

**San José State University**  
**College of Humanities & Arts**  
**Department of English & Comparative Literature**  
**English 2: Critical Thinking and Writing, Section 13**  
**Spring 2022**

**Course and Contact Information**

Instructor(s):	Mark Dowdy
Office Location:	Online on Zoom
Email:	<a href="mailto:mark.dowdy@sjsu.edu">mark.dowdy@sjsu.edu</a>
Office Hours:	Mondays and Wednesdays, via Zoom, from 2 - 2:45 p.m. (or by appointment).  <a href="https://sjsu.zoom.us/j/81481497575?pwd=VmlqZDVHSHo0RDBTM3BlcXZ3aUhCdz09">https://sjsu.zoom.us/j/81481497575?pwd=VmlqZDVHSHo0RDBTM3BlcXZ3aUhCdz09</a> Passcode: 296133 Meeting ID: 814 8149 7575
Class Days/Time:	Mondays and Wednesdays, 4:30 - 5:45 p.m. (Please see Course Format below).
Canvas Page:	Online. <a href="https://sjsu.instructure.com/courses/1475022">https://sjsu.instructure.com/courses/1475022</a>
Prerequisites:	ENGL 1A (with a grade of C- or better)
GE/SJSU Studies Category:	This course is open to all students needing to fulfill <b>GE Area A3 (Critical Thinking)</b> . This course is not open to students who have successfully completed ENGL 1B.

**Course Format**

As an in-person course, English 2 meets both in person two times per week. In addition, a significant amount of work outside of the classroom will be completed on the Canvas learning management system. You will need a computer in order to submit assignments, participate in peer editing, read announcements from your instructor, and access the course syllabus and other documents.

**Course Description**

English 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, students learn various methods of effective reasoning and appropriate rhetorical strategies to help them invent, demonstrate, and express arguments clearly, logically, and persuasively.

**Course-Specific Theme: Arguments about Music**

This section of English 2 will focus on the conversations people have with one another about music. We will examine both arguments made about music as well as arguments made within music itself or by its producers. The purpose of this inquiry, however, goes beyond simply talking and writing about



music. Instead, it concerns itself with how music and musicians often generate and respond to larger debates within our society. The symbol to the left, for example, was used by the late recording artist Prince from 1993-2000 in an attempt to bypass trademark restrictions placed upon his actual birth name by Warner Bros. During a lingering contract dispute with the media conglomerate, Prince created and distributed this symbol in order to publicize his grievance, claiming that the contractual obligations placed upon him reduced him to the status of a “slave.”

In a more recent example, Lil Nas X’s smash hit “Old Town Road” has spurred a debate over whether the song should be classified as hip hop, country, or something else entirely. The song has also led to a broader discussion about the large number of African-American men who were actual cowboys on the American frontier (1 in 4 were black).

Music, then, invites a larger discussion. When we argue about music, we are not just arguing about whether we like a song or a composition or an artist (though we probably have our opinions in those areas!). We are also making arguments that can extend into the realms of science, history, law, business, politics, psychology, and culture. All of the coursework for this section of English — essays, readings, homework, and in-class activities — will ask you to think not only about music but about the arguments it makes and the arguments that are made about it.

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

In addition to weekly class sessions, I will also hold weekly virtual office hours on Mondays and Wednesdays from 2:00 - 2:45 p.m. and by appointment. You can also reach me through email (see above.)

Most of our written interaction, however, will occur on the Canvas learning management system. On this site, you will find the course syllabus, homework/writing assignments, discussion boards, and page-building tools. Lastly, I will communicate with the class-at-large by making announcements on Canvas. While I will use the MySJSU messaging system for critical, time-sensitive information, I will mostly communicate with the class through Canvas.

### **General Education Course Learning Outcomes (GELO)**

Upon successful completion of the course, students should 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 your 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 the course, students should be able to:

1. synthesize and analyze multiple points of view
2. articulate and support one's own position regarding various issues
3. adjust writing to multiple audiences, purposes, and conventions

4. become conscientious and responsible writers, both for college and beyond
5. learn to access and become involved with the discourses of the university community
6. develop questioning abilities that move them beyond the passive acceptance of new materials to thinkers who can hold those materials up to genuinely informed scrutiny

### Required Texts/Readings

**Required Non-fiction (available in the Spartan Bookstore):** We will be reading, discussing, and writing about the ideas expressed in the following paperback:

- Amiri Baraka (formerly Leroi Jones), *Blues People: Negro Music in White America* (1963), Harper Perennial. Reprinted in 2002. ISBN: 0-688-18474-X

**Required Online Subscription:** In addition to purchasing the above book, you will need to subscribe to [Packback](#). For more information about Packback and directions on how to sign up for it, see below.

