

Critical Thinking and Writing Section 10

ENGL 2

Fall 2023 3 Unit(s) 08/21/2023 to 12/06/2023 Modified 08/21/2023

Class Days/Time: Mondays and Wednesdays, 12 noon–1:15 pm

Classroom: SH 411

The theme of our ENGL 2 section will be creativity, and what that means in a variety of domains—not just in art but also in psychology, education, and business. As you learn college-level writing skills and critical thinking skills related to structuring argument, you will also be considering, and eventually researching, ways that understandings of creativity in these different domains inform one another. What can businesses, for instance, learn about generating original ideas from artists, or from psychological research on creativity? What could educators learn from innovative companies about how to encourage creativity in their students? Or, how can a creative hobby unrelated to your job enrich your own life? These are examples of questions you might choose to explore through your own case studies and research.

Course Description and Requisites

English 2 is a course that 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.

GE Area(s): A3. Critical Thinking and Writing

Prerequisite(s): Completion of GE Areas A1 and A2 each with grades of C- or better.

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

Letter Graded

* 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.

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>).

Classroom Etiquette

Proper in-person and Zoom classroom protocol includes the following:

- Treat the opinions of other students with respect and listen to their contributions attentively! The best discussions result when students acknowledge and build on one another's comments.
- Have the assigned readings at hand during class for reference in discussion, whether that means in print or in easily accessible digital copies!
- Recording lecture or seminar sessions is never permitted; instead, you should take notes! If you specifically require the use of recording devices as an accommodation, you must let me know.
- In in-person classes, use laptops only for class activities and note-taking; during Zoom sessions, please close out of all other windows and apps except those being used for the class. In both formats, please refrain from using cell phones! Studies have shown that notes taken by hand aid recall more effectively than notes taken electronically, so I strongly encourage you to take notes by hand in an analog (paper) notebook if at all possible!
- If you are absent, it is your responsibility to get notes on what you missed from a classmate. I am happy to answer specific questions, but I do not give recaps of missed class sessions or lectures.
- Often, important announcements are made in class—sometimes clarifying or changing assignments. If an assignment or the syllabus was changed during your absence, you are responsible for finding this out.

Important note about a possible work stoppage during the semester

The California Faculty Association (the labor union of Lecturers, Professors, Coaches, Counselors, and Librarians across the 23 CSU campuses) is in a difficult contract dispute with California State University management. It is possible that we will call a strike or other work stoppage this term. I promise to promptly inform you of any schedule disruption. Our working conditions are your learning conditions; we seek to protect both. For further information go to www.CFABargaining.org

<http://www.CFAbargaining.org>).

COVID Resources and Reporting

Throughout the semester, we'll remain in compliance with changes to the university's masking policy as they are announced. For current information about community transmission levels and masking, on-campus COVID testing, vaccination, and related services, see the [Health Advisories page](https://www.sjsu.edu/medical/services/covid-vaccine.php). (<https://www.sjsu.edu/medical/services/covid-vaccine.php>)

We have procedures for handling COVID-related absences! If you test positive for COVID-19 at any point during the semester, please report your case confidentially via the portal at <https://www.sjsu.edu/medical/covid19/testing-positive.php> (<https://www.sjsu.edu/medical/covid19/testing-positive.php>). You'll receive documentation and isolation guidelines that you can share with your professors.

Academic Integrity and AI Tools

Just like other sources, the use of generative AI tools in a work submitted by a student in this course must be openly acknowledged in writing following the conventions established by the Modern Language Association and laid out at <https://style.mla.org/citing-generative-ai/> (<https://style.mla.org/citing-generative-ai/>)

As with ideas taken from all other sources, students must clearly distinguish between language and ideas taken from generative AI output and language and ideas that are their own. If questions arise about this, the instructor and student will conference privately and discuss the ideas and language in a piece of writing openly so I can make a determination as to whether you've done enough work to fulfill the learning objectives of the assignment and of the course.

