San José State University
Department of English & Comparative Literature
English 2: Critical Thinking and Writing, Section 6, Spring 2019

COURSE AND CONTACT INFORMATION

Instructor:	Jessie Fussell
Office Location:	Faculty Office Building 107
Telephone:	(408) 924-4070 ***please contact me by email***
Email:	jessie.fussell@sjsu.edu
Office Hours:	T/Th 12:00-1:00pm and by appointment
Class Days/Time:	T/Th 9:30-11:45am
Classroom:	Dudley Moorhead Hall 149B
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

CANVAS COURSE WEBSITE AND E-MAIL

Course materials such as the syllabus, course book, additional readings, assignment instructions, and due dates can be found on the Canvas learning management system course website. You are responsible for regularly checking Canvas and your email to learn of updates.

ENGL 2 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

> *Fame isn't art, but the person you become when you're famous – your alter ego – that's art. You know what I'm saying? Like, the artist in me is different from regular me. Cardi B is different from Belcalis.*
>
> – Cardi B, in an interview with Elle.com

According to the historian Daniel J. Boorstin, a celebrity is "a person who is well-known for his well-knownness." In this course, we will investigate how well this definition describes celebrity in the 21st century. Who are our celebrities now? Has the nature of fame changed with the rise of social media platforms like Instagram, Snapchat, and Twitter? How do celebrities use their fame? How do celebrities create and maintain their image? What stories do *we* tell about *them*? In exploring these questions, we will think *critically* about celebrity culture by analyzing and evaluating the arguments made by various voices: the celebrities themselves, the public, and mass media outlets such as advertisements, entertainment journalism, and gossip publications. We will also turn our analytical lens inward: What do our celebrities tell us about what we value (or disregard) as a society? What do our celebrities teach us about ourselves?

ENGL 2 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).

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.

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/Multimodal: Our work in this class will require you to present your arguments orally to the class individually and, at times, as part of a group. In addition to regular participation in class discussion and activities, you will deliver a brief (5-minute) oral presentation (described below in "Contributing Materials"), and one longer (10-minute) presentation that combines multiple modes (linguistic, visual, aural, etc.) to the class. I will introduce and explain the multimodal project in detail toward the end of the semester.

ENGL 2 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. More details about student workload can be found in University Policy S12-3.

ASSIGNMENT	MINIMUM WORD COUNT	GELOS	POINTS
Letter to the Instructor	250	2, 3	30
Rhetorical or Visual Analysis ✓	1000	2, 3, 4, 5	100
Contextual Analysis with a minimum of 3 sources ✓	1250	1, 2, 3, 4, 5	150
Persuasive Researched Essay with minimum of 5 sources ✓	1500	1, 2, 3, 4, 5	200
Multimodal Presentation	250	2, 3, 4, 5	100
Final Portfolio with Reflection Essay	500	1, 2, 3, 4, 5	100
Contributing Materials	250	2, 3, 4, 5	40
Canvas Posts (4)	1000	1, 2, 3, 4, 5	80
In-Class Writing (including participation in 3 peer review workshops)	---	2,3, 4, 5	100
Participation	---	2, 3, 4, 5	100
TOTAL	**6000+**		**1000**

✓ The minimum word counts listed refer to final revised drafts; however, rough drafts must contain at least _**half**_ of the final minimum word count.

Writing Assignments
I will give you specific instructions for the three major writing assignments as they are assigned, and we will discuss each assignment as a class. This course is focused on the *process* of writing, and to this end, I've structured our schedule so that our in-class and online writing assignments will lay the groundwork for our larger assignments, and so that you'll have ample opportunity to draft, receive feedback, and revise your work.

- **Peer Review Workshop**: You will bring three copies of your rough draft to the Peer Review Workshop for each essay, to exchange with your peers. You will submit the draft to me on Canvas by 11:59pm the night before the Peer Review Workshop. Participation in the Peer Review Workshop itself is worth 10 points, and there are no make-ups.
- **Rough Draft**: Your rough draft will be worth 10% of your paper's final grade. Your final drafts will be due at least one week after I return your drafts with my feedback.

Contributing Materials
During the semester, you will each contribute one item to our class materials – either an article discussing an aspect of celebrity in the 21st century or one particular celebrity's image as it is constructed through social media, interviews, publicity, advertisements, etc. Ideally, the article or celebrity you present will be relevant to the module. In a short 5-minute presentation, you will provide a summary of the article or describe the "image" or "story" the celebrity wants to present *and* evaluate its effectiveness. You will also submit a one-page write-up of your presentation. The sign-up sheet is available here. **(25 points for the presentation + 15 points for the write-up)**

Canvas Posts
You will post a response in at least **four** discussion boards on Canvas (200 words) that engages with one of the articles in our reading (your options will be listed in the prompt). Your response can take a number of forms, but it must be substantive: for instance, you might comment on the strengths or weaknesses in the writer's argument; or you might point out issues that the writer failed to address; or you might compare the article with another from our reading or from your outside research. Additionally, you will have to respond to a classmate's post (minimum of 50 words). Each discussion board will close at 11:59pm the Monday night before the new module begins. **(15 points for your post + 5 points for a post responding to a classmate)**

REQUIRED TEXTS

Readings and/or links to readings will be posted on our Canvas website.