**Required Open Educational Resources:** For readings about rhetoric, composition, and argumentation, we will be using open educational resources (OER). These are available online for free. While I may introduce other texts (and will provide you with the necessary access), we will mostly use the following:

- [English Composition 2](https://www.oercommons.org/courses/english-composition-2) (Lumen Learning): <https://www.oercommons.org/courses/english-composition-2>
- [Excelsior Online Writing Lab](https://owl.excelsior.edu/) (OWL): Licensed under Creative Commons Attribution 4.0 International License: <https://owl.excelsior.edu/>

**Other Readings:** For music-related readings, we will be reading the following (available either on Canvas or through hyperlinks on the web):

- Steve Albini, [“The Problem with Music”](https://thebaffler.com/salvos/the-problem-with-music) (available online): <https://thebaffler.com/salvos/the-problem-with-music>; and [“The Internet Has Solved the Problem with Music”](https://www.theguardian.com/music/2014/nov/17/steve-albini-at-face-the-music-how-the-internet-solved-problem-with-music) (available online) <https://www.theguardian.com/music/2014/nov/17/steve-albini-at-face-the-music-how-the-internet-solved-problem-with-music>
- Amiri Baraka, “Jazz and the White Critic” (available on Canvas).
- Ralph Ellison, “Blues People” (book review of Baraka’s *Blues People*; available on Canvas).
- Perry A. Hall, “African-American Music: Dynamics of Appropriation and Innovation” (available on Canvas).
- Eugene Holley, Jr., [“Black History Meets Black Music: ‘Blues People’ at 50.”](https://www.npr.org/sections/ablogsupreme/2013/07/26/205541225/black-history-meets-black-music-blues-people-at-50) (available online): <https://www.npr.org/sections/ablogsupreme/2013/07/26/205541225/black-history-meets-black-music-blues-people-at-50>
- Rian Malan, “In the Jungle” (available on Canvas).
- David Hesmondhalgh, [“Is Streaming Music Bad for Musicians? Problems of Evidence and Argument”](https://journals.sagepub.com/doi/pdf/10.1177/1461444820953541) (available online and on Canvas): <https://journals.sagepub.com/doi/pdf/10.1177/1461444820953541>
- Wesley Morris, [“Why Is Everyone Always Stealing Black Music?”](https://nyti.ms/2HJNT6F) (available online): <https://nyti.ms/2HJNT6F>
- Melanie Newman, [“Inside Prince’s Career-Long Battle to Master His Artistic Destiny”](https://www.billboard.com/articles/news/cover-story/7348551/prince-battle-to-control-career-artist-rights) (available online): <https://www.billboard.com/articles/news/cover-story/7348551/prince-battle-to-control-career-artist-rights>
- Ben Sisario, [“Little Nas X added Billy Ray Cyrus to ‘Old Town Road.’ Is It Country Enough for Billboard Now?”](https://nyti.ms/2YTjIB1) (available online): <https://nyti.ms/2YTjIB1>

- James Smethurst, "[‘Formal Renditions:’ Revisiting the Baraka-Ellison Debate.](#)" *The Massachusetts Review*. Spring 2019 (Vol. 60, Issue 1)

During the semester, I may introduce other texts, most likely from periodicals. When I do, I will provide you with the necessary access (either through the Canvas or the web) and will provide you with at least a week's advance notice.

**Viewings:** For class discussion purposes, you will need to view the following two documentary films (see Course Schedule below).

- Sam Cullman (director), *The Lion's Share* (available on Netflix).
- Benjamin Franzen (director) [Copyright Criminals](#) (available on YouTube).
- George C. Wolfe (director), *Ma Rainey's Black Bottom* (available on Netflix).

## Library Liaison

DeeAnn Tran [deeann.tran@sjsu.edu](mailto:deeann.tran@sjsu.edu).

## Course Requirements and Assignments

The [University Policy S16-9](#), *Course Syllabi* (<http://www.sjsu.edu/senate/docs/S16-9.pdf>) requires the following language to be included in the syllabus: "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."

## Writing Assignments:

As a writing course, you will be expected to produce 6,000 words in this course. Of these, 4,000 must be revised and edited. For each of the writing assignments below, I will provided a scoring guide along with essay guidelines. These will be posted on Canvas.

### **Essay #1 — Critical Synthesis: Writing about a Music-Related Controversy**

*Estimated word count: 2,500-3,000 (total); 1,250-1,500 (peer reviewed and revised)*

*Assignment type: out-of-class essay*

*GE Learning Objective: GELO 1, 2, 3, 4, 5*

This research-based essay will require you to identify a music-related controversy and synthesize the arguments of the various stakeholders involved in it. In addition, you will need to evaluate the assumptions, values, beliefs, and rhetorical strategies underlying the various stakeholders' arguments and stake your own position within the debate.

