SJSU SAN JOSÉ STATE UNIVERSITY

College of Humanities and the Arts · English & Comparative Literature

Critical Thinking and Writing

ENGL 2

Spring 2026   Section 02   In Person   3 Unit(s)   01/22/2026 to 05/11/2026   Modified 01/27/2026

👤 Contact Information

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Meeting days/times: T/Th 9:00 - 10:15 a.m.

Classroom: Duncan Hall 219

Office Hours:

In -person: Tuesdays, 12 -1 p.m. in Faculty Offices 215

Online: Wednesdays, 12-1 p.m. on Zoom ([https://sjsu.zoom.us/j/83868174937?pwd=3TJGKdFtE9UrlSFb0RWB4StMb2vxW3.1 (https://sjsu.zoom.us/j/83868174937?pwd=3TJGKdFtE9UrlSFb0RWB4StMb2vxW3.1)](https://sjsu.zoom.us/j/83868174937?pwd=3TJGKdFtE9UrlSFb0RWB4StMb2vxW3.1))

In the event that my office hours conflict with your schedule, I am also available for **both in-person and online appointments.**

💻 Course Description and Requisites

Focuses on the relationship between language and logic in composing arguments. Students learn various methods of effective reasoning and appropriate rhetorical strategies to help them invent, demonstrate, and express arguments clearly, logically, and persuasively.

Satisfies 1B. Critical Thinking and Writing (Formerly Area A3).

Prerequisite(s): Completion of GE Area 1A with a grade of C- or better.

Grading: Letter Graded

Note(s): ENGL 2 is not open to students who successfully completed ENGL 1B.

✳ Classroom Protocols

ENGL 2

This course is open to all students needing to fulfill GE Area A3 (Critical Thinking). It is not open to students who have successfully completed ENGL 1B.
Prerequisite: ENGL 1A or Stretch English (with a grade of C- or better)

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 equality) that generate meaningful public debate. Readings for the course will include writers of different ethnicities, genders, and socio-economic classes.

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. This class requires a minimum of 6000 words, at least 4000 of which must be in revised final draft form.

Logic: You will learn methods of argument analysis, both rhetorical and logical, that will allow you to identify logical structures (such as warrants, evidence, qualification, rebuttal; enthymemes and syllogisms) 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: You will be presenting your arguments orally to class both as an individual and as part of a group.

Course-Specific Theme: Arguments about Music

This section of English 2 will focus on the conversations people have with one an other 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. 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 2 — 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

Course materials such as syllabus, handouts, notes, assignment instructions, etc. can be found on the Canvas Learning Management System course login website. You're responsible for regularly checking with the messaging system through MySJSU to learn of any updates. For help with using Canvas see Canvas Student Resources page.

Time Commitment

Success in ENGL 2 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.

Final Examination or Evaluation

In ENGL 2, our learning culminates in a digital Reflection and Portfolio Assignment. In this assignment, we will gather samples of our writing that demonstrate our learning; we will write a reflection essay that explains what we have learned, how we learned it, and how we will use it in future learning; and we will submit our portfolio for consideration to other people in the first-year writing program. This is our chance to identify and articulate what we've learned and what we'll take forward with us into future learning/writing experiences.

Program Policies

First-Year Writing policies are listed at the following website: https://www.sjsu.edu/english/frosh/program-policies.php (https://www.sjsu.edu/english/frosh/program-policies.php).

Course Policies

Instruction Mode: In-Person

Please note that the instruction mode for this course is listed as "In-Person" in the university catalog. In order to participate fully in this course, you will need to attend in person. Please contact me as soon as possible if there are any circumstances that prevent you from attending class on a regular basis.

Late Submissions

To learn about the late policy for this course, please see the Grading Contract under "Grading Information" below.

Extra Credit

This course does not offer extra credit opportunities. To ensure fairness and consistency for all students, your final grade will be based solely on the essays, assignments, and participation outlined in this syllabus.