GRADING POLICY

Because so much of the learning in this course will come from class discussion, peer review workshops, and instructor feedback, it is extremely important that you complete the reading and written assignments **on time**. However, if an emergency arises, you must contact me **before the deadline** in order to establish a new due date at my discretion. **Unexcused late work** will be graded down a full letter grade (10%) for every day it is late. In-class writing assignments and peer review workshops **cannot** be made up.

Participation will be scored based on your contribution to the learning that we do together as a class each day in our discussions and group work. Moreover, in-class writing exercises and peer review workshops themselves are graded and cannot be made up. Thus, frequent tardiness and absences will have a negative impact on your participation grade and your overall grade.

Requirements for particular assignments will vary, and we will discuss them in detail as they are assigned. In all cases, essay grades will reflect the paper's effectiveness, which is broken down into three major areas: content (which includes maturity and sophistication of thought), organization, and expression. The following are the criteria by which essays are evaluated in first-year writing courses:

- *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.*

The total point value for the course is 1000. Your overall course grade will be calculated as follows:

A+	970-1000	B+	870-899	C+	770-799	D+	670-699	F	0-599
A	930-969	B	830-869	C	730-769	D	630-669		
A-	900-929	B-	800-829	C-	700-729	D-	600-629		

Students must receive a **C- (700 points) or higher** to pass the course.

CLASSROOM PROTOCOL

- Please treat your classmates and your instructor with courtesy and respect. This begins with arriving to every class session on time and prepared to contribute to our discussion. It includes actively participating in class activities and not sleeping, texting, iMessaging, scrolling through your social media feeds, playing games, etc. And finally, it extends to *how* you contribute to our discussion, by listening carefully and responding thoughtfully and constructively. Some of the topics we discuss may be sensitive in nature, and immature and/or hostile remarks will severely limit our capacity for productive conversation. A compassionate and supportive learning environment is our **shared responsibility**.

- Feel free to ask questions about anything that is unclear to you. Chances are, other people have the same question.
- Visit me in office hours if you'd like to run through some ideas for a paper, or if you need a little extra discussion about a topic. Be proactive in your own education. My office hours are listed on the first page of the syllabus, and feel free to email me to set up an appointment if you are not available during the listed times.
- Food and drinks are allowed! However, please refer to the first bullet point in this list, and avoid bringing anything too messy or with too strong an odor. Clean up after yourself.
- Please refer to the following university-wide policies relevant to all courses for information about expectations, academic integrity, accommodations, etc.

RESOURCES

Writing Center
The SJSU Writing Center is located in Clark Hall, Suite 126. 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: www.sjsu.edu/writingcenter.

Technology
SJSU offers a variety of options for free access to technology on campus. The IT Service desk lab in CL 102 has over 40 computers with dozens of programs you can use for multimodal or creative assignments. The Library also has computers that you can use for free for word processing and internet access, as well as equipment loans at Student Computing Services on the fourth floor.

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Course Schedule

This schedule and listed readings are subject to change. Please attend class and check in with our Canvas website regularly for updates.

Week	Date	Topics, Readings, Assignments, Deadlines
	Th 1/24	Course overview Introduction to celebrity culture and the rhetorical situation • **ASSIGNED**: Letter to the Instructor • **READ**: The graphic summary of USC Annenberg Inclusion Initiative's Report on Inequality in 1100 Popular Films (pages 2-6 of the PDF)
1	Tu 1/29	Rhetorical appeals and fallacies Celebrities now: Diversity • **READ**: In Wreckage of the Fyre Festival, Fury, Lawsuits and an Inquiry
	W 1/30	Letter to Instructor due on Canvas by **11:59pm**
1	Th 1/31	Rhetorical appeals and fallacies Celebrities now: Can anyone be a celebrity? • **READ**: Celebrity isn't just harmless fun – it's the smiling face of the corporate machine
2	Tu 2/5	Rhetorical appeals and fallacies Celebrity advertisements and endorsements • **READ**: Nike Returns to Familiar Strategy with Kaepernick Ad Campaign
2	Th 2/7	Rhetorical appeals and fallacies Celebrity advertisements and endorsements • **ASSIGNED**: Rhetorical or Visual Analysis • **READ**: Celebrity Endorsers Turn Political, and Keep Their Deals
3	Tu 2/12	Visual rhetoric Celebrity activism • **READ** or **WATCH**: Emma Watson's #HeForShe Speech at the United Nations Headquarters – [video of speech] [text of speech]