### **Essay #2 — Persuasive Essay: Proposal Derived from the Context of Critical Synthesis Essay**

*Estimated word count: 2,500-3,000 (total); 1,250-1,500 (peer reviewed and revised)*

*Assignment type: out-of-class writing*

*GE Learning Objective: GELO 1, 2, 3, 4, 5*

This research-based essay will require that you write a proposal (i.e. argument about the future) based on the conclusions you draw from Essay #1: Critical Synthesis. While your Critical Synthesis relied upon inductive logic (drawing general conclusions based on specific circumstances), your Persuasive Essay will rely on deductive logic (applying general principles to specific examples).

### **Essay #3 — Blues People: The Baraka-Ellison Debate**

*Estimated word count: 2,000-2,500 (total); 1,000-1,250 (peer reviewed and revised)*

*Assignment type: out-of-class writing*

*GE Learning Objective: GELO 1, 2, 3, 4, 5*

In addition to reading Amiri Baraka's *Blues People*, we will be reading an essay critical of his book written by one of his literary role models — Ralph Ellison, author of the acclaimed novel *The Invisible Man*. For this essay, you will take either Baraka's or Ellison's side in this debate and, using assigned readings as well as additional research, rebut the other side of the argument.

#### **Essay #4: Writing Portfolio**

*Estimated word count: 1,000-1,500 (total); 500-750 (revised)*

*Assignment type: in-class writing/out-of-class writing*

*GE Learning Objective: GELO 1, 2, 3, 4, 5*

This course will culminate in the creation of an **End-of-the-Semester Writing Portfolio**. In it, you will assemble a representative selection of essays that you have written this past semester. Along with this portfolio, you will submit a 500-750-word reflection that evaluates the progress you have made during the past semester towards meeting GELO # 1: "Students shall locate and evaluate sources, through library research, and integrate research through appropriate citation and quotation."

#### **Participation**

Participation points will be awarded for the following activities:

1. Canvas assignments: Each week you will need to complete both out-of-class and in-class activities available on Canvas learning modules. Most of the time, these activities will be based on required readings.
2. Group Projects: I will assign group projects throughout the semester. These projects will enable you to work with one another in teams to create visual/audio presentations. In addition, groups will frequently present to the class during Zoom sessions.
3. First Drafts of Essays: In order to receive full credit for first drafts, you only need to meet two requirements: 1) your draft must meet the required word count and 2) it must be submitted by the scheduled time and due date.
4. Peer Review: For each essay, we will be conducting peer review/workshop sessions. These activities consist of in-person sessions and follow-up work completed individually using Canvas learning modules.
5. Quizzes. I will periodically assign quizzes throughout the semester. These will cover topics such as rhetoric and argumentation, logical fallacies, research and evidence, and the assigned readings.  
**All exams and quizzes will be announced at least one class period before the day on which they are conducted.**

#### **Packback Questions**

Participation is a requirement for this course, and the Packback Questions platform will be used for online discussion about class topics. Packback Questions is an online community where you can be fearlessly curious and ask open-ended questions to build on top of what we are covering in class and relate topics to real-world applications.

#### ***Packback Requirements:***

Your participation on Packback will count toward 10% of your overall course grade.

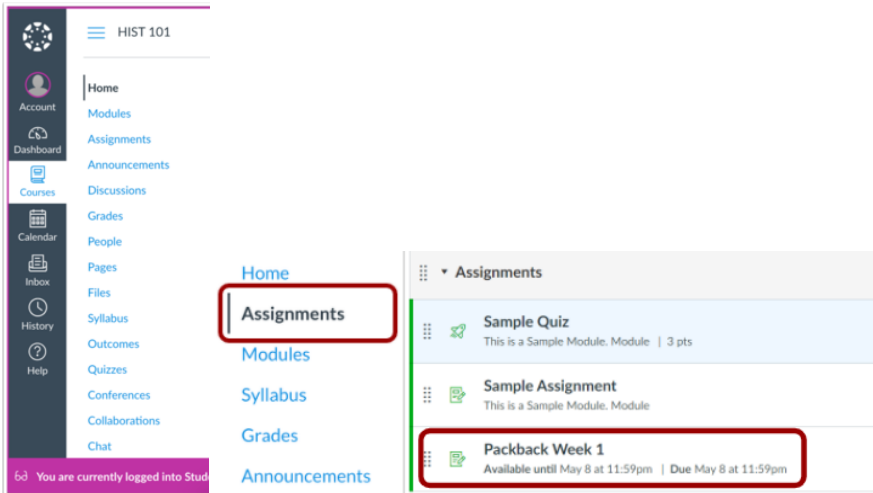
There will be a Weekly Monday at 12:00PM PST deadline for submissions. In order to receive full credit, you should submit the following per each deadline period:

