

First Year Writing Section 34

ENGL 1A

Spring 2025 In Person 3 Unit(s) 01/23/2025 to 05/12/2025 Modified 01/21/2025

Contact Information

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Office Hours

Wednesday 2–3 pm; Thursday 10 am–12 noon; by appointment
CL 414L and Zoom

Book appointments at <https://erikjohnson-sjsu-humenglish.youcanbook.me/> (<https://erikjohnson-sjsu-humenglish.youcanbook.me/>).

Course Information

Class Days/Time: Tuesdays and Thursdays, 3–4:15 pm

Classroom: Clark Hall 225A; campus map at <https://www.sjsu.edu/map/> (<https://www.sjsu.edu/map/>).

English 1A is an introductory course that will prepare you to join scholarly conversations across the university. You will prepare to do this by developing reading skills, rhetorical sophistication, and writing styles that allow you to give form and coherence to complex ideas for various audiences—learning, for instance, how to balance opinion and analysis in your writing. In this section, we will first approach these skills through readings and exercises that raise questions about what exactly counts as “art.” Please understand, though, that this is not a formal course on art history or art theory, though many readings touch on these topics. In the course of the semester, you will take increasing ownership of this theme, and I hope you will bring a range of personal interests and disciplinary perspectives to your essays.

Course Description and Requisites

English 1A is an introductory course that prepares students to join scholarly conversations across the university. Students develop reading skills, rhetorical sophistication, and writing styles that give form and coherence to complex ideas for various audiences, using a variety of genres. GE Area: A2

Prerequisite: Completion of Reflection on College Writing

Letter Graded

* Classroom Protocols

ENGL 1A Course Content

Diversity: SJSU is a diverse campus. As such, our course is designed to include an emphasis on a diverse range of voices and viewpoints. We will engage in integrated reading and writing assignments to construct our own arguments on complex issues that generate meaningful public discussions.

Writing: Writing is at the heart of our class. Our exploration of writing will allow us to prepare ourselves and each other for academic and real-world writing scenarios. Assignments give students repeated practice in all phases of the writing process: prewriting, organizing, writing, revising, and editing. Our class requires a minimum of 8000 words, at least 4000 of which must be in revised final draft form. More specific descriptions and instructions will be distributed for all major assignments in class.

Reading: There will be a substantial amount of reading for our class, some of which will come from texts I select (listed below) and some of which will be from sources you locate.

Final Experience: We will compile a portfolio at the end of the semester that includes selected examples of your writing produced for our class, as well as materials from your RCW Canvas course. We will talk more about the portfolio later in the semester.

Time Commitment

Success in ENGL 1A 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 1A, 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.

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.

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.

Disruptive Behavior

In all courses, we strive to establish relationships of mutual trust and respect. Our classrooms are community, collaborative creations that require buy-in to our shared project, generosity of spirit, and patient interactions with each other. Be aware that Title 5 of the California Code of Regulations governs student behavior in the classroom, interactions with other students, and with faculty and staff of the university in § 41301. Standards for Student Conduct. In very rare and severe cases, students not abiding by these state standards of conduct may be dropped from the class.

See: <https://govt.westlaw.com/calregs/Document/I586E8D834C6911EC93A8000D3A7C4BC3>

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 two days 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 calendar 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 step (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. When I calculate final scores, I will add buffer points sufficient to offset a small number (2–3) of missed in-class assignments. I will also announce occasional extra credit and make-up assignments that can be used to offset missed work in this category.

Academic Integrity and AI Tools

Just like other sources, the use of generative AI tools in work submitted under a student's name 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/or failure to participate in such a conference about your writing, will result in a substantial grade penalty on any assignment (up to and including failure, depending on the scope of the plagiarism) and could be subject to the same discipline as other forms of academic dishonesty as laid out in the university's 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>))

COVID Resources and Reporting

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>

You'll receive documentation and isolation guidelines that you can share with your professors and supervisors.

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

Interest in fine art is growing globally, and public art projects (like The Heidelberg Project in Detroit and Art Box San José) as well as the creation of city "art districts" have played a significant role in urban renewal projects large and small. But throughout the 20th and 21st centuries, some of the Western world's sharpest critics and philosophers have struggled to define what exactly art is without relying on personal taste or repeating the ideas of one artistic movement. To do so, they have deployed not only a range of arguments but also a range of rhetorical appeals (for instance, to character, reason, emotion, and context), and have interwoven opinion, analysis, and research. We will study some of their writings, as well as writings about writing, as you practice doing the same.