Week	Date	Topics, Readings, Assignments, Deadlines
3	Th 2/14	Turning observations into an argument Celebrity activism • **WATCH**: Drake – God's Plan • **READ**: Drake and the Strange Spectacle of Charity
4	Tu 2/19	Incorporating evidence: Paraphrasing, summarizing, quoting Celebrity philanthropy
	W 2/20	Rough draft of Rhetorical/ Visual Analysis due on Canvas by **11:59pm**
4	Th 2/21	Peer review workshop: Rhetorical/Visual Analysis • **READ:** Cardi B's Money Moves
	M 2/25	Canvas Discussion #1 due at **11:59pm**
5	Tu 2/26	Revising your draft: Introductions and conclusions Image management: The celebrity profile • **READ:** The Passion of Nicki Minaj
5	Th 2/28	Revising your draft: Body paragraphs Image management: The celebrity profile • **RETURNED**: Rhetorical/Visual analysis rough drafts • **READ**: 2016: The Year Social Media Replaced Celebrity PR
6	Tu 3/5	Introduction to Research: Brainstorming Celebrities "unfiltered" on social media • **ASSIGNED**: Contextual Analysis • **READ**: Beyoncé in Her Own Words: Her Life, Her Body, Her Heritage
6	Th 3/7	Examining Social, Historical, and Political contexts Celebrities in their own words
	M 3/11	Final Draft of Rhetorical/Visual Analysis due on Canvas by **11:59pm**

Week	Date	Topics, Readings, Assignments, Deadlines
7	Tu 3/12	Evaluating sources • **READ**: TBD
7	Th 3/14	MLA style and citing your sources
	M 3/18	Rough Draft of Contextual Analysis due on Canvas by **11:59pm**
8	Tu 3/19	Peer review workshop Celebrity narratives: Heroes and Villains • **READ**: The Depressingly Predictable Downfall of Taylor Swift
	W 3/20	Canvas Discussion #2 due at **11:59pm**
8	Th 3/21	What counts as evidence? Celebrity narratives: Heroes and villains • **ASSIGNED**: Persuasive Essay • **READ**: Enjoy Meghan Markle's #blackgirlmagic Royal Fantasy. Just Don't Get Carried Away. • **LISTEN**: Sad Jennifer Aniston [44 min]
9	Tu 3/26	How much evidence is enough? Celebrity narratives: Romance • **READ:** Offset Has Trapped Cardi B
9	Th 3/28	Causal arguments Celebrity narratives: Romance • **RETURNED**: Contextual Analysis rough drafts • **READ**: Ariana Grande, Mac Miller, and Why We Blame Women for Male Substance Abuse
10	Tu 4/2	**SPRING BREAK – NO CLASS**
10	Th 4/4	**SPRING BREAK – NO CLASS**

Week	Date	Topics, Readings, Assignments, Deadlines
	Mo 4/8	Final draft of Contextual Analysis due on Canvas by **11:59pm**
11	Tu 4/9	Structuring argument: Overview The stories we tell about celebrities • **WATCH**: TED Talk – <u>Justin Baldoni: Why I'm Done Trying to Be Man Enough</u> • **WATCH:** TED Talk – <u>Ashley Graham: Plus Size? More Like My Size</u>
11	Th 4/11	Structuring argument: Toulmin Method Celebrity narratives: Bodies • **READ:** <u>A little Arrest Won't Hurt Bieber; We're More Fascinated Than Ever</u> • **READ:** <u>Could Charlie Sheen's Breakdown Be an Act?</u>
12	Tu 4/16	Structuring argument: Rogerian Method Celebrity narratives: Breakdowns • **READ**: <u>The Hard Lessons of Amanda Bynes' Comeback</u>
	W 4/17	Rough draft of Persuasive Essay due on Canvas by **11:59pm**
12	Th 4/18	Peer review workshop: Persuasive Essay • **READ:** <u>Amber Heard Says Johnny Depp is "Scary," Struggles with Drug and Alcohol Abuse</u>, ***including the comments section*** [Content warning: this article features graphic descriptions of domestic violence]
	M 4/22	Canvas Discussion #3 due at **11:59pm**
13	Tu 4/23	Multimodal presentations Celebrity narratives: Whose side do we take? • **READ**: <u>R. Kelly and the Cost of Black Protectionism</u>
13	Th 4/25	Portfolio setup/ self-reflection Celebrity narratives: Whose side do we take?

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Week	Date	Topics, Readings, Assignments, Deadlines
14	Tu 4/30	[TBD]
14	Th 5/2	Presentations
15	Tu 5/7	Presentations
15	Th 5/9	Presentations
Finals	Fr 5/17	Portfolio, Final draft of Persuasive Essay, and Canvas Discussion #4 all remaining work due on Canvas at **9:30am**

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