- I 1 open-ended Question every week with a minimum Curiosity Score of 55, worth 33.33% of each assignment grade
- I 2 Responses every week with a minimum Curiosity Score of 55, worth 66.67% of each assignment grade

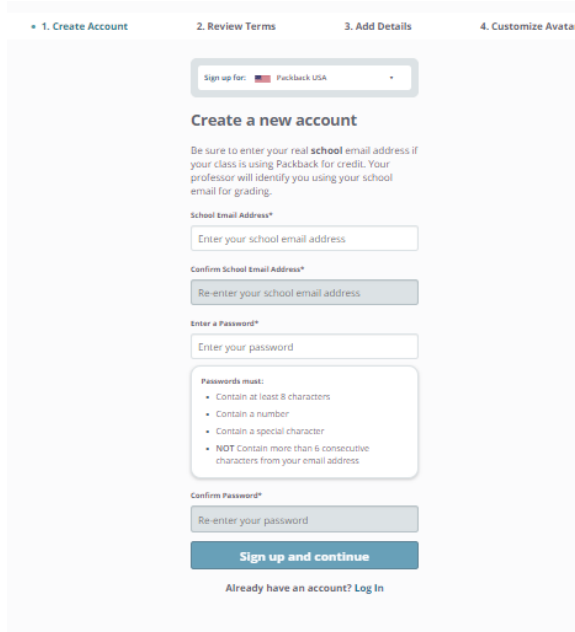
## How to Register on Packback:

Note: Only access Packback through **Canvas** in order to ensure your grades sync properly

1. Click the Packback assignment link within Canvas to access the community



2. Follow the instructions on your screen to finish your registration.

A screenshot of the Packback registration form. At the top, it says 'Sign up for: Packback USA'. The main heading is 'Create a new account'. Below this, there is a note: 'Be sure to enter your real school email address if your class is using Packback for credit. Your professor will identify you using your school email for grading.' The form has four main sections: 1. 'School Email Address\*' with an input field 'Enter your school email address'. 2. 'Confirm School Email Address\*' with an input field 'Re-enter your school email address'. 3. 'Enter a Password\*' with an input field 'Enter your password'. 4. 'Confirm Password\*' with an input field 'Re-enter your password'. Below the password fields, there is a 'Passwords must:' section with a list of requirements: 'Contain at least 8 characters', 'Contain a number', 'Contain a special character', and 'NOT contain more than 6 consecutive characters from your email address'. At the bottom of the form is a blue button labeled 'Sign up and continue' and a link that says 'Already have an account? Log In'.

3. **In order for your grade to be visible in Canvas** make sure to click each Packback assignment link as you post your Packback submissions.

Packback may require a paid subscription. Refer to [www.packback.co/product/pricing](http://www.packback.co/product/pricing) for more information.

## How to Get Help from the Packback Team:

If you have any questions or concerns about Packback throughout the semester, please read their FAQ at

[help.packback.co](http://help.packback.co). If you need more help, contact their customer support team directly at [help@packback.co](mailto:help@packback.co).

For a brief introduction to Packback Questions and why we are using it in class, watch this video: <https://www.youtube.com/watch?v=OV7QmikrD68>Final Examination or Evaluation

For the culminating activity English 2, you will complete and submit your Writing Portfolio (see Writing Portfolio above). This portfolio will be due by Midnight on May 24.

## Grading Information

Essay #1: Critical Synthesis	20% of overall grade
Essay #2: Persuasive Essay	20% of overall grade
Essay #3: The Baraka-Ellison Debate	20% of overall grade
Participation	20% of overall grade
Packback Questions	10% of overall grade
Writing Portfolio and Self-Reflection	10% of overall grade

**Feedback:** For each major writing assignment, I will distribute a qualitative scoring guide specific to that particular essay, and within two weeks of submission of the final draft, I will provide written feedback on Canvas to all of your major writing assignments. In my responses to your essays, I will comment on the following:

- The rhetorical elements of your writing (audience awareness; use of genre conventions; discernment of context; critical thinking and logical persuasion).
- Any patterns of error in grammar, spelling, usage, or formatting that I discover. I won't mark up every mistake that I encounter. Instead, I will point out things to consider for future writing assignments, including the final Portfolio.
- Style and clarity in your writing. There's an old line from a song that goes, "It ain't what you do, it's the way that you do it." Style and clarity have less to do with "correctness" in writing and more to do with effective communication.
- Organization, both globally (the overall arrangement of a piece of writing) and locally (the structures of paragraphs and sentences).
- Your use of readings and other outside sources in your writing.
- Finally, what I found to be the strongest aspects of your essays.