Marshall McLuhan wrote in 1967, "is anything you can get away with." What counts as art to you may be an oil painting or graffiti, a comic book, a garden, or a dance. Its value could reside in its cultural or historical importance, or perhaps you believe that art is a matter of how certain combinations of colors or certain chords of music affect the human brain. In-class writing and occasional short homework assignments will emphasize rhetorical skills, from description to structuring an argument, that will help you to organize ideas and express them persuasively. The three major out-of-class essays—1) a rhetorical analysis of a text that you consider to be an artistic "manifesto"; 2) an argumentative personal essay based on your response to a visual or multimedia work of art; and 3) an illustrated essay, your choice of either a researched profile of an artist, or an ethnographic account of an art form—are designed so you will have some flexibility to take either a more personal or more analytical approach to the term's work.

Course Learning Outcomes (CLOs)

General Education Learning Outcomes (GELOs):

GE Area A2: Written Communication

Written Communication I courses cultivate an understanding of the writing process and the goals, dynamics, and genres of written communication, with special attention to the nature of writing at the university. A grade of C- or better designates that a student has successfully oriented reading and writing practice in English to support college level research and learning and to share learning with C- or better is a CSU graduation requirement.

GE Area A2 Learning Outcomes

Upon successful completion of an Area A2 course, students should be able to:

1. demonstrate knowledge and understanding of the content, context, effectiveness, and forms of written communication;
2. perform essential steps in the writing process (prewriting, organizing, composing, revising, and editing);
3. articulate an awareness of and write according to the rhetorical features of texts, such as purpose, audience, context, and rhetorical appeals;
4. integrate their ideas and those of others by synthesizing, explaining, analyzing, developing, and criticizing ideas effectively in several genres; and
5. demonstrate college-level language use, clarity, and grammatical abilities in writing.

Writing Practice: Students will write a minimum of 8000 words, at least 4000 of which must be in revised final draft form.

Course Materials

Students are expected to have access to computers with reliable high-speed Internet connections and to bring laptops or tablets to class to access materials on Canvas and submit in-class activities electronically. If necessary, students can borrow devices from Student Computing Services in the SJSU Library. See <https://library.sjsu.edu/student-computing-services> for details.

Students are not required to purchase a textbook for this course, as required readings and handouts will be posted to Canvas or distributed in class. However, students should familiarize themselves with the handouts and resources posted on the SJSU Writing Center's website at <https://www.sjsu.edu/writingcenter/resources/handouts.php> and refer to the style guides posted on this site frequently during the semester.

Course Requirements and Assignments

Essay 1: Rhetorical Analysis of a Text (1,000–1,250 words)

Analysis of the rhetorical strategies in a written work that you consider an artistic “manifesto.” A detailed prompt will be distributed in class and on Canvas.

The assignment will be delivered in three stages following the schedule in the syllabus, with scoring and feedback at each stage: topic proposal; full draft; revision.

Essay 2: Critical Argument about a Visual or Multimedia Work (1,250–1,500 words)

Critical argumentative essay of 1,250–1,500 words based on on your experience of a visual or multimedia (audio/visual) work of art. Your essay should integrate critical analysis and personal emotional response. **The artwork must be one viewed or experienced in person during the semester (with documentation of viewing included in essay) or shared with class as part of "art sharing" show and tell.** A more detailed prompt will be shared in Canvas and in class.

The assignment will be delivered in three stages following the schedule in the syllabus, with scoring and feedback at each stage: topic proposal; full essay draft; final revision.

Essay 3: Illustrated Essay: Profile or Ethnography (1,750–2,000 words)

Your choice of EITHER a profile of an artist OR an ethnographic account of an art form (in either case, 1,750–2,000 words, plus one or more illustrations); lightly sourced (citing at least 5 sources, not counting texts that have been assigned on the syllabus; only one “background” source and two “exhibit” sources will count toward the 5-source minimum). A detailed prompt will be shared on Canvas and in class.

Assignment will be delivered in four stages, as outlined on syllabus: topic proposal; draft introduction and outline; full essay draft; and finally revised essay.

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) a 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.

Classwork and 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 **conferencing with me in office hours at least once during the semester** and **delivering a brief 3–5 minute “art sharing” presentation (students will sign up for dates after Essay #1; everyone will go once)** in which students share one art object with the class and explain why it interests them. Take this as chance to shape the direction of the course and 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.

