San José State University
Department of English & Comparative Literature
English 1B: Argument and Analysis, Section 02, Spring 2021

COURSE AND CONTACT INFORMATION

Instructor(s):	Dr. Erik L. Johnson
Office Location:	Zoom; online appointment booking at https://erikjohnson-sjsu-humenglish.youcanbook.me
Telephone:	(408) 924-5110
Email:	erik.johnson@sjsu.edu
Office Hours:	Wednesday, 2–3 pm, and Thursday, 2–4 pm
Class Days/Time:	Tuesday and Thursday, 9–10:15 am
Classroom:	Zoom meetings; access via Canvas site at https://sjsu.instructure.com/
Prerequisites:	English 1A or 1AS with a grade of C minus or better. (This course is not open to students who have completed ENGL 2.)
GE/SJSU Studies Category:	GE C2 Humanities—Letters

COURSE DESCRIPTION

General Description: English 1B is a writing course that exposes you to significant works of the human intellect and imagination while focusing on argumentation and analysis. Through the study of literary, rhetorical, and professional texts, you will develop the habits of mind required to write argumentative and critical essays. You will have repeated practice in prewriting, drafting, revising, and editing, and repeated practice in reading closely in a variety of forms, styles, structures, and modes. What makes this course unique is that English 1B is designed specifically for students majoring in Engineering and other STEM fields. English 1B is part of a curriculum re-design project that is the result of a collaboration between the College of Engineering and the College of Humanities & Arts and sponsored by a grant from the National Endowment for the Humanities.

Section Description: Each section of English 1B organizes reading and assignments around a theme. Our theme this semester is "Crossing Cultures." To understand it, though, we first need to get a handle on what the term culture means. In the first half of the course, "Two Cultures," we'll look to the famous argument made by C. P. Snow in the twentieth century that the humanities and STEM fields had become "two cultures," each with an opposite way of seeing the world. We'll consider whether this is true by studying Mary Shelley's *Frankenstein*, the literary work in English that has given us our most famous emblem of scientific overreach, from the viewpoint of both humanist and scientist readers. In the second half of the course, we'll consider the different ways that the humanities and STEM fields can reach across cultural barriers by comparing a recent novel about Western literature in communist China, Dai Sijie's *Balzac and the Little Chinese Seamstress*, with studies of how science and technology have also functioned as means of cultural exchange between the East and West.

During each of these two major units, short assignments in and out of class connected to the readings will help you to build research and writing skills. Early in the semester, we will form permanent working groups that you

will confer with regularly as we discuss readings and you review each other's writing. At the end of each unit, you will produce two culminating assignments, one oral and collaborative—a group podcast episode in which you and your group members discuss sources you have been collecting regarding the current unit—and the other written and individual—a research essay building on the work you will have done in the mini-essays assigned in each unit to address a larger question about STEM and the liberal arts in a global education.

COURSE FORMAT

Technology Intensive, Hybrid, and Online

This course will be conducted synchronously online (synchronously means, with regular live video meetings). The key software to be familiar with is Canvas (online platform for assignments, exams, text-based discussion forums, and up-to-date syllabus information) and Zoom (for video course sessions and office hour meetings). You will also need reliable Internet access and a computer with a webcam.

You can join Zoom sessions through links in Canvas, but you will need the Zoom software installed. For instructions on installing and using Zoom, see the eCampus Zoom pages at https://www.sjsu.edu/teachanywhere/student-resources/zoom-for-students.php

FACULTY WEB PAGE AND MYSJSU MESSAGING

Course materials such as syllabus, handouts, notes, and assignment instructions can be found on the Canvas Learning Management System course login website at http://sjsu.instructure.com. **You are responsible for checking your SJSU email regularly and for ensuring that you receive announcements posted to Canvas.** For info on changing your notification preferences and viewing comments on Canvas, see the eCampus tutorial pages at https://www.sjsu.edu/ecampus/teaching-tools/canvas/student_resources/index.html

Emailing erik.johnson@sjsu.edu is the best way to reach me. I usually respond to student emails within 24 hours, but if you email me after 9 pm or on the weekend, I may not see your email until the next business day. You are always welcome in my office hours, which are student-centered time. You can book appointments at https://erikjohnson-sjsu-humenglish.youcanbook.me up to minutes before if a slot is open, or you can email me to set up meetings at other times.