Failure to acknowledge the use of these tools and your debts to them, and failure to participate in such a conference about your writing, could be subject to the same discipline as other forms of academic dishonesty, as laid out in the university's existing [Academic Integrity policy](https://www.sjsu.edu/curriculum/courses/syllabus-info.php#academic-integrity). (<https://www.sjsu.edu/curriculum/courses/syllabus-info.php#academic-integrity>)

Late Work and Missed In-class Work

If you cannot meet a deadline, email me requesting an extension as early as possible, but no later than one day before the assignment is due, so that I will 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 that agreed to in writing will be penalized the equivalent of one third of a grade (3/100 points) for each day past the deadline. For example, a mark of 85 (B) for a paper turned in one day late would drop to 82 (B-), two days late to 79 (C+), and so on.

Since this is a course on writing process, draft deadlines are as important as final deadlines. Therefore, these penalties apply to delivery of drafts as well as to delivery of final copies. So, if the same 85 (B) paper were turned in one day late in draft and one day late in final form it would also receive a 79. Also, if you deliver drafts in a timely fashion you will receive feedback from me and from your peers that will improve your performance on final copies! If you miss deadlines, you may not receive or have time to act on this feedback.

In-class writing cannot be made up. I will, however, announce occasional extra credit that can offset missed work in this category.

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) (<https://sjsu.edu/general-education/ge-requirements/overview/learning-outcomes.php>).

Course Goals

Welcome to ENGL 2, a Critical Thinking and Writing GE course focused on structuring arguments, writing, critical reading, and research skills. In this section, we will develop these skills by taking an interdisciplinary approach to the theme of creativity—how do we determine what makes a person, work of art, or organization creative? Can we make such a determination? Can a chatbot, for instance, ever be "creative"?

Together, we will study writings from fields including psychology, business, education, art criticism, and cultural analysis. In two substantial essays and a presentation assignment, you will develop your own take on this theme and how it relates to your professional or personal interests. You will also learn how to apply structures of logical argument that will help you analyze examples effectively and present your ideas persuasively.

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

Students will need access to a computer with a high-speed Internet connection at home and to a laptop or tablet in the classroom to complete and submit via Canvas. Laptops can be borrowed from Student Computing Services for this purpose; see <https://library.sjsu.edu/student-computing-services> (<https://library.sjsu.edu/student-computing-services>) for details.

Two texts are required (one for purchase and one a free library e-book). Other readings will be posted on Canvas and/or distributed in class as handouts during the semester. In addition, students are strongly recommended to familiarize themselves with the handouts and Citation Guides available on the SJSU Writing Center at <https://www.sjsu.edu/writingcenter/resources/handouts.php> (<https://www.sjsu.edu/writingcenter/resources/handouts.php>).

Originals: How Non-Conformists Move the World

Author: Adam Grant

Publisher: Penguin

Edition: paperback, 2016
ISBN: 978-0-14-312885-4
Availability: SJSU Spartan Bookstore

The Runaway Species: How Human Creativity Remakes the World

Author: David Eagleman & Anthony Brandt
Publisher: Catapult
Edition: 2017
ISBN: 978-1-948226-03-5
Availability: SJSU Library

Available as a free library ebook at <https://ebookcentral.proquest.com/lib/sjsu/detail.action?docID=5178678>
(<https://ebookcentral.proquest.com/lib/sjsu/detail.action?docID=5178678>)

☰ Course Requirements and Assignments

Essay 1: Critical Essay on Definitions of Creativity and an Event/Artwork

An essay of 1,500–2,000 words making a focused argument that explains how a specific definition of creativity is illustrated, expanded, or even contradicted by an event, exhibit, or work of art that you have experienced on or around the SJSU campus during the current semester. For full credit, the essay must include documentation showing your attendance at the event or personal viewing of the artwork. A more detailed prompt will be distributed on Canvas and in class.

The essay will be delivered in three stages, with feedback given at each stage: topic proposal; full draft; and finally revised copy.

Multimodal Presentation: Adobe Express Video Idea Pitch

Students will make a short, 3–5-minute video presentation in Adobe Express applying an idea about creativity from Adam Grant's book *Originals* to a problem of the student's choosing. The video should pitch the benefits of applying this idea to this problem and should draw on research skills and argument structures practiced in class in order to make this pitch persuasive. A detailed prompt will be shared in class and on Canvas. Assignment will be delivered in two stages: an outline and synopsis for peer review; and a finally revised 3–5 minute Express video presentation accompanied by a 500-word synopsis that includes any necessary citations.

