, W.E.B. Du Bois (PDF in Canvas)
8	Oct 12	Reading: <i>Citizen</i> , Claudia Rankine (sects I-III; pgs. 1-55)
9	Oct 17	Reading: <i>Citizen</i> , Claudia Rankine (finish book)
9	Oct 19	<i>Citizen</i> cont.
10	Oct 24	ESSAY # 2 PEER EDITING DRAFT DUE
10	Oct 26	Reading: <i>Twilight, Los Angeles, 1992</i> , Anna Deavere Smith (pgs 1-80; through “Here’s a Nobody”) ESSAY # 2 FINAL DRAFT DUE
11	Oct 31	Reading: <i>Twilight, Los Angeles, 1992</i> , Anna Deavere Smith (finish book)

Week	Date	Topics, Readings, Assignments, Deadlines
		Discuss Prompt for Essay # 3
11	Nov 2	In Class: <i>Twilight, Los Angeles, 1992 (Great Performances)</i>
12	Nov 7	In Class: <i>Twilight, Los Angeles, 1992 (Great Performances)</i>
12	Nov 9	In Class: <i>13th</i> , Ava Duverney dir.
13	Nov 14	In Class: <i>13th</i> , Ava Duverney dir.
13	Nov 16	<i>13th</i> Cont.
14	Nov 21	ESSAY # 3 PEER EDITING DRAFT DUE
14	Nov 23	Reading: Gordon Parks, Harlem Gang Leader (Online; view slideshow; text optional), From Segregation Story (view slideshow and read accompanying NYTimes Article) Discuss Visual Essay Assignment ESSAY # 3 FINAL DRAFT DUE
15	Nov 28	Reading: “Week Five—The Photo Essay” (Online; the text is less important here—give it a quick scan—than the examples, which you should spend some time looking through).
15	Nov 30	Reading: <i>The Americans</i> , Robert Frank (PDF in Canvas)
16	Dec 5	<i>The Americans</i> cont.
16	Dec 7	Visual Essay Presentations
Final Exam	Dec 15	Visual Essay Presentations Cont. Final Thoughts on Semester