

San José State University
Department of English & Comparative Literature
ENGL 1B: Argument and Analysis, Section 4, Fall 2016

Course and Contact Information

Instructor:	Professor Cynthia Baer
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Office Hours:	Open Office Hours: 1:00-2:15 p.m. Tuesday and Thursday. Appointments scheduled through email.
Class Days/Time:	9:00 – 10:15 a.m. Tuesday and Thursday
Classroom:	SH 229
Prerequisites:	GE Areas A1 (Oral Communication) and A2 (Written Communication I) with grades of C- or better
GE/SJSU Studies Category:	GE C2 Humanities—Letters

Where to Locate Materials and Messages

Course materials such as syllabus, handouts, notes, and assignment instructions can be found on the Canvas learning management system course website. You are responsible for checking the messaging system through MySJSU to learn of any updates.

What SJSU Students Do in English 1B Courses

ENGL 1B is a writing course that exposes you to significant works of the human intellect and imagination. Through the study of literary, rhetorical, and professional texts, you will examine the analytical and creative process in the production and perception of such works, and the significance of the historical and cultural contexts in which the works are created and interpreted. You will practice prewriting, drafting, revising, and editing, and you will practice reading closely in a variety of forms, styles, structures, and modes.

What We Will Explore Together in This English 1B Classroom: What is Creativity?

“The Humanities are needed if we are to succeed in articulating relevant, historically informed, and nuanced responses to grand challenges.”

Heidi Bostic, director of interdisciplinary programs in the College of Arts and Sciences at Baylor University.

“The Ancient Greeks did not separate art from manufacture in their minds, and so never developed separate words for them.”

Robert M. Pirsig, author/character of Zen and the Art of Motorcycle Maintenance: An Inquiry into Values.

In the spring I was asked to teach a fall course for STEM majors that would engage them in questions of enduring human values at the same time that it engaged them in an exploration of argumentation, its history and its practice—and at the same time that it tapped their critical thinking about their own major study at University.

Over the summer I finally picked up the book that my sophomore writing teacher told me I should read way back in high school—and that my freshman writing teacher from college, when I caught up with him a year ago, was shocked I had not yet read, being now a writing teacher myself. That book is *Zen and the Art of Motorcycle Maintenance*.

Thirty pages in I knew it was our book.

The whole class you are about to take is crammed into the margins and endpapers of the beat up copy of *Zen* that I now carry around with me. I have had great fun coming up with some questions that gesture back all the way to Aristotle even as they hint at the moment of becoming—and the question of values—at the core of Bostic's quotation.

She is saying those who are in the Arts—that's me and a few of you—need to talk more with folks who are in the Sciences—that's a lot more of you and only in a moment of extreme relaxation or composition me. We need to do this talking to save the planet. We need to generate some STEAM together—get creative.

We are going to do just that: We are going to read a book together, *Zen*. At the same time, we will read some ancient Greeks featured in *Zen*. And as we go, we are going to tap into the current thinking about human creativity—the engine of innovation. Indeed, at the core of our inquiry this term is this question: What is creativity?

Pirsig's ideas about Quality strike at the heart of this question—and he is tapping into some ancient texts to fuel his thinking about the topic. The authors assembled in the Oxford University Press Reader *Creativity* offer very different frames for thinking about this same question. And we will want to explore how these frames might overlap to reveal new ways of thinking about and using creativity ourselves. Because our goal is to do just that: to use it.

All of this reading and talking and writing is going to culminate in a proposal—your proposal, for a project in your discipline that will creatively engage one of the grand challenges of your generation.

And all this is going to begin with one simple request: *Bring to our first class something created*. It will be best for you and for all of us, if that something created is portable, and safe and appropriate for a classroom. It will be most useful to the class going forward—and to your final project in the end—if that something created is both familiar to you and yet curious to you. Something you know but something you want to know more about. Something you want to research.

What You Will Learn in English 1B: The General Education Learning Objectives (GELO)

Upon successful completion of the course, you will be able 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.

What We Will Do in English 1B, and What You Will Get Out of Doing It

The three learning outcomes outlined make some pretty broad gestures at describing the learning students do across the many sections of English 1B. As instructors in the Writing Program, we have outlined for our study some more specific goals within this broad general education framework.

Our Diversity: SJSU is a diverse community. So it is only natural that SJSU studies should include an emphasis on diversity. As you engage in integrated reading and writing assignments to construct your own arguments on complex issues, you will bring to our shared dialogues your own diversity and ethnicity and language history. Out of that diversity we can generate meaningful debate: what is creativity? How can we use it, harness it, to address the grand challenges we face as STEAM researchers? (STEAM is STEM, with the Arts put back in!).