Essay 2: Research-based Persuasive Essay (2,000–2,500 words)

Students will conduct substantial library research to make a persuasive argument based on comparison of 2–3 creativity case studies chosen by the student. These examples or case studies might be compared or contrasted in order to make a strong case for the relevance of viewing creativity a certain way.

Culminating Assignment: Portfolio and Reflective Essay

Your portfolio will include two new and two pre-existing components. The two new components are: 1) a reflective critical essay of 500–600 words discussing your progress as a writer since completing the *Reflection on College Writing*, and 2) an “appendix of evidence” supporting the claims made in your reflective essay. The pre-existing components are: 1) your *Reflection on College Writing*; 2) one major assignment produced during our course.

A detailed prompt will be distributed in class. We will have class time set aside for working on portfolios in-class with instructor and peer support during the final week of instruction. Complete portfolio due according to the final exam schedule, listed on syllabus.

Participation: Class Participation, In-Class Writing, and Short Homework Assignments

Regular, informed engagement in class sessions is expected and constitutes part of the overall grade. In addition to general engagement (such as asking and answering to questions and participating in groupwork), many classes will regularly include short writing, editing, or presentation activities (which may be scored for credit only or may be qualitatively graded), and some

classes will include time to start on homework assignments that are due outside of class.

Additional participation requirements include participation in creativity "expeditions" outside of class, either independently or by attending events organized by the instructor. Take this as chance to try out possible subjects for your second and third essays!

Missed in-class activities cannot be made up. You will have chances to earn extra credit in this category sufficient to offset a few missed in-class activities by participating in out-of-class events, including workshops offered by the Writing Center and Peer Connections and excursions that I will organize during the semester related to the theme of our course that could help you identify topics for the essay assignments.

✓ Grading Information

Breakdown

Grades will be numerical. Students will accumulate points with each assignment toward a total course grade on a 1,000-point scale. 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. Some assignments will be graded for completion only, as specified in assignment instructions, whereas others will be assessed qualitatively.

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 close reading of texts, 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 authorial voice.
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%	

Grade	Points	Percentage	Criteria
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.
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 (including work produced automatically by AI) that is represented as the student's own without clear written acknowledgment of the source.

Criteria

Assignments marked with an asterisk (*) are major assignments. These must be completed, regardless of weight, to complete the course successfully and progress toward filling GE requirements. **This course must be passed with a C minus or better to fulfill CSU's GE requirements.**

Type	Weight	Topic	Notes
Essay 1: Critical Essay (1,500+words)*	20%	200 points	Major assignment. Must be submitted to complete course.
Multimodal Idea Pitch Presentation	20%	200 points	Major assignment. Must be submitted to complete course. Addresses GELOs 1, 2, 4.
Research-Based Persuasive Essay (2,000+ words)*	25%	250 points	Major assignment. Must be submitted to complete course. Addresses GELOs 1-4.
Culminating Assignment: Portfolio and Reflective Essay*	10%	100 points	Major assignment. Must be submitted to complete course. Addresses GELOs 2, 3.
In-class Writing and Short Homework	15%	150 points	Addresses GELOs 2, 3, 4.
Class participation	10%	100 points	Addresses GELOs 1, 3, 4.

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

This schedule is subject to change with fair notice, both based on the progress of the class and as the instructor schedules events or presentations relevant to the class. Changes will be announced on Canvas and during the class. Make sure you receive Canvas announcements by email and check your sjsu.edu email regularly!