AI Policy

"Using ChatGPT to complete assignments is like bringing a forklift into the weight room; you will never improve your cognitive fitness that way." — Ted Chiang

While the class will use AI applications for discussion and presentation purposes, the *use of AI to generate text for writing assignments is expressly forbidden.*

It is acceptable to use the AI features embedded in presentation tools such as Gamma, Canva, Prezi, and Adobe Express. In addition, the class will discuss and debate the use of chatbots such as ChatGPT, Google Gemini, and Claude for study purposes. Are such uses ethical? Do they have educational value? Students will be encouraged to reflect on these questions and share their perspectives.

All violations will be addressed in accordance with SJSU's academic integrity guidelines. Depending on the severity, this may involve a formal review, disciplinary action, or other institutional processes.

If you feel overwhelmed or stressed in this course or balancing other responsibilities, you're not alone. Many English 1A students experience similar challenges, and there are plenty of resources and support systems to help you succeed. Please reach out to me via email, during office hours, or after class, to discuss your situation. I'm happy to work with you on solutions, such as extending deadlines, adjusting assignments, or finding alternative approaches. Together, we can find a way forward that works for you.

Academic Integrity

Your commitment as a student to learning is evidenced by your enrollment at San Jose State University. The Academic Integrity Policy F15-7 (https://www.sjsu.edu/senate/docs/F15-7.pdf) [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. Visit the Student Conduct and Ethical Development (https://www.sjsu.edu/studentconduct/) website for more information.

Laptop/cell phone/mobile device usage

To foster attention, discussion, and thoughtful listening, laptops and mobile devices should remain put away during class unless I explicitly ask you to use them. There will be times when technology supports our learning, and I will let you know when that is the case. Our goal is to practice intentional, mindful use of technology rather than default reliance on it.

R.E.S.P.E.C.T. Clause

It is critical that everyone in the class feels comfortable enough to share their thoughts with others as we read and discuss a variety of texts. Thus, I implore everyone in the class, myself included, to show respect to everyone else.

Any signs of disrespect towards others, through words, actions, or some other manner, will be treated with the utmost severity, up to and including asking someone to leave the class for the day.

"Ghosting" the Class

The instruction mode for this class is designated as "in person." This means that, despite our use of Canvas, Google, and other online platforms, this is not an "online" or a "hybrid" course. Consequently, classroom activities cannot be made up online at a later time and date.

Missing too many classes will result in a lower overall grade for the class.

If you are unable to attend class due to illness, injury, or other circumstances, please contact me as soon as possible.

⊟ Program Information

Welcome to this General Education course.

SJSU's General Education Program establishes a strong foundation of versatile skills, fosters curiosity about the world, promotes ethical judgment, and prepares students to engage and contribute responsibly and cooperatively in a multicultural, information-rich society. General education classes integrate areas of study and encourage progressively more complex and creative analysis, expression, and problem solving.

The General Education Program has three goals:

Goal 1: To develop students' core competencies for academic, personal, creative, and professional pursuits.
Goal 2: To enact the university's commitment to diversity, inclusion, and justice by ensuring that students have the knowledge and skills to serve and contribute to the well-being of local and global communities and the environment.
Goal 3: To offer students integrated, multidisciplinary, and innovative study in which they pose challenging questions, address complex issues, and develop cooperative and creative responses.

More information about the General Education Program Learning Outcomes (PLOs) can be found on the GE website (https://sjsu.edu/general-education/ge-requirements/overview/learning-outcomes.php).

◎ Course Goals

Goal 1: to conduct academic research using the databases from the MLK Library.

Goal 2: to synthesize and analyze the various arguments made about music and the music industry.

Goal 3: to write in a variety of genres for different audiences.

Goal 4: to become an ethical writer, both for college and beyond.

Goal 5: to identify different types of arguments, rhetorical strategies, artistic and inartistic proofs, and logical fallacies.

Goal 6: to read actively, rhetorically, and independently by cultivating an ethos of informed scrutiny.

📊 Course Learning Outcomes (CLOs)

GE Area A3: Critical Thinking and Writing

Area A3 courses develop students' understanding of the relationship of language to logic. By engaging students in complex issues requiring critical thinking and effective argumentation, A3 courses develop students' abilities to research and analyze important topics and to construct their own arguments on issues that generate meaningful public debate and deliberation. Courses include explicit instruction and practice in inductive and deductive reasoning as well as identification of formal and informal fallacies of language and thought. Completion of Area A2 (Written Communication I) with a minimum grade of C- is a prerequisite for enrollment in Area A3. Completion of Area A3 with a grade of C- or better is a CSU graduation requirement.