Our goal, as a class, is to collaborate to learn from each other, and to learn how to use our diversity creatively to do that work effectively.

Writing: You will write every day. We will write for each other in a series of discussion posts in Canvas. This writing will be informed by a variety of research strategies: from first hand observation to library research. Your goal is to explore a full range of sources of information about your subject, and to locate the best evidence to move our thinking and discussion forward from day to day.

The more completely you engage this daily writing, the more easily you will articulate fully developed arguments about the complex issues we are discussing. This daily, less formal writing will generate the material for the formal presentations—written and oral, text-based and multimodal—that you will produce. This class requires a minimum of 6000 words. You will far exceed that. One of your essays, an in-class draft of a critical essay on *Zen*, will become a multimodal presentation that begins to move you toward your final proposal.

All of the projects you do, will be accompanied by reflection essays that capture the lessons you are learning about argumentation, as you do this writing.

Reading: In addition to being writing intensive, ENGL 1B is also a reading course. As you can see from my opening description of our work together, reading is what we share. The dialogue we generate from that reading will help us to generate models of thinking and writing that help us to formulate a working definition of “creativity” that will ground your proposal.

Critical Thinking: If you are human, it is hard not to think. But it is also, oddly, hard to think well. Productively. Usefully. As you read texts in the context of our inquiry into creativity, you will find that you have to read differently—slowly, more critically. You aren’t just looking for information; you are generating ideas in dialogue with the text. And you are bringing that dialogue to the discussion thread and to class—and it will end up in your papers.

In conversation with the class, we will find ourselves evaluating arguments (for purpose, audience, rhetorical strategies, conclusions); and evaluating ideas by identifying the assumptions and values (historical, cultural, socio-economic, political) that contextualize them. And as you become more aware of how contexts inform ideas, you will no doubt find yourself evaluating your own understanding of ideas by identifying your own interpretative lens.

All of this reading and thinking and writing will position you ideally for the challenge of the final project: the proposal for a creative project in your discipline.

Multimodality: Two of your major projects will be in visual essay formats: an infographic and a video (PowerPoint/YouTube). These assignments will allow us to explore the visual dimension increasingly important in the screen arguments that saturate our daily living.

What You Will Read

Our exploration of creativity will include exploration of a novel by Robert M. Pirsig: *Zen and the Art of Motorcycle Maintenance*. In the novel the central character alludes to the work of classic rhetoricians as he teases out the problem of what is Quality and how do we create it in our lives? We will read these same texts he alludes to, as well as others. And we will use contemporary discussions of the nature and origins of creativity to look at this central character as a created and creative character.

Books

Pirsig, Robert M. *Zen and the Art of Motorcycle Maintenance: An Inquiry into Values*. Harper Torch, (1974) 1999. ISBN: 978-0-06-058946-2. Paperback.

Van Cleave, Ryan G. *Creativity: A Reader for Writers*. Oxford UP, 2016. ISBN: 978-0-19-027992-9. Paperback.

These books are available through Amazon or at the Spartan Bookstore.

Other Readings

Readings from classical and contemporary rhetoricians will be available in Canvas.

The Assignments You Will Complete in This Course

SJSU faculty design classes that will help you to be successful in your studies. In designing a course, we think carefully about the time you invest: we expect our students to spend a minimum of forty-five hours for each unit of credit earned (three hours per unit per week). We imagine you will need this time to prepare for class, participate in course activities, complete assignments, and reflect on what you are learning. More details about student workload can be found in [University Policy S12-3](http://www.sjsu.edu/senate/docs/S12-3.pdf) at <http://www.sjsu.edu/senate/docs/S12-3.pdf>.

I have already described several assignments:

- Daily reading in several texts.
- Daily writing in Canvas Discussion Threads.
- Two Interim Projects: the Infographic and the video presentation.
- The reflection essays.
- The final creative project proposal.

These are the graded performances of the course, and in the chart below I have given a rough estimate of the quantity of writing this represents and have outlined the GELOs each one helps you to achieve. Your reflection essays will ask you talk about how you have achieved these GELOs for that particular assignment.

In the table you will see a couple of things I haven't mentioned: the drafts and the workshops.

Drafts: By now you probably are aware that there is no such thing as a one-draft anything. Complexity needs to be engineered into simplicity for ease of use: such engineering is not a one-draft process.

Workshops: By the time we are drafting a new system, we already have the user in mind and it is useful to start considering how users respond to the system: that is what workshop is about. You bring in your word-system and we give it a go and see how it runs. Then you go home and tinker to perfect it. And bring it in to workshop and we give it a go again—and then maybe you start to have something.