GE LEARNING OUTCOMES (GELOS)

During this course, you will develop the skills needed 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; and

4) Recognize the role of diversity in culture and society.

COURSE LEARNING OUTCOMES (CLOS)

You will meet these general objectives by mastering specific techniques, including learning to:

1) Develop and carry out research projects, and locate, evaluate, organize, and incorporate information effectively *(from English department C2 course learning goals)*;

2) Use a critical lens to read a variety of literary, rhetorical, and professional works of the human intellect and imagination;

3) Write clearly, effectively, and creatively, and adjust writing style appropriately to the content, the context, and the nature of the subject *(from English department C2 course learning goals)*;

4) Explain how a text both frames and is framed by a variety of critical lenses: cultural, historical, socio-economic, political, and personal;

5) Demonstrate how humanistic methods of reasoning and arguing can prepare students to meet the global challenges facing scientists and engineers.

REQUIRED TEXTS/READINGS

Skills Textbook:

Johnston, Ian. *Essays and Arguments: A Handbook for Writing Student Essays*. Revised edition. Broadview. ISBN 978-1-55481-257-8.

Assigned Literary Texts:

Shelley, Mary. *Frankenstein: Annotated for Scientists, Engineers, and Creators of All Kinds*. MIT Press. ISBN 978-0-262-53328-7. Also available as an open access (free!) ebook through the SJSU Library at https://sjsu-primo.hosted.exlibrisgroup.com/permalink/f/1cue0e3/01CALS_ALMA51471735070002901

Sijie, Dai. *Balzac and the Little Chinese Seamstress*: *A Novel.* Translated by Ina Rilke. Vintage. ISBN 978-0-385-72220-9.

A Note about Texts:

Additional short readings will be posted or linked on the Canvas site throughout the semester, including both short articles and essays and handouts with essay-writing advice.

Literary texts, and in particular *Frankenstein*, are often available in multiple versions that differ significantly. Since we will need to refer to specific passages in our texts by page number and, in the case of *Frankenstein*, will also discuss the footnotes and essays targeted to engineers and scientists like yourselves in the MIT edition, it's important to have access to works in the editions listed. Books are available for purchase or rental from the Spartan Bookstore. A free e-book of the MIT *Frankenstein* edition is available through the link above. If you are purchasing from third-party vendors, double-check the ISBN to make sure you are getting the right edition!

Other technology requirements / equipment / material

You will need stable Internet access and a computer that has a webcam and a microphone to participate in Zoom discussions. Headphones are recommended; they help you concentrate and filter out background noise.

You will also need hardware and software to record conversations with classmates in order to complete the oral assignments (two group podcast episodes) assigned for the course. Zoom can record a conversation, but you will also want to install a program that allows you to edit recordings, like Garage Band (included on most modern Macs) or Adobe Audition (included in the Adobe Creative Cloud suite, which is free to San José State students; see https://www.sjsu.edu/ecampus/teaching-tools/adobe/students/index.html for more info).

You can borrow laptops, tablets, headphones, and other equipment from Student Computing Services for free on a first-come, first-served basis. For details and to make a checkout appointment, see the IT Equipment Loaning webpage at https://www.sjsu.edu/it/services/academic-tech/equipment-loaning/index.php

Library Liaison

Peggy Cabrera, peggy.cabrera@sjsu.edu

COURSE REQUIREMENTS AND ASSIGNMENTS

Mini-essays #1, 2, and 3 (750 words each = 2,250 words total): Three short essays assigned throughout the course will let you practice specific modes of critical and persuasive writing, including rhetorical analysis, close reading, and character analysis that draws on your personal experience to make a persuasive point. I encourage you to build on and revise the work you do in these short essays when you are drafting the longer papers.