GE Area A3 Learning Outcomes

Upon successful completion of an Area A3 course, students should be able to:

1. locate, interpret, evaluate, and synthesize evidence in a comprehensive way, including through library research; and integrate research findings into oral and written arguments through appropriate citation and quotation;
2. use a range of rhetorical and logical strategies to articulate and explain their positions on complex issues in dialogue with other points of view;
3. identify and critically evaluate the assumptions in and the contexts of arguments; and
4. use inductive and deductive logic to construct valid, evidence-supported arguments and draw valid conclusions.

Writing Practice: Students will write a minimum of 6000 words, at least 4000 of which must be in revised final draft form.

📖 Course Materials

<u>Required Materials</u>

- Amiri Baraka (formerly Leroi Jones). *Blues People: Negro Music in White America*. ISBN 9780688184742
- Open Education Resources (OER) available for free online

Blues People: Negro Music in White America

Author: Leroi Jones
Publisher: Harper Collins
Edition: 63
ISBN: 978-0688184742
Availability: Spartan Bookstore (and online)
Price: $7.20 (used); $10.05 (new)

Please purchase or borrow the **paperback** edition of Blues People, not an electronic version.

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 whenever I do), we will primarily use selections from the following:

- [Excelsior Online Writing Lab: Licensed under Creative Commons Attribution 4.0 International License: (https://owl.excelsior.edu/)](https://owl.excelsior.edu/) https://owl.excelsior.edu/
- [Purdue Online Writing Lab: Licensed under Creative Commons Attribution 4.0 International License: (https://owl.purdue.edu/owl/purdue_owl.html)](https://owl.purdue.edu/owl/purdue_owl.html) https://owl.purdue.edu/owl/purdue_owl.html

- **Availability:** online
- **Price:** free

Other required materials

Notebook and Pen
On most class days, you will need a notebook and pen to complete the daily activities. Please bring both to each class session.

Other reading materials

In addition to the above texts, I will sometimes assign additional readings from online sources such as news sites or academic journals scanned from print sources. When I do so, I will make them available on Canvas.

≔ Course Requirements and Assignments

Course requirements include four essays, three group presentations, and a midterm.

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 Essay: Writing about a Music-Related Controversy

- Required number of drafts: 3
- Estimated word count: 3000-4500 words total; 1,500 words revised and edited
- 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: Proposing a Solution to a Music-Related Problem or Controversy

- Required number of drafts: 3
- Estimated word count: 3000-4500 words total; 1,500 words revised and edited
- Assignment type: out-of-class essay
- 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) in which you address a music-related problem or controversy and propose a solution to it. You may find it helpful to write about the same music-related controversy that you wrote about for your Critical Essay, but you are not required to do so.

Essay #3 — The Baraka-Ellison Debate

- Estimated word count: 500 words (revised)
- Assignment type: in-class writing/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*. Essay #3 constitutes the written component for the Major Group Presentation, wherein small groups take a position on Baraka-Ellison's debate and present their rebuttal of the opposing side of the argument (see Major Group Presentation). In this essay, you will present your own position in the debate. Keep in mind that your position may — or may not — agree with the consensus of your fellow group members.

Essay #4: Self-Reflection and Writing Portfolio

- Estimated word count: 500-750 (revised)
- Assignment type: in-clout-of-class writing
- GE Learning Objective: GELO 1, 2, 3, 4, 5

In ENGL 2, our learning culminates in a digital Reflection and Portfolio Assignment. In this assignment, you will gather samples of your writing that demonstrate your learning; you will write a reflection essay that explains what you have learned, how you learned it, and how you will use it in future learning; and you will submit our portfolio for consideration to other people in the first-year writing program. This is your chance to identify and articulate what you've learned and what you'll take forward with you into future learning/writing experiences.

Exam: Logic and Argumentation

The Logic and Argumentation exam is part of the required course labor. It is designed to assess preparation, engagement with course concepts, and reflective learning. It is *not* designed to rank or sort students.