When	Topic	Notes
Unit 1		<u>Defining Creativity – and Arguing from Definition</u>
Week 1 Monday, August 21	Introduction: understanding argument and thesis statements	Introduction to the course and to each other; the uncanny congruity of <i>Barbie</i> and <i>Oppenheimer</i> ; identifying preconceptions about creativity and argument
Week 1 Wednesday, August 23	Defining terms: logical versus rhetorical strategies	<u>Read</u> : Eagleman and Brandt, <i>Runaway Species</i> , chapter 1: “To innovate is human,” pages 13–32, library ebook available at https://ebookcentral.proquest.com/lib/sjsu/detail.action?docID=5178678 <u>In-class</u> : Review Prompt for Essay #1: Critical Essay in class; intro to campus event calendars and support services
Week 2 Monday, August 28	The mechanics of critical reading, part 1: annotation	<u>Read (on Canvas)</u> : Johnson, <i>Where Good Ideas Come From</i> , chapter 1: “The Adjacent Possible,” pages 26–42; Eagleman and Brandt (library ebook), “Don’t Glue Down the Pieces,” pages 133–46
Week 2 Wednesday, August 30	The mechanics of critical reading, part 2: annotation and summary	<u>Read</u> : Grant, <i>Originals</i> , chapter 1: “Creative Destruction,” pages 1–28
Deadline Friday, September 1 @ 11:59 pm		Critical annotation assignment due on Canvas
Week 3 Monday, September 4	NO CLASS	Labor Day
Week 3 Wednesday, September 6	Applying definitions: can chatbots be creative?	<u>Read on Canvas</u> : Eapen et al., “How Generative AI can augment human creativity,” <i>Harvard Business Review</i> (2023); and De Cremer et al., “How Generative AI could disrupt creative work,” <i>Harvard Business Review</i> (2023)
Deadline Friday, September 8 @ 11:59 pm		Topic proposal for critical essay due on Canvas @ 11:59 pm (identify a relevant event or exhibit on campus or in the immediate SJSU area).
Week 4 Monday, September 11	Pre-writing toolkit 1: generative organizational tools	<u>Read</u> : Heinrichs, <i>Thank You for Arguing</i> selections on Canvas; review handout packets and Canvas links on outlining, mind maps/concept mapping, and argument charts
Week 4 Wednesday, September 13	Understanding and assessing AI output	<u>Read (on Canvas)</u> : Shanahan, “Talking about Large Language Models”
Deadline Sunday, September 17 @ 11:59 pm		Draft of critical essay (1,500+ words) due on Canvas

When	Topic	Notes
Week 5 Monday, September 18	Peer Review of Critical Essay	<u>In-class activity</u> : giving effective thesis-focused feedback
Week 5 Wednesday, September 20	Writing Center Workshop and Services Overview	<u>In-class workshop</u> : "Paraphrasing," with guest presenter Andy Cormier
Unit 2		Applying Creativity – and Inductive and Deductive Logic
Week 6 Monday, September 25	Translating definition into prescription	<u>Read</u> : Grant, chapter 2: "Blind inventors and one-eyed investors," pages 29–61; <u>in-class</u> : Introducing Multimodal presentation assignment, demonstrating Adobe Express
Week 6 Wednesday, September 27	Mechanics of critical reading, part 3: How to read a book (better)	<u>Read</u> : Grant, <i>Originals</i> , chapter 4: "Fools rush in," pages 92–113
Deadline Friday, September 29 @ 11:59 pm		Finally revised critical essay (1,500+ words) due on Canvas
Week 7 Monday, October 2	Mechanics of critical reading, part 4: Inspectional reading lab	<u>Read</u> : Inspectional reading handouts and videos on Canvas
Deadline Tuesday, October 3 @ 11:59 pm		Inspectional reading assignment due on Canvas
Week 7 Wednesday, October 4	Major Types of Argument: Deductive Logic, Strengths and Weaknesses	<u>Read</u> : Continue reading Grant, <i>Originals</i> , following your individual reading plan—be prepared to share something you've learned
Week 8 Monday, October 9	Major Types of Argument: Inductive Logic, Strengths and Weaknesses	<u>Read</u> : Continue reading Grant, <i>Originals</i> , following your individual reading plan—be prepared to share how you've adjusted your reading strategies
Week 8 Wednesday, October 11	Brainstorming and exploratory research	<u>Read</u> : Finish reading Grant, <i>Originals</i> , following your reading plan; be prepared to identify an idea from it (for credit) that you want to pursue; <u>in-class</u> : Techniques for brainstorming and psychological research on idea generation
Week 9 Monday, October 16	Comparing and Combining Different Types of Argument	<u>Before class</u> : Finish reading Grant, <i>Originals</i> , following your reading plan, as needed; read (on Canvas) Heinrichs, <i>Thank You for Arguing</i> , "Control the Tense," pages 25–35; <u>in-class</u> : compare different arguments and argument structures
Week 9 Wednesday, October 18	Giving feedback focused on persuasiveness and rhetorical situation	<u>In-class</u> : Draft synopsis and outline of multimodal presentation due in class for peer review