Assignment Word Count and Learning Goals

Assignment	Word Count	GELO
Canvas Discussion Thread (daily)	100- 350 ea.	2
Drafts for Workshops	N/A	2, 3
Workshop Discussion Leadership	N/A	3
Infographic: a visual essay (individual)	500 words	1, 2
Reflection essay on infographic assignment	1000 words	3
Multimodal Presentation: Video Essay (group)	750 words	1, 2
Reflection essay on multimodal presentation	1000 words	3
Creative Proposal for Your Discipline (group or individual)	3000-6000 words	1, 2, 3
Final Reflection Essay and Portfolio of Evidence	1000 words	2, 3

How I Determine Your Final Course Grade

Your course grade is based on the grades you earn throughout the semester on the work you produce and turn in—on time. I don't accept late work.

Note that I weight these grades to determine the final grade, rather than averaging them.

In weighting letter grades, an A+ will be valued at 12, an A at 11, an A- at 10, etc. So an A+ on the Infographic assignment, for instance, will be calculated as $12 \times .10$ of the course grade in the English 1B course, because that assignment is weighted as 10% of the course grade. See the table of weights below.

Your reflection essays are your opportunity to enter into the assessment of your work with me. Note that I give as much weight to your discussion of what you learned by doing an assignment as I do in judging the work itself against the criteria for effective argumentation that we define in our workshops.

Before you submit any assignment for grading, I will make sure you have the scoring guide I will use to evaluate your work, and you will have participated in an evaluation of work of all your peers' drafts. So you should find that the grading is pretty transparent.

Assignments are weighted as follows:

Assignment Category	Weight in Final Grade
Participation	30%
Canvas Discussion Thread (daily)	10
Drafts for Workshops	10
Workshop Discussion Leadership	5
Oral Presentation of a Reading	5
Argumentation and Reflection Projects	40%
Infographic: a visual essay (individual)	10
Reflection essay on infographic assignment	10
Multimodal Presentation: Video Essay (group)	10
Reflection essay on multimodal presentation	10
Final Project	30%
Creative Proposal for Your Discipline (group or individual)	15
Final Reflection Essay and Portfolio of Evidence	15

The department's standard grading scheme consists of the following: Requirements for particular assignments will vary, but in all cases essay grades will reflect the paper's effectiveness, which is broken down into three major areas: content (this includes maturity and sophistication of thought), organization, and expression.

The following are the criteria by which essays are typically evaluated in first-year writing courses:

An "A" range essay is organized and well-developed, demonstrating a clear understanding and fulfillment of the assignment, written in a unique and compelling voice. It will show the student's ability to use language effectively with a solid command of grammar, mechanics, and usage.

A "B" range essay demonstrates competence in the same categories as an "A" essay, but it may show slight weakness in one of these areas. It will respond to the topic suitably and may contain some grammatical, mechanical or usage errors.

A "C" range essay will complete the requirements of the assignment, but it will show weaknesses in fundamentals, such as development. It may show weakness in mastery of grammar, mechanics, usage, or voice.

A "D" range essay will neglect to meet all the requirements of the assignment or may be superficial in its treatment of the topic. It may lack development or fail to stay on topic. It may contain grammatical, mechanical, and/or usage errors that interfere with reader comprehension.

An "F" range essay does not fulfill the requirements of the assignment.

Participation. You will notice that I grade on participation—and it counts for a hefty chunk of your final grade. The daily work of the class is critical to your learning and to your successful production of a final proposal. So I give you a point for

each entry you make to our shared online discussions in Canvas—to include submission of and comments on drafts. One point for each daily discussion entry and 2 points for each draft comment—though you have to be in class to discuss the submission with us and put it to work in the day’s writing activity.

How to Get the Most Out of Our Collaboration

I have developed these policies over the last three decades of teaching composition. They are intended to ensure the smooth operation of the class and to encourage a professional working environment congenial to all.

- **Office hours** are yours: you paid for them; use them. University professors expect students to seek out what they need as they take charge of their own learning outcomes. We make ourselves available during office hours to provide students access to our time as a key resource in their studies.
- **Deadlines** must be honored I do not accept late work.
- **Email** is useful to schedule appointments or to advise me of an absence. I will use email to update you on schedule changes or to advise you of my absence. I cannot accept papers via email. Nor is email a suitable vehicle for student-teacher conferencing.
- **Format** your papers as single-spaced pages. This practice will conserve paper when printing. (Don’t try this in your other classes without clearing it with your professor first; it is not standard form in MLA.)
- **Your work** is public in this class, part of our collective inquiry into writing, reading, and democracy. We will share work in Canvas regularly. I reserve the right to publish your work to the class as part of our workshop activities.
- **Recording class sessions** is possible, but you must advise me in writing so that I may seek permission from the class for such a recording. I will need to know what will be recorded, when, how and why, as well as how the recordings will be stored and used. No recordings of the class may be uploaded or shared electronically without written consent from me.
- **Make ups** for in class work can be made up only with documentation of a compelling reason for missing the planned work in the first place. This includes all discussions, activities, in-class essays, and workshops. I will expect an email advising me of the absence and requesting the makeup.
- **Workshops** are an essential part of the writer’s working experience. Your participation in workshops is critical to your success in this class, and mandatory. These workshops are conducted in class: You *must* bring to workshops a completed draft, and you *must* turn in to me the workshop copies as well as the final, revised draft of the essay. (Only with documented reason and prior approval will I allow you to complete workshops with your group via email.)