To meet the grading contract, students must complete the exam in good faith. The exam will focus on identifying types of arguments, rhetorical strategies, and logical fallacies introduced in the course. Correctness alone does not determine success; what matters is preparation and demonstrated engagement with course material.

Make-up exams may be scheduled only in cases of documented illness, emergency, religious observance, or official SJSU activities.

5-Minute Group Presentations

Each student will participate in two Five Minute Group Presentations. These multimedia presentations are designed to prepare students for the Critical and Persuasive essays. The first presentation introduces the class to a music-related controversy; the second one proposes a solution to a music-related problem or controversy.

Major Group Presentation: The Baraka-Ellison Debate

During the last week of the semester, the class will share 10-minutes presentations in which group presides as the judges in the Baraka-Ellison debate. Groups will be consist of an uneven number of members (3 or 5). This way each group can render a verdict on the debate, whether unanimous or mixed. Like the 5-Minute Presentations, this assignment needs to include a multimedia component. In addition, each group member must submit a 500-word essay in which they share their own personal judgement in the debate (see Essay #3: The Baraka-Ellison Debate).

✔ Grading Information

Grading Contract: Writing as Community Labor

This course uses a labor-based grading contract, adapted from Asao B. Inoue's *Labor-Based Grading Contracts: Building Equity and Inclusion in the Compassionate Writing Classroom*. Under this system, your final grade is based on the labor you contribute to the course and to our writing community, rather than on subjective judgments about the "quality" of your writing.

Students enter writing courses with different educational and linguistic backgrounds. Grading writing solely on quality often rewards prior training rather than learning. A labor-based grading contract shifts the focus to what all students can control: effort, preparation, participation, drafting, feedback, and revision.

You will receive detailed feedback on your writing throughout the semester. This feedback supports learning and revision, but it does not determine your grade. Grades are determined by whether you meet the terms of the contract.

Important: This syllabus outlines a provisional version of the grading contract. During the first weeks of the semester, we will discuss this contract together, and students will have the opportunity to propose revisions or additional clauses. The final contract will be agreed upon by the class and shared on Canvas.

Contract Grades & Required Labor

Your final grade depends on which contract level you meet by the end of the term.

B Contract (Default Grade)

You will earn a B if you complete all required course labor and meet B-level participation expectations.

Required Labor:

- All major essays submitted (Essays #1–#4)
- All required drafts and revisions completed
- Completion of the Logic and Argumentation exam
- Completion of the Self-Reflection and Writing Portfolio
- Completion of required homework and informal writing

Community Participation:

- Participation in at least 2 of 3 peer review workshops
- Demonstrable effort and preparation in group activities, including peer review and group presentations
- Meaningful engagement in class discussions and activities
- Completion of 70–79% of homework assignments

Attendance & Conduct:

- Up to 2 late submissions (within 72 hours)
- No more than 1 instance of inappropriate technology use

A Contract

To earn an A, you must meet all B-level requirements plus complete additional labor that extends your writing beyond the classroom and into public, academic, or cultural spaces.

Additional A-Level Labor:

- Submit a serious, complete application to the SJSU First-Year Writing Digital Literacy Showcase (acceptance not required)
- Attend a pre-approved campus or public event and write a brief reflective response (300–500)
- Demonstrate sustained, reliable engagement in class and group work

The A represents sustained engagement with writing as a public, rhetorical, and community-based practice.

C, D, and F Contracts

- C: Most required labor completed, but participation inconsistent

- D: Required labor frequently missing
- F: Most course labor not completed

Full criteria for these contract levels will be included in the finalized contract shared on Canvas.

🏛 University Policies

Per [University Policy S16-9 (PDF) (http://www.sjsu.edu/senate/docs/S16-9.pdf)](http://www.sjsu.edu/senate/docs/S16-9.pdf), relevant university policy concerning all courses, such as student responsibilities, academic integrity, accommodations, dropping and adding, consent for recording of class, etc. and available student services (e.g. learning assistance, counseling, and other resources) are listed on the [Syllabus Information (https://www.sjsu.edu/curriculum/courses/syllabus-info.php)](https://www.sjsu.edu/curriculum/courses/syllabus-info.php) web page. Make sure to visit this page to review and be aware of these university policies and resources.