Oral assignment #1, group podcast episode on uses of *Frankenstein*: During our "Two Cultures" unit, each working group will record a podcast episode of at least 20 minutes in which each team member presents and discusses an adaptation of *Frankenstein* or use of "Frankenstein" in public commentary that they have found particularly interesting. Your goal as a group is to organize this material in a logical way so that in the episode you all contribute to one overarching conversation. (You should discuss each team member's source for about 4 minutes.) Along with the episode recording, each group will also submit an outline that includes 100 or more words describing and commenting on each "exhibit source" from the team member who picked it.

Research essay #1, "Two Cultures" (1,500 words minimum): At the end of our first unit, you will write a research-based essay exploring the relationship between "humanistic" thought and science or technology by taking *Frankenstein* and some adaptation or use of *Frankenstein* in contemporary culture that you have found interesting as a case study. Your essay should be at least 1,500 words and cite at least four credible sources from outside the syllabus, at least one of which must be an "exhibit" source and at least one of which must be an "argument" or "theory" source. (We will discuss source types in class.) **As a pandemic accommodation, I am structuring the course so that your first two mini-essays and unit podcast contribution can feed into and be considered a "draft" of this assignment. You will also have a chance, though, to revise the essay further after receiving my comments for an improved grade.**

Oral assignment #2, group podcast episode on cross-cultural STEM or liberal arts education: During our "Bridging Cultures" unit, each working group will record a podcast episode of at least 20 minutes in which each team member presents and discusses a source about liberal arts or STEM education in a cross-cultural or global context that provides an updated perspective on the issues raised by *Balzac and the Little Chinese Seamstress*. (For instance you might find a case study about liberal arts education in contemporary China, or you might find one about STEM programs geared toward international students in the United States.) Your goal as a group is to organize this material in a logical way so that in the episode you all contribute to one overarching conversation. (You should discuss each team member's source for about 4 minutes.) Along with the episode recording, each group will also submit an outline that includes 100 or more words describing and evaluating each source from the team member who picked it.

Research essay #2, "Bridging Cultures" (1,750 words minimum): At the end of our second unit, you will write a research-based essay making a specific recommendation about how STEM or liberal arts education should function in a global society, through reference to a case study you have found. Your essay should be at least 1,750 words in length and cite at least four credible sources from outside the syllabus, at least one of which must be a "theory" source. (We will discuss source types in class.) **As a pandemic accommodation, I am structuring the course so that your third mini-essay and unit podcast contribution can feed into and serve as the initial basis of this final assignment. You will also conference with me about a draft version of the essay and produce a revision during the final weeks of the course.**

Culminating Activity (Portfolio): In place of a final examination, you will at the end of the course assemble a portfolio of your writing with a reflective statement of about 500–600 words discussing your growth as a writer during the semester. We will hold portfolio prep workshops during the final weeks of class.

Classwork and Participation: In addition to the major assignments listed above, you should be prepared to attend class regularly and come prepared to participate with questions and comments about the days reading. I will occasionally collect and grade in-class exercises practicing specific writing and reading skills, and your peer reviews of group members' essays will also factor into the participation grade.

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 and studying, or other course related activities. In other words, you should expect to spend 9 hours a week on this 3-unit course (2-1/12 hours in class and a little more than 6 hours on homework). If you calendar that amount of time to spend on work outside of class each week, it will greatly improve your chances of success!

GRADING INFORMATION

Grades will be numerical. The table below shows point to letter-grade correspondences and includes my general standards for assessing written work. "Plus" or "minus" grades meet the standards for a mark to a greater or lesser degree. Assignments will be posted with rubrics that include additional, assignment-specific criteria.