✓ Grading Information

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: Rhetorical Analysis of a Text*	17.5%	175 points	Major assignment. Must be submitted to complete course. Addresses GELOs 1–3, 5.
Essay 2: Critical Argument about a Visual or Multimedia Work	20%	200 points	Major assignment. Must be submitted to complete course. Addresses GELOs 1–5.
Essay 3: Illustrated Essay (Profile or Ethnography)	25%	250 points	Major assignment. Must be submitted to complete course. Addresses GELOs 1–5.
Culminating Assignment: Portfolio and Reflective Essay*	12.5%	125 points	Major assignment. Must be submitted to complete course. Addresses GELOs 1–3, 5.
In-class Writing and Short Homework	15%	150 points	Addresses GELOs 2, 3, 5.
Class participation, including art sharing and office hour visit	10%	100 points	Addresses GELOs 1, 3, 4.

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	Range	Notes
A plus	970 to 1000 (97–100%)	
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 (76.0 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	Range	Notes
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 lower)	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.

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 is a working schedule that may be updated during the semester depending on the progress of the class and as the instructor sets up additional events. Reminders about and adjustments to this schedule will be communicated in Canvas announcements and in class at least once a week. Make sure you receive Canvas announcements by email and check your sjsu.edu email regularly! The best way to stay up to date, though, is to attend the in-person classes!

When	Topic	Notes
Week 1 Thursday, January 23	Welcome / syllabus overview	<u>In-class</u> : The Brillo Box debate & assumptions about art / Prose editing exercise (in-class writing, credit only)

When	Topic	Notes
Week 2 Tuesday, January 28	Reading is writing! Critical reading & effective note- taking	<u>Before class</u> : Read (on Canvas) Berger, <i>Ways of Seeing</i> , chapter 1; <u>in-class</u> : annotation techniques, writing effective summaries
Week 2 Thursday, January 30	Understanding rhetorical appeals and situations	<u>Before class</u> : Read Hughes, "A bastion against cultural obscenity" (on Canvas); <u>in-class</u> : Overview of Essay 1 (Rhetorical Analysis of a Text)
Deadline Friday, January 31 @ 11:59 pm		Submit annotation and summary assignment due on Canvas
Week 3 Tuesday, February 4	Identifying and formulating thesis statements	Before class: Read Freeland, "Gender, genius, and Guerilla Girls" and McCloud, "Understanding Comics" (selections) on Canvas
Week 3 Thursday, February 6	Brainstorming and other techniques for finding essay topics	<u>In-class</u> : Practice rhetorical analysis worksheet
Deadline Friday, February 7, @ 11:59 pm		Topic proposal for Essay #1 due on Canvas
Week 4 Tuesday, February 11	Understanding and assessing AI output	<u>Before class</u> : Read Shanahan, "Talking about Large Language Models"
Week 4 Thursday, February 13 Zoom class	Writing Center Workshop	Introduction to Writing Center services with guest presenter Troy Hofer; "Common Grammar and Punctuation Errors" workshop

When	Topic	Notes
Deadline Friday, February 14 @ 11:59 pm		Draft of Essay #1 (rhetorical analysis of a text) due on Canvas
Week 5 Tuesday, February 18	Peer Review: Giving thesis- focused feedback	<u>In-class</u> : peer review of essay #1 draft (graded)
Week 5 Thursday, February 20	Paraphrasing and Integrating Quotations Effectively	<u>Before class</u> : Review UNC-Chapel Hill Writing Center advice page on "Quotations" at https://writingcenter.unc.edu/tips-and-tools/quotations/
Week 6 Tuesday, February 24	Intro to Art Sharing and Essay #2: Critical Argumentative Essay	Intro of Critical Argumentative Essay (Essay 2) / Intro to art sharing (I'll model) / art sharing schedule
Week 6 Thursday, February 26	Arts Excursion 1: Looking for Exhibit Sources; Analyzing visual rhetoric	<u>In-class event</u> : visit to Thompson Art Gallery (SJSU Art Building).
Deadline Friday, February 28 @ 11:59 pm		Finally Revised Essay #1: Rhetorical Analysis of a Text due @ 11:59 pm
Week 7 Tuesday, March 4	Techniques of description	<u>In-class</u> : mini-excursion—public art on campus; practicing techniques of description (graded activity)
Week 7 Thursday, March 6	Paragraph structure	<u>Before class</u> : review "Paragraphs" handout at https://writingcenter.unc.edu/tips-and-tools/paragraphs/ ; <u>in-class</u> : sample papers and what makes paragraphing work
Deadline Friday, March 7 @ 11:59 pm		Topic proposal for Essay #2 (identification of visual or multimedia artwork)