📅 Course Schedule

Below are the due dates for the major assignments and readings for this semester. This does not include homework due on Canvas, for which you will be notified through the Canvas LMS. This schedule is subject to change with fair notice via the Canvas messaging system.

When	Topic	Notes
Week 1: Thursday, 1/22	Introduction to Course	Overview of syllabus
Week 2: Tuesday, 1/27	ENG 2 Community Building	Essay #1 — Critical Essay: Writing about a Music-Related Controversy assigned. Building a Classroom community. During this activity the class will deliberate over the following: • Learn about each other's expectations for, and concerns about, the course • Take the necessary steps to foster a productive classroom community

When	Topic	Notes
Week 2: Thursday, 1/29	ENG 2 Community Building + Toulmin Method	Conclusion: community-building activities Introduction: Toulmin Method: Before class, read the following selections from the Excelsior Online Writing Lab: - [Toulmin (https://owl.excelsior.edu/argument-and-critical-thinking/organizing-your-argument/organizing-your-argument-toulmin/)Argument (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/) (https://owl.excelsior.edu/argument-and-critical-thinking/ organizing-your-argument/organizing-your-argument-toulmin/), - [Toulmin (https://owl.excelsior.edu/argument-and-critical-thinking/organizing-your-argument/organizing-your-argument-toulmin-infographic/)Infographic (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/) (https://owl.excelsior.edu/argument-and-critical-thinking/organizing-your-argument/organizing-your-argument-toulmin-infographic/), and - [Sample Toulmin Argument (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/)(https://owl.excelsior.edu/argument-and-critical-thinking/organizing-your-argument/organizing-your-argument-sample-toulmin-argument/)
Week 3: Tuesday, 2/3	Music-Related Controversies	- Readings to be determined by class consensus during Week 2 of the semester - In-class activities: writing a Critical Essay + identifying logical fallacies

Week 3: Thursday, 2/5	Music-Related Controversies	- Readings to be determined by class consensus during Week 2 of the semester
		- In-class activities:
		  - using research resources from MLK Library
		  - writing a Synthesis + identifying logical fallacies

Week 4: Tuesday, 2/10	Music-Related Controversies	- Five-Minute Group Presentations #1: Music-Related Controversies (posted on Canvas Discussion forums)
Week 4: Thursday, 2/12	Music-Related Controversies	- Five-Minute Group Presentations #1: Music-Related Controversies (posted on Canvas Discussion forums)
Week 5: Tuesday, 2/17	Toulmin Method + The Saga of Solomon Linda and "The Lion Sleeps Tonight"	- **Due date for first draft of Essay #1 — Critical Essay: Writing about a Music-Related Controversy** - **Mandatory Peer Review**

When	Topic	Notes
Week 5: Thursday, 2/19	The Saga of Solomon Linda and "The Lion Sleeps Tonight"	• 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).
Week 6: Tuesday, 2/24	The Saga of Solomon Linda and "The Lion Sleeps Tonight"	• Before class read Rian Malan, "In the Jungle," Part Two: A Story about Money (pages 18-29), 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). • **Due date for second draft of Essay #1 — Critical Essay: Writing about a Music-Related Controversy. BRING HARD COPY TO CLASS.**
Week 6: Thursday, 2/26	Writing a Proposal	• Return to Toulmin Argument: Claim, Grounds, Warrant, Backing, Qualifier, Rebuttal • Essay #2 — Persuasive Essay: Proposal assigned
Week 7: Tuesday, 3/5	Writing a Proposal/Blues People	• Before class read Introduction and Chapter 1 of *Blues People* (pages vii - 10).
Week 7: Thursday, 3/7	Writing a Proposal/Blues People	• Before class read chapters 2 and 3 of *Blues People* (pages 11-31).
Week 8: Tuesday, 3/10	Writing a Proposal/Blues People	• **Prof. Dowdy returns hard copies of the second draft of Essay #1 — Critical Essay: Writing about a Music-Related Controversy** • Before class read Chapter 4 of *Blues People* (pages 32-49).
Week 8: Thursday, 3/12	Writing a Proposal/Blues People	• Before class read Chapter 5 of *Blues People* (pages 50-59).
Week 9: Tuesday, 3/17	Proposal Presentations	• Before class read Chapter 6 of *Blues People* (pages 60-80).
Week 9: Thursday, 3/19	Proposal Presentations	• **Due date for final draft of Essay #1 — Critical Essay: Writing about a Music-Related Controversy** • Five-Minute Group Presentations #2: Solutions to Music-Related Problems and Controversies
Week 10: Tuesday, 3/24	Writing a Proposal/Blues People	• Before class read Chapter 7 of *Blues People* (pages 81-94). • Five-Minute Group Presentations #2: Solutions to Music-Related Problems and Controversies