Grade	Points	Percentage	Criteria
A plus	970 to 1000	97 to 100%	
A	930 to 969	93 to 96.9%	Written work marked "A" poses an original, provocative argument that is credibly supported by appropriate evidence, makes a compelling case for its significance, has a clear logical organization, and uses language and style in a way that communicates not just the bare meaning but creates a sense of voice or style.
A minus	900 to 929	90 to 92.9%	
B plus	870 to 899	87 to 89.9%	
B	830 to 869	83 to 86.9%	Work marked "B" poses a valid argument that is credibly supported, makes a plausible case for its significance, has a clear logical organization, and uses language and style to communicate the student's ideas effectively and without ambiguity.
B minus	800 to 829	80 to 82.9%	
C plus	760 to 799	76 to 79.9%	
C	730 to 759	73 to 75.9%	Work marked "C" meets the requirements of the assignment but shows significant weakness in one fundamental area—the argument may be unclear or insufficiently supported, its significance may not be clearly or persuasively stated, the structure may be illogical, or the language and style may occasionally obstruct meaning.
C minus	700 to 729	70 to 72.9%	
D plus	660 to 699	66 to 69.9%	
D	630 to 659	63 to 65.9%	Work marked "D" was clearly written by the student to address the assignment but shows significant weakness in more than one of the fundamental areas listed above, or the use of language and style frequently obstructs meaning.

Grade	Points	Percentage	Criteria
D minus	600 to 629	60 to 62.9%	
F	599 or below	59.9% or below	Work marked "F" either does not meet the requirements of the assignment or relies substantially on work by others that is represented as the student's own.

Grading Breakdown

Assignment	Point Weight (/1000)	GELOs and CLOs assessed
Mini-essay #1: Rhetorical Analysis (minimum 750 words) *	50	GELO 3; CLOs 2, 3
Mini-essay #2: Close Reading (minimum 750 words) *	50	GELOs 2, 3; CLOs 2, 3, 4
Mini-essay #3: Persuasive Writing: Character Analysis (minimum 750 words) *	75	GELOs 2, 3, 4; CLOs 2, 3, 4, 5
Oral Assignment 1: Group podcast episode on uses of *Frankenstein* with outline (20 minutes, approximately 4 minutes of talking time per group member; outline includes source overview with at least 100 words of writing per group member)*	100	GELO 1; CLOs 1, 2, 4, 5
Oral Assignment 2: Group podcast episode surveying sources on liberal arts and/or STEM education in a cross-cultural or global context (20 minutes, approximately 4 minutes of talking time per group member; outline includes source overview with at least 100 words of writing per group member)*	125	GELO 4; CLOs 1, 2, 5
Research Essay 1: Two Cultures (*Frankenstein*) unit (minimum 1,500 words)*	200	GELOs 1, 2, 3; CLOs 1, 2, 3, 4
Research Essay 2: Bridging Cultures (*Balzac and the Little Chinese Seamstress*) unit (minimum 1,750 words)*	225	GELOs 1, 2, 3, 4; CLOs 1, 3, 4, 5
Reflective Statement and Final Portfolio	75	GELOs 2, 3; CLOs 3, 5
In-class writing and exercises	50	GELOs 2, 3; CLOs 2, 3, 4
Participation (including peer review activities)	50	GELOs 1, 4; CLOs 2, 3, 4, 5

* Major assignments. Point allocations notwithstanding, you must turn in each of the "major assignments" identified with an asterisk in order to complete the course and receive credit for the GE requirements.

Late Work and Missed In-Class Work
If you cannot meet the deadline for an assignment, email me requesting an extension as early as possible, but no later than two days before the assignment is due, so that I have time to review and respond to the request. Out-of-class assignments turned in one day or more after a listed deadline without an extension agreed to in writing will be penalized a third of a letter grade for each calendar day (not business day) late. For example, a mark of 85.0% (B) for a paper turned in one day late would drop to 82.0% (B–), two days late to 79.0 (C+), and so on.

Missed in-class writing cannot be made up. However, at the end of term I will drop your lowest classwork assignment grade. I will also occasionally announce extra credit assignments that will add to your total points in this category, and these can help to recover missing points.

CLASSROOM PROTOCOL

Regular and active participation in class is expected. In a Zoom classroom, this means:

• You don't need to have your video on all the time, but, unless you are having connection issues, you should turn it on when you are speaking for your group, and everyone should be ready to turn it on if asked.