**Late Policy:** For *each day late*, essays will be graded down by 5%, a reduction that amounts to five points per day late for first drafts and 1/2 letter per day late for final ones. In addition, those who submit first drafts late will receive zero points for the live, synchronous component of Peer Review. Late homework assignments will be graded down by 50%. However, once the class has completed a scheduled module (for example, the Critical Synthesis Module), late homework will no longer be accepted for it.

**Extra Credit:** No extra credit activities will be available for this class.

**Advance Notice:** In addition to posting deadlines for all major assignments on the syllabus and on Canvas, I will notify you of any changes to the Tentative Schedule for the class (see below) as far in advance (no later than the preceding class session) as possible.

**Availability:** I will keep regular office hours and will be available by appointment (see above). In addition, I will respond to Canvas messages in a timely fashion (24 hours during the work week/48 hours on weekends).

**Courtesy:** Just as I expect courtesy from you (both to your peers and to me), you should expect the same from me. This includes taking the time to learn your names within the first two weeks of the semester.

**Openness:** Got a suggestion? Did a particular activity work well, or did you find it less than helpful? I am open to suggestions. By sharing your insights with me, you can help me improve yours and other students' experiences in this class.

## Technology Requirements

Students are required to have an electronic device (laptop, desktop or tablet) with a camera and built-in microphone. SJSU has a [free equipment loan program](https://www.sjsu.edu/learnanywhere/equipment/index.php) (https://www.sjsu.edu/learnanywhere/equipment/index.php) available for students.

Students are responsible for ensuring that they have access to reliable Wi-Fi during tests. If students are unable to have reliable Wi-Fi, they must inform the instructor, as soon as possible or at the latest one week before the test date to determine an alternative. See [Learn Anywhere](https://www.sjsu.edu/learnanywhere/equipment/index.php) website (https://www.sjsu.edu/learnanywhere/equipment/index.php) for current Wi-Fi options on campus.

## Recording Zoom Classes

During the first three weeks of the semester, until February 14, the class will meet online in synchronous Zoom meetings. After each Zoom meeting, I will post a link to a recording of the session on Canvas in as timely a fashion as possible (within 48 hours). You may stream Zoom recordings from this courses for studying purposes, but please do not download them or share them with persons outside of the class. I retain the copyright to these recordings.

These sessions will be recorded for instructional or educational purposes. You are not required to turn your camera on during these sessions, but you are welcome to do so. The recordings will only be shared with students enrolled in the class through Canvas. The recordings will be deleted at the end of the semester. If, however, you would prefer to remain anonymous during these recordings, then please speak with the me about possible accommodations.

Students are prohibited from recording class activities (including class lectures, office hours, advising sessions, etc.), distributing class recordings, or posting class recordings. Materials created by the instructor for the course (syllabi, lectures and lecture notes, presentations, etc.) are copyrighted by the instructor. This university policy ([S12-7](https://www.sjsu.edu/senate/docs/S12-7.pdf)) is in place to protect the privacy of students in the course, as well as to maintain academic integrity through reducing the instances of cheating (https://www.sjsu.edu/senate/docs/S12-7.pdf). Students who record, distribute, or post these materials will be referred to the Student Conduct and Ethical Development office. Unauthorized recording may violate university and state law. It is the responsibility of students that require special accommodations or assistive technology due to a disability to notify the instructor.

## Zoom Classroom Etiquette

- **Mute Your Microphone:** To help keep background noise to a minimum, make sure you mute your microphone when you are not speaking.
- **Activate your camera** when you are speaking and during breakout sessions.
- **Be Mindful of Background Noise and Distractions:** Find a quiet place to “attend” class, to the greatest extent possible.
- **Avoid video setups** where people may be walking behind you, people talking/making noise, etc.
- **Avoid activities** that could create additional noise, such as shuffling papers, listening to music in the background, etc.
- **Position Your Camera Properly:** Be sure your webcam is in a stable position and focused at eye level.
- **Limit Your Distractions/Avoid Multitasking:** You can make it easier to focus on the meeting by turning off notifications, closing or minimizing running apps, and putting your smartphone away (unless you are using it to access Zoom).
- **Use Appropriate Virtual Backgrounds:** If using a virtual background, it should be appropriate and professional and should NOT suggest or include content that is objectively offensive or demeaning.