When	Topic	Notes
Week 10: Thursday, 3/26	Proposals	Before class read the follow selections from the Excelsior Online Writing Lab: - [Aristotelian Argument (https://owl.excelsior.edu/argument-and-critical-thinking/%20organizing-your-argument/organizing-your-argument-aristotelian/)](https://owl.excelsior.edu/argument-and-critical-thinking/%20organizing-your-argument/organizing-your-argument-aristotelian/) (https://owl.excelsior.edu/argument-and-critical-thinking/ organizing-your-argument/organizing-your-argument-aristotelian/) - [Aristotelian Infographic (https://owl.excelsior.edu/argument-and-critical-thinking/%20organizing-your-argument/organizing-your-argument-aristotelian-infographic/)](https://owl.excelsior.edu/argument-and-critical-thinking/%20organizing-your-argument/organizing-your-argument-aristotelian-infographic/) (https://owl.excelsior.edu/argument-and-critical-thinking/ organizing-your-argument/organizing-your-argument-aristotelian-infographic/) - [Sample Aristotelian Argument (https://owl.excelsior.edu/%20argument-and-critical-thinking/organizing-your-argument/organizing-your-argumentsample-aristotelian-argument/)](https://owl.excelsior.edu/%20argument-and-critical-thinking/organizing-your-argument/organizing-your-argumentsample-aristotelian-argument/) (https://owl.excelsior.edu/ argument-and-critical-thinking/organizing-your-argument/organizing-your-argumentsample-aristotelian-argument/)
Week 11: March 30 - April 3	Spring Break	Spring Recess
Week 12: Tuesday, 4/7	Proposals	- Due date for first draft of Essay #2 — Persuasive Essay: Proposing a Solution to a Music-Related Problem or Controversy. - Mandatory Peer Review
Week 12: Thursday, 4/9	Blues People	- Before class read chapters 9 and 10 of *Blues People* (pages 122-165).
Week 12: Tuesday, 4/14	Proposals	- Due date for second draft of Essay #2 — Persuasive Essay: Proposing a Solution to a Music-Related Problem or Controversy. BRING HARD COPY TO CLASS.
Week 13: Thursday, 4/16	Blues People	- Before class read Chapter 11 of *Blues People* (pages 166-74).
Week 13: Tuesday, 4/21	Midterm	- Exam: Logic and Argumentation (in-class)
Week 14: Thursday, 4/23	Blues People	- Before class read Chapter 12 of *Blues People* (pages 175-236).

When	Topic	Notes
Week 14: Tuesday, 4/28	Ellison/Baraka Debate	• During class, we will read Ralph Ellison's "Blues People" (book review of Baraka's *Blues People*, available on Canvas).
Week 15: Thursday, 4/30	Proposals	• **Prof. Dowdy returns hard copies of the second draft of Essay #2 — Persuasive Essay: Proposing a Solution to a Music-Related Problem or Controversy.**
Week 15: Tuesday, 5/5	Thanksgiving Holiday	• Due date for final draft of Essay #2 — Persuasive Essay: Proposing a Solution to a Music-Related Problem or Controversy
Week 16: Thursday, 5/7	Ellison/Baraka Debate	• **Essay #3 — The Baraka-Ellison Debate due** • Major Group Presentations: The Baraka-Ellison Debate
Finals Week: Tuesday, 5/19	Self-Reflection and Writing Portfolio	• **Self-Reflection and Writing Portfolio due on Canvas by Midnight**