Where Can I Find Information about University Policies?

The Office of Graduate and Undergraduate Programs (GUP) maintains university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. You may find all syllabus-related University Policies and resources information listed on GUP’s [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>

Course Schedule for English 1B, Argument and Analysis

This schedule predicts an inquiry that will evolve through the course of our time together. Note that readings, discussions, and activities are tentatively outlined based on my current predictions of the questions we will ask. Should life and innovation happen, the scheduled inquiry may evolve. Changes to the schedule will be announced in advance, in class and/or in Canvas. Please check campus messaging regularly.

What is Creativity?				
Module/ Week	Dates	The Topic for Your Daily Inquiry	The Work You Are Doing to Further the Inquiry	
Module 1	8-25 to 9-22	Main Question: What is it “to create” something? What is the “rhetoric” of “to create”?	Main Project: In this module you will produce an infographic that offers the class insight into what it means to “create” by looking at your Something Created.	To Create: Exploring the Rhetoric of Matter, Form, and Function
1	8-25	Bring to class something created: portable, safe, familiar and yet curious. What is your Something Created (SC)?	Read: Syllabus and “Discovery Learning” and “Teaching Essay Writing” (on Canvas) Discuss: something made Activity: Share/Tell your SC.	
2	8-30	Describe your SC through close observation: aim for telling details. If you were going to stage a photo, what would you want the lighting to capture?	Read: Pirsig, pages 3-46 Discuss: After close observation, briefly describe your Something Created. (500) Activity: Sampling the Infographic	
2	9-1	Describe your SC, as sensory and affective experience.	Read: Pirsig, 47-111; Sommers, “I Stand Here Writing”. Discuss: Compare and contrast the two minds creating texts for us to read. (350 words.) Activity: Inventory your thinking habits. What kind of thinker are you? What conditions does your kind of thinking require?	
3	9-6	Describe your SC as system.	Read: Pirsig, 115-68 Discuss: Outline for us the Romantic & Classic modes of thinking behind your Something Created. (350 words) Activity: Analyzing a page out of Linda Barry.	
3	9-8	From what materials is your Something Created created? What are the conditions of its creation? Why was your something created? For whom was it created?	Read: Pirsig, 169-231; Discuss: Bain on Paragraph Activity: Compare among yourselves the mythos of the paragraph from study of writing to date.	
4	9-13	How does its why/whom inform its system design?	Read: Pirsig, 235-287 Discuss: articles paragraph from Villanueva Activity: Describe Pirsig’s paragraphs.	

What is Creativity?				
Module/ Week	Dates	The Topic for Your Daily Inquiry	The Work You Are Doing to Further the Inquiry	
4	9-15	How does is its why/whom inform its material design?	Read: Pirsig, 288-330 Discuss: Bain on Sentence Activity: describe Pirsig’s paragraphs	
5	9-20	Inventory the questions you have answered to find the information that will illuminate the “to create” your Something Created. What have you discovered about the parameters of “created”? What does your something created reveal to us about the nature of “to create”?	Read: Pirsig, 330-370 Discuss: Hartwell on grammar Activity: Describe Pirsig’s sentences Activity: Explore sources of information, databases.	
Debrief Module 1	9-22 to 9-27	Review Projects for Module 1	Main Activity: Roundtable Discussion 1	
5	9-22	Drafts due: authors TBA	Roundtable Review	
6	9-27	Drafts due: authors TBA	Roundtable Review	
Module 2	9-29 to 11-8	Main Question: What is creativity?	Main Project: In this module you will produce a short video using PowerPoint or Camtasia. Using Pirsig’s book and your Something Created, you will tell us a story about creation of your Something Created, to illuminate for us a question about the creativity that you have discovered in this module.	Creativity/Creation: Exploring the Rhetoric of Process
6	9-29	Take One: Where does creativity come from?	Read: Aristotle, selections from <i>On Rhetoric</i> ; Pirsig, revisit