When	Topic	Notes
Week 8 Tuesday, March 11	Affective appeals: integrating emotion into argument	<u>Before class:</u> Read (on Canvas) "Making the Memorial" by Maya Lin; Alain de Botton, <i>Architecture of Happiness</i> selections
Week 8 Thursday, March 13	Arts excursion 2: practicing thesis-driven description	Class visit to San José Museum of Art (meet in classroom at 3 pm; we'll walk over together). Guided tour 3:15–4:15 pm. Short written response to excursion due Friday @ 11:59 pm (with chance to change Essay 2 topic).
Deadline Monday, March 17 @ 11:59 pm		Draft of Essay #2: critical argumentative essay due on Canvas
Week 9 Tuesday, March 18	Peer Review: Giving style-focused feedback	<u>In-class:</u> Peer review of essay #2 drafts (graded); giving paragraph- and sentence structure-focused peer review
Week 9 Thursday, March 20	Sentence Style	<u>Before class:</u> watch SJSU Writing Center "Sentence Variety and Rhythm" video tutorial at https://youtu.be/WQ7n6iSmyHI?feature=shared (https://youtu.be/WQ7n6iSmyHI?feature=shared); excerpt from Fish, <i>How to Write a Sentence</i> ; in class: building effective long and short sentences
Week 10 Tuesday, March 25	Research-based argumentative essays	<u>Read before class (on Canvas):</u> Peter Schjeldahl, "T. C. Cannon's Blazing Promise"; Arn, "Stuck on You: Pain and Pleasure at a Tattoo Convention"; <u>in-class:</u> Introduction of Essay #3 (illustrated essay, profile or ethnography)
Week 10 Thursday, March 27	Genre lab: finding and using models in conceiving a project	<u>In-class:</u> finding and annotating sample ethnographic and profile articles; understanding how to use genre to approach an assignment
Deadline Friday, March 28 @ 11:59 pm		Finally revised Essay #2 due on Canvas
Holiday March 31– April 4		NO CLASS: Spring Break!

When	Topic	Notes
Week 11 Tuesday, April 8	Library research orientation	Writing with sources workshop.
Week 11 Thursday, April 10	The BEAT source taxonomy: research is writing	<u>Before class</u> : bring a source found through library research to class for show and tell; <u>in-class</u> : understand how organizing research into source categories can contribute to structuring an argument
Deadline Friday, April 11		Topic proposal for Essay #3 (including identification of one source) due on Canvas
Week 12 Tuesday, April 15	Evaluating online sources	Before class: review Rowan University's "Evaluating Online Sources: A Toolkit" page at https://libguides.rowan.edu/EvaluatingOnlineSources (https://libguides.rowan.edu/EvaluatingOnlineSources) and linked videos; in class: guidelines and practice activities evaluating sources on the Internet
Week 12 Thursday, April 17	Engaging sources: BEAT categories, part 2	<u>In-class</u> : analyze source use in sample papers; check research guides and library NYT/New Yorker subscriptions for sources about your own topic
Week 13 Tuesday, April 22	Pre-writing lab: generative organizational tools	<u>In-class</u> : Handouts and activities on outlines, mind maps/concept maps, argument charts, and related digital and analog tools
Week 13 Thursday, April 24	Writing effective introductions	<u>Before class</u> : bring introduction and rough outline for Essay 3 to class and post on Canvas; <u>in-class</u> : introduction speed-dating activity (graded); strategies for writing introductions
Deadline Friday, April 25 @ 11:59 pm		Draft of Essay #3 (illustrated essay: profile or ethnography) due on Canvas
Week 14 Tuesday, April 29	Argument and evidence-focused peer review	<u>In class</u> : guided peer review of Essay #3 drafts (graded); focus on linking claims to evidence, identifying strong and faulty counterarguments
Week 14 Thursday, May 1	Basics of citing sources (understanding the MLA container system)	Review: MLA Style Center practice template at https://style.mla.org/works-cited/works-cited-a-quick-guide/ (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 at https://www.sjsu.edu/writingcenter/resources/handouts.php (https://www.sjsu.edu/writingcenter/resources/handouts.php).

When	Topic	Notes
Deadline Monday, May 5 @ 11:59 pm		Finally revised Essay #3 (illustrated essay: profile or ethnography) due on Canvas
Week 15 Tuesday, May 6	Reflective writing and self-evaluation	Reflective writing and self-evaluation: In-class: overview of portfolio prep documents; techniques of productive and persuasive self-evaluation
Week 15 Thursday, May 6	Portfolio prep party	“Editorial board” presentations
Final Exam Thursday, May 15 @ 5:15 pm		PORTFOLIOS DUE ON CANVAS AND TO ASSESSMENT SITE (INCLUDING OPTIONAL REVISION OF ESSAY 1–3)