## University Policies

Per [University Policy S16-9](http://www.sjsu.edu/senate/docs/S16-9.pdf) (<http://www.sjsu.edu/senate/docs/S16-9.pdf>), relevant information to all courses, such as academic integrity, accommodations, dropping and adding, consent for recording of class, etc. is available on Office of Graduate and Undergraduate Programs' Syllabus Information [web page](https://www.sjsu.edu/curriculum/courses/syllabus-info.php) (<https://www.sjsu.edu/curriculum/courses/syllabus-info.php>). Make sure to visit this page, review and be familiar with these university policies and resources.

## English 2 / Critical Thinking and Writing, Spring 2022, Course Schedule

*Below is the tentative schedule for the class this semester. Please keep in mind that as the course unfolds, there may be changes to the schedule. Whenever any changes are made, I will notify the class on Canvas.*

### Tentative Course Schedule

Week	Date	Topics, Readings, Assignments, Deadlines (Complete the readings and assignments listed below <i>prior</i> to class time on the scheduled day.)
1	1/26	<ul style="list-style-type: none"><li>• Introduction; overview of syllabus; discussion of how technology will be used in the class. (Zoom link is available on course Canvas page.)</li></ul>
2	1/31	<ul style="list-style-type: none"><li>• Essay #1 — Critical Synthesis: Writing about a Music-Related Controversy assigned.</li><li>• Post an Introduction to the class on Canvas Discussions by class time.</li><li>• Watch <a href="https://youtu.be/R16J7JLxTqk">Copyright Criminals</a> (available on YouTube) by class time: <a href="https://youtu.be/R16J7JLxTqk">https://youtu.be/R16J7JLxTqk</a></li></ul>
2	2/2	<ul style="list-style-type: none"><li>• Read the following sections from the Excelsior Online Writing Lab: <a href="https://owl.excelsior.edu/argument-and-critical-thinking/organizing-your-argument/organizing-your-argument-toulmin/">Toulmin Argument</a> (<a href="https://owl.excelsior.edu/argument-and-critical-thinking/organizing-your-argument/organizing-your-argument-toulmin/">https://owl.excelsior.edu/argument-and-critical-thinking/organizing-your-argument/organizing-your-argument-toulmin/</a>), <a href="https://owl.excelsior.edu/argument-and-critical-thinking/organizing-your-argument/organizing-your-argument-toulmin-infographic/">Toulmin Infographic</a> (<a href="https://owl.excelsior.edu/argument-and-critical-thinking/organizing-your-argument/organizing-your-argument-toulmin-infographic/">https://owl.excelsior.edu/argument-and-critical-thinking/organizing-your-argument/organizing-your-argument-toulmin-infographic/</a>), and <a href="https://owl.excelsior.edu/argument-and-critical-thinking/organizing-your-argument/organizing-your-argument-sample-toulmin-argument/">Sample Toulmin Argument</a> (<a href="https://owl.excelsior.edu/argument-and-critical-thinking/organizing-your-argument/organizing-your-argument-sample-toulmin-argument/">https://owl.excelsior.edu/argument-and-critical-thinking/organizing-your-argument/organizing-your-argument-sample-toulmin-argument/</a>).</li><li>• Read “Using Toulmin’s Model of Argumentation,” by Joan Karbach (available on Canvas). While this essay is written for an audience of educators, it is also quite useful for students of rhetoric.</li><li>• In-class work on the first three parts of a Toulmin Argument: Claim, Grounds, and Warrant.</li></ul>