• When your video is not on, your Zoom account should display your name (not a screenname) and a profile picture that represents you in some way (that can be a photo of yourself or any image that communicates something about you). For information on customizing your profile see the Zoom support page at https://support.zoom.us/hc/en-us/articles/201363203-Customizing-your-Profile

• We will use breakout rooms for brainstorming and other activities during discussion. You can leave these breakout rooms to return to the main session and ask questions. I will not drop into breakout rooms unless asked, and I will give at least a 2-minute warning before ending breakout sessions.

• When peers are speaking in whole-group discussion, let them finish before starting to speak. If you have questions or comments directly related to what they are saying, use the text chat to register them. Do also feel free to use reaction signals to second colleague's points (thumbs up, clapping hands, etc.) while they speak!

• Put away your cell phone or other mobile devices before class, and please close any applications that are not being used for class activities.

In the first weeks, we'll organize discussion groups that will work closely together throughout the semester. These groups will as peer review groups and on collaborative assignments, including .

UNIVERSITY POLICIES AND RESOURCES

Academic Integrity: All work delivered in this course must be your own, produced specifically for this course, and produced specifically for the assignment in question. If you draw on the ideas or language of others in written work or presentations, you must, by University policy, specifically acknowledge your indebtedness. If you have questions about the appropriate acknowledgment of sources, please review the library tutorial on how to avoid plagiarism at https://libguides.sjsu.edu/plagiarism or contact me. Recycling material from papers written for other courses, or even from earlier papers written for this course in later ones, is also not acceptable unless an assignment specifically asks you to do so. If you wish to write a paper on a similar topic to a paper you have written before or using a similar set of sources, you are welcome to consult with me about ways of adjusting or expanding the topic so that you can build on your prior work and still meet the course requirements.

Accommodations: Presidential Directive 97-03 requires that students with disabilities requesting accommodations register with the Accessible Education Center (AEC) to establish a record of their disability. The AEC will contact the instructor with details. If you need to discuss possible course adaptations or accommodations, do make an appointment or visit my office hours as early in the semester as possible.

Other Policy Information: Per University Policy S16-9 *(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 web page (http://www.sjsu.edu/gup/syllabusinfo), which is hosted by the Office of Undergraduate Education. Make sure to visit this page to review for official descriptions of these university policies and resources.

SUPPORT SERVICES

In addition to my office hours, English 1B students may find the following support services especially useful:

SJSU Writing Center: The San José State University Writing Center offers a variety of resources to help students become better writers, and all of its services are free for SJSU students. While we are online, the Writing Center offers drop-in tutoring by text chat for quick questions, scheduled 45-minute appointments via Zoom, and virtual workshops on topics like improving your sentence and paragraph stye, managing time effectively during essay exams, and making PowerPoint slides. For more information and to make an appointment or sign up for a workshop, see the website at http://www.sjsu.edu/writingcenter/

SJSU Communication Center: The San José State University Communication Center is also available to help students practice public speaking and general communication skills, through workshops and individual tutoring, including practicing and recording speeches. This is a great resource in preparing for oral assignments, because you can make Zoom appointments for groups as well as individuals and can book up to 60 minutes of communications tutoring per day! To make a Zoom appointment for communications tutoring, visit https://commcenter.sjsu.edu/students/tutoring/index.html

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

In addition to offering small group, individual, and drop-in tutoring for a number of undergraduate courses, consultation with mentors is available on an appointment basis. Workshops are offered on a wide variety of topics including preparing for the Writing Skills Test (WST), improving your learning and memory, alleviating procrastination, and other related topics. All services are currently available online. Visit the Peer Connections website at http://peerconnections.sjsu.edu for more information.

English 1B-02 (Johnson): Argument and Analysis, Spring 2021 Schedule

This schedule is subject to change with fair notice. Any changes will be announced during class meetings and via Canvas. Assignments are due on 11:59 pm Pacific Time on the listed due date, unless otherwise stated.