When	Topic	Notes
Deadline Friday, October 20 @ 11:59 pm		Multimodal presentation (idea pitch video with 500-word synopsis) due to Canvas pitch gallery
Unit 3		<u>Sociocultural Creativity – Contextual and Comparative Argument</u>
Week 10 Monday, October 23	The sociocultural approach: Collaborative forms of creativity	<u>Read (on Canvas)</u> : Johnson, <i>Where Good Ideas Come From</i> , conclusion: "The Fourth Quadrant," pages 211–46; <u>in class</u> : overview of persuasive essay assignment
Week 10 Wednesday, October 25	Organizing research to build arguments 1: the BEAT taxonomy (background and exhibit sources)	<u>Read</u> : Ugwu, "How Pixar Made Sure <i>Coco</i> was Culturally Conscious," <i>New York Times</i> (https://www.nytimes.com/2017/11/19/movies/coco-pixar-politics.html); <u>in class</u> : exploring campus e-resources for background and exhibit sources (<i>New York Times</i> , <i>New Yorker</i> , others)
Week 11 Monday, October 30	Organizing research to build arguments 2: the BEAT taxonomy (argument and theory sources)	<u>Read (library ebook)</u> : Eagleman and Brandt, <i>The Runaway Species</i> , "The Creative Company," pages 189–214, and "The Creative School," pages 215–43
Week 11 Wednesday, November 1	Library research orientation	Working session. Meet in MLK 213. Bring ideas for the persuasive essay!
Deadline Friday, November 3 @ 11:59 pm		Topic proposal for persuasive essay due (including at least one library source)
Week 12 Monday, November 6	Evaluating Online Sources	<u>Before class</u> : review Rowan University's " Evaluating Online Sources: A Toolkit " page and linked videos; <u>in class</u> : guidelines and practice activities evaluating sources on the Internet
Week 12 Wednesday, November 8	Organizing Research-Based Writing	<u>In-class</u> : Organizing research-based and comparative essays; reverse outlining sample papers
Week 13 Monday, November 13	Introductions and Conclusions	<u>Due in class</u> : bring introduction and outline (500+ words) of persuasive essay to class for peer review; <u>in-class</u> : introduction and conclusion advice and templates; rapid peer review: introduction speed dating
Week 13 Wednesday, November 15	Basics of citation: understanding the MLA "container" system	<u>Review</u> : MLA Style Center practice template at https://style.mla.org/works-cited/works-cited-a-quick-guide/ and style citation guides under header "Citations: Guides and Assistance" on SJSU Writing Center website
Deadline Friday, November 17 @ 11:59 pm		Persuasive Essay draft (2,000+ words) due on Canvas
Week 14 Monday, November 20	Online Peer Review Workshop	<u>Zoom class meeting</u> : Argument- and evidence-focused peer review (graded)

When	Topic	Notes
Week 14 Wednesday, November 22	No Class	Thanksgiving Recess
Week 15 Monday, November 27	Integrating Quotations into your Writing: Advanced Techniques	<u>Before class:</u> Review UNC-Chapel Hill Writing Center advice page on "Quotations" at https://writingcenter.unc.edu/tips-and-tools/quotations/
Week 15 Wednesday, November 29	Reflective writing and self-evaluation	<u>Before class:</u> read Henrichs, <i>Thank You for Arguing</i> , "Write a Persuasive Essay," pages 327–41; <u>in-class:</u> overview of portfolio prep documents; techniques of productive and persuasive self-evaluation
Deadline Friday, November 30 @ 11:59 pm		Finally revised Persuasive Essay (2,000+ words) due
Week 16 Monday, December 4	Portfolio prep party	"Editorial board" presentations round 1
Week 16 Wednesday, December 6	Portfolio prep party	"Editorial board" presentations round 2
Final Exam Assignment Thursday, December 14 @ 12 noon		Complete portfolios due on Canvas and assessment site