Week	Date	<b>Topics, Readings, Assignments, Deadlines</b> <b>(Complete the readings and assignments listed below <i>prior</i> to class time on the scheduled day.)</b>
3	2/7	<ul style="list-style-type: none"> <li>• Before class read Melanie Newman, <a href="https://www.billboard.com/articles/news/cover-story/7348551/prince-battle-to-control-career-artist-rights">“Inside Prince’s Career-Long Battle to Master His Artistic Destiny”</a> (available online): <a href="https://www.billboard.com/articles/news/cover-story/7348551/prince-battle-to-control-career-artist-rights">https://www.billboard.com/articles/news/cover-story/7348551/prince-battle-to-control-career-artist-rights</a></li> <li>• Before class read Ben Sisario, <a href="https://nyti.ms/2YTjIB1">“Little Nas X added Billy Ray Cyrus to ‘Old Town Road.’ Is It Country Enough for Billboard Now?”</a> (available online): <a href="https://nyti.ms/2YTjIB1">https://nyti.ms/2YTjIB1</a></li> <li>• Group work on music-related controversies.</li> </ul>
3	2/9	<ul style="list-style-type: none"> <li>• Before class read Rian Malan, “In the Jungle,” Introduction (pages 3-4) and Part One: A Story about Music (pages 5-17) (available on Canvas).</li> </ul>
4	2/14	<ul style="list-style-type: none"> <li>• Before class read Rian Malan, “In the Jungle,” Part Two: A Story about Money (pages 18-29) (available on Canvas).</li> </ul>
4	2/16	<ul style="list-style-type: none"> <li>• Before class read Rian Malan, “In the Jungle,” Part Three: A Curious Lawsuit (pages 30-5), Part Four: A Moral Is Considered (pages 36-7), and Postscript (pages 38-9) (available on Canvas).</li> <li>• In-class activity: writing a Critical Essay</li> </ul>
5	2/21	<ul style="list-style-type: none"> <li>• Class activities on logical fallacies</li> <li>• Arguments by deduction and induction</li> </ul>
5	2/23	<ul style="list-style-type: none"> <li>• Before class watch <i>The Lion’s Share</i> (dir. Sam Cullman; available on Netflix).</li> <li>• Before class read Introduction and Chapter 1 of <i>Blues People</i> (pages vii - 10).</li> <li>• In-class activity: writing a Synthesis</li> </ul>
6	2/28	<ul style="list-style-type: none"> <li>• Group Presentations: Music-Related Controversies</li> </ul>
6	3/2	<ul style="list-style-type: none"> <li>• Group Presentations: Music-Related Controversies</li> <li>• Before class read chapters 2 and 3 of <i>Blues People</i> (pages 11-31).</li> </ul>
7	3/7	<ul style="list-style-type: none"> <li>• Group Presentations: Music-Related Controversies</li> </ul>
7	3/9	<ul style="list-style-type: none"> <li>• Before class read Chapter 4 of <i>Blues People</i> (pages 32-49).</li> <li>• <b>Due date for first draft of Essay #1 — Critical Synthesis: Writing about a Music-Related Controversy.</b></li> <li>• <b>Peer Review.</b></li> </ul>
8	3/14	<ul style="list-style-type: none"> <li>• Essay #2 — Persuasive Essay: Proposal Derived from the Context of Critical Synthesis Essay assigned</li> <li>• In-class Activity: writing a Proposal</li> <li>• Before class read Amiri Baraka/Leroi Jones, selections from <i>Blues People</i> and <i>Black Music</i> (available on Canvas).</li> </ul>

Week	Date	<b>Topics, Readings, Assignments, Deadlines</b> <b>(Complete the readings and assignments listed below <i>prior</i> to class time on the scheduled day.)</b>
8	3/16	<ul style="list-style-type: none"> <li>• <b>Due date for final draft of Essay #1 — Critical Synthesis: Writing about a Music-Related Controversy.</b></li> <li>• Before class read Chapter 5 of <i>Blues People</i> (pages 50-59).</li> <li>• Return to Toulmin Argument: Claim, Grounds, Warrant, Backing, Qualifier, Rebuttal.</li> <li>• Before class Wesley Morris, <a href="https://nyti.ms/2HJNT6F">“Why Is Everyone Always Stealing Black Music?”</a> (available online): <a href="https://nyti.ms/2HJNT6F">https://nyti.ms/2HJNT6F</a></li> </ul>
9	3/21	<ul style="list-style-type: none"> <li>• Aristotelian Argument</li> <li>• Before class read the follow sections from the Excelsior Online Writing Lab: <a href="https://owl.excelsior.edu/argument-and-critical-thinking/organizing-your-argument/organizing-your-argument-aristotelian/">Aristotelian Argument</a> (<a href="https://owl.excelsior.edu/argument-and-critical-thinking/organizing-your-argument/organizing-your-argument-aristotelian/">https://owl.excelsior.edu/argument-and-critical-thinking/organizing-your-argument/organizing-your-argument-aristotelian/</a>), <a href="https://owl.excelsior.edu/argument-and-critical-thinking/organizing-your-argument/organizing-your-argument-aristotelian-infographic/">Aristotelian Infographic</a> (<a href="https://owl.excelsior.edu/argument-and-critical-thinking/organizing-your-argument/organizing-your-argument-aristotelian-infographic/">https://owl.excelsior.edu/argument-and-critical-thinking/organizing-your-argument/organizing-your-argument-aristotelian-infographic/</a>), and <a href="https://owl.excelsior.edu/argument-and-critical-thinking/organizing-your-argument/organizing-your-argument-sample-aristotelian-argument/">Sample Aristotelian Argument</a> (<a href="https://owl.excelsior.edu/argument-and-critical-thinking/organizing-your-argument/organizing-your-argument-sample-aristotelian-argument/">https://owl.excelsior.edu/argument-and-critical-thinking/organizing-your-argument/organizing-your-argument-sample-aristotelian-argument/</a>).</li> <li>• Before class read Perry A. Hall, “African-American Music: Dynamics of Appropriation and Innovation” (available on Canvas).</li> </ul>
9	3/23	<ul style="list-style-type: none"> <li>• Before class read Chapter 6 of <i>Blues People</i> (pages 60-80).</li> </ul>
	3/28 - 4/1	Spring Recess — No classes scheduled.
	3/31	Cesar Chavez Day — Campus Closed
10	4/4	<ul style="list-style-type: none"> <li>• Before class read David Hesmondhalgh, <a href="https://journals.sagepub.com/doi/pdf/10.1177/1461444820953541">“Is Streaming Music Bad for Musicians? Problems of Evidence and Argument”</a> (available online and on Canvas): <a href="https://journals.sagepub.com/doi/pdf/10.1177/1461444820953541">https://journals.sagepub.com/doi/pdf/10.1177/1461444820953541</a></li> </ul>
10	4/6	<ul style="list-style-type: none"> <li>• Before class view <i>Ma Rainey’s Black Bottom</i> (available on Netflix).</li> <li>• Before class read chapters 7 and 8 of <i>Blues People</i> (pages 81-121).</li> </ul>
11	4/11	<ul style="list-style-type: none"> <li>• <b>Due date for first draft of Due date for Essay #2 — Persuasive Essay: Proposal Derived from the Context of Critical Synthesis Essay.</b></li> <li>• <b>Peer Review.</b></li> </ul>
11	4/13	<ul style="list-style-type: none"> <li>• Before class read chapters 9 and 10 of <i>Blues People</i> (pages 122-165).</li> <li>• Essay #3 — The Baraka-Ellison Debate assigned</li> <li>• Before class read chapters 9 and 10 of <i>Blues People</i> (pages 122-165).</li> </ul>