COURSE SCHEDULE

WEEK	DATE	TOPICS, READINGS, ASSIGNMENTS, DEADLINES
1	Thursday, January 28	**Course Introduction and Overview** In-class: Read selections from Shelley, 1831 introduction to *Frankenstein*
2	Tuesday, February 2	**UNIT 1: STEM AND THE HUMANITIES AS "TWO CULTURES"** **Arguments from Definition** Read, in *Frankenstein*: Doctorow, "I've Created a Monster! (And So Can You)," pages 209–13; Nordmann, "Undisturbed by Reality: Victor Frankenstein's Technoscientific Dream of Reason," pages 223–28; Douglas, "The Bitter Aftertaste of Technical Sweetness," pages 247–51.
2	Thursday, February 4	**Rhetorical Analysis and Effective Annotation** Read: C. P. Snow, "The Two Cultures" (selections on Canvas); Merriam-Webster, "'Frankenstein' and 'Frankenfood': Creator or creation?: Giving new life to a prefix" (link on Canvas); Johnston, *Essays an Arguments* 2.4–2.5.4 (pages 10–20).
	Monday, February 8	**Topic proposal for mini-essay #1 due on Canvas**
3	Tuesday, February 9	**Major Tools of Argument: Deduction, Induction, Definition** Read: Johnston 2.6–2.8.4 (pages 20–33)
3	Thursday, February 11	**Inspectional Reading and Strategies for Reading Books vs. Articles** Read: *Frankenstein*, Vol. 1 (pages 1–69) — plan ahead to finish on time!!
	Monday, February 15	**Mini-essay #1, Rhetorical Analysis, due on Canvas @ 11:59 pm**
4	Tuesday, February 16	**Taking Notes on and Making Arguments about a Literary Text** Read: *Frankenstein*, start Vol. 2 (pages 71–100); Johnston on focus versus thesis, 4.2.-4.3.1 (pages 66–79)
4	Thursday, February 18	**Close Reading versus Rhetorical Analysis** Read: *Frankenstein*, finish Vol. 2 (pages 100–125); Johnston, 8.4: Writing Essays about Fiction, pages 263–77
5	Tuesday, February 23	**Arguments from Context** Read: *Frankenstein*, introduction by Robinson, pages xxxiii–xxxv; also, review the footnotes about science in *Frankenstein*, Vols. 1–2, and come prepared to share thoughts about at least 2 of them.

Week	Date	Topics, Readings, Assignments, Deadlines
5	Thursday, February 25	**Arguments from a Conceptual Framework** Read: *Frankenstein*, start Vol. 3 (pages 127–54); Johnston 5.0, "Explaining Key Terms" (pages 93–111).
	Monday, March 1	**Mini-essay #2, Close Reading, due on Canvas @ 11:59 pm**
6	Tuesday, March 2	**Using Sources: the BEAT Taxonomy** Read: Finish *Frankenstein*, Vol. 3 (pages 154–93); review supplementary essays and appendix, come with at least one essay annotated for discussion
6	Thursday, March 4	**Introduction to the Oral Assignments, Podcasting Tutorial 1** Hands-on workshops on finding sources of different types, planning a project, and recording an episode
7	Tuesday, March 9	**Theory Sources: Applying a Conceptual Framework from a Source** Read: Nagel, "What Is It Like to Be a Bat?" and Gopnik, "How Animals Think" (review of De Waal, *Are We Smart Enough to Know How Smart Animals Are?*)
7	Thursday, March 11	**Podcasting Tutorial 2 (Editing) and Group Workshops** Hands-on workshop on editing a recording, group project planning
	Monday, March 15	**Oral project #1, Group podcast episodes on contemporary adaptations and/or uses of *Frankenstein*, due on Canvas with outline**
8	Tuesday, March 16	**Generating Research Questions** Read: Johnston 6.0–6.5.1 on organizing an argument (pages 113–24)
8	Thursday, March 18	**Pre-Writing Toolkit for Combining Research and Writing** Before class: Listen to your peers' podcasts, shared on Canvas
	Friday, March 19	**Topic proposal for Research Essay #1 due on Canvas @ 11:59 pm**
9	Tuesday, March 23	**From Outlining to Drafting: Ordering Paragraphs** Before class: Expand your topic proposals to include at least three possible topic sentences for body paragraphs; Read: Johnston on paragraph clusters, 6.8–6.8.2 (pages 132–43), 6.8.4 (pages 147–49), 6.9 (pages 152–58)
9	Thursday, March 25	**Writing with Sources: Quoting and Paraphrasing Effectively** Before class: Complete the plagiarism tutorial at https://libguides.sjsu.edu/plagiarism/home-page (also linked on Canvas)
	Friday, March 26	**Research essay #1, Revision and expansion of mini-essays and/or podcast material, due on Canvas @ 11:59 pm**

WEEK	DATE	TOPICS, READINGS, ASSIGNMENTS, DEADLINES
	March 29–April 2	**SPRING BREAK: NO CLASSES!**
10	Tuesday, April 6	**UNIT 2: STEM AND HUMANITIES BRIDGING CULTURES** **Reading across Cultures** <u>Read:</u> Sijie, *Balzac*, Part 1 (pages 1–41)
10	Thursday, April 8	**Using Personal Experience and Opinion in Argument** <u>Read:</u> Sijie, *Balzac*, start Part 2 (pages 45–89)
	Friday, April 9	**OPTIONAL Revision of Research Essay #1 due @ 11:59 pm** **(No extensions!)**
11	Tuesday, April 13	**Reading for Argument across Genres** <u>Read:</u> Mullaney, "The Moveable Typewriter: How Chinese Typists Developed Predictive Text during the Height of Maoism" on Canvas
11	Thursday, April 15	**Evaluating Online Sources, Introduction to Oral Assignment 2** In-class group exercises evaluating online sources
12	Tuesday, April 20	**Comparative Arguments** <u>Read:</u> Sijie, *Balzac*, end of Part 2–start of Part 3 (pages 90–142) — **plan ahead to finish!**
12	Thursday, April 22	**Persuasive Writing: Advocating for One Point of View** <u>Read:</u> Finish Sijie, *Balzac* (pages 143–84) — **plan ahead to finish!**
	Monday, April 26	**Mini-essay #3: Persuasive essay (character analysis) due @ 11:59 pm**
13	Tuesday, April 27	**In-class podcasting and paper planning workshop** Instructor and peer consultation on podcast and research essay plans
13	Thursday, April 29	**Positioning: Integrating Sources to Build an Argument** <u>Read:</u> Johnston 7.2–7.3.3 (pages 180–88), 7.5 (pages 197–204) on paragraph coherence and comparative arguments
	Friday, April 30	**Group podcast episodes discussing sources on liberal arts/science education in a contemporary Asian country due @ 11:59 pm**
14	Tuesday, May 4	**Topic Sentences and Essay Flow** <u>Before class:</u> Listen to peer podcasts on Canvas; read Johnston 6.6–6.6.1 (pages 125–30) on topic sentences
14	Thursday, May 6	**Sentence Style and Essay Rhythm** Revising for clarity; subordinating and coordinating styles

WEEK	DATE	TOPICS, READINGS, ASSIGNMENTS, DEADLINES
	Monday, May 10	**Research Essay #2 (persuasive argument about arts and science education expanding on material from Sijie and podcasts) due in draft**
15	Tuesday, May 11	Overview of the Reflective Statement and Portfolio Assignment / peer review and revision conferences
15	Thursday, May 13	Portfolio Prep Workshop / revision conferences
16	Tuesday, May 17	Portfolio Prep Workshop / revision conferences
Final Exam	Thursday, May 20	**Final portfolio, including reflective statement and revision of Paper #2, due by 9:30 am**

(Note: Library and Writing Center workshops are in process of being scheduled. The syllabus will be updated to reflect the dates of these and any other special events as they are set.)