<b>Week</b>	<b>Date</b>	<b>Topics, Readings, Assignments, Deadlines</b> <b>(Complete the readings and assignments listed below <i>prior</i> to class time on the scheduled day.)</b>
12	4/18	<ul style="list-style-type: none"> <li>• <b>Due date for final draft of Essay #2 — Persuasive Essay: Proposal Derived from the Context of Critical Synthesis Essay.</b></li> <li>• Rogerian Argument</li> <li>• Before we class read the follow sections from the Excelsior Online Writing Lab: <a href="https://owl.excelsior.edu/argument-and-critical-thinking/organizing-your-argument/organizing-your-argument-rogerian/">Rogerian Argument</a> (https://owl.excelsior.edu/argument-and-critical-thinking/organizing-your-argument/organizing-your-argument-rogerian/), <a href="https://owl.excelsior.edu/argument-and-critical-thinking/organizing-your-argument/organizing-your-argument-rogerian-infographic/">Rogerian Infographic</a> (https://owl.excelsior.edu/argument-and-critical-thinking/organizing-your-argument/organizing-your-argument-rogerian-infographic/), and <a href="https://owl.excelsior.edu/argument-and-critical-thinking/organizing-your-argument/organizing-your-argument-sample-rogerian-argument/">Sample Rogerian Argument</a> (https://owl.excelsior.edu/argument-and-critical-thinking/organizing-your-argument/organizing-your-argument-sample-rogerian-argument/).</li> </ul>
12	4/20	<ul style="list-style-type: none"> <li>• Before class read Chapter 11 of <i>Blues People</i> (pages 166-74).</li> <li>• Evaluations</li> <li>• Definitional Arguments</li> </ul>
13	4/25	<ul style="list-style-type: none"> <li>• Review of Toulmin, Aristotelian, and Rogerian arguments.</li> </ul>
13	4/27	<ul style="list-style-type: none"> <li>• Before class read Chapter 12 of <i>Blues People</i> (pages 175-236).</li> <li>• In-class Activity: The Baraka-Ellison Debate</li> </ul>
14	5/2	<ul style="list-style-type: none"> <li>• Portfolio Assembly Overview</li> </ul>
14	5/4	<ul style="list-style-type: none"> <li>• <b>Due date for first draft of Essay #3 — The Baraka-Ellison Debate</b></li> <li>• <b>Peer Review</b></li> </ul>
15	5/9	<ul style="list-style-type: none"> <li>• Review of GELOs</li> </ul>
15	5/11	<ul style="list-style-type: none"> <li>• <b>Due date for final draft of Essay #3 — The Baraka-Ellison Debate</b></li> <li>• Portfolio Assembly Overview</li> </ul>
16	5/16	<ul style="list-style-type: none"> <li>• In-class/Online Writing Reflection</li> </ul>
Final Exam	5/24	<p><b>Culminating Activity for English 2: Submit link to Writing Portfolio on program-wide English 2 assessment page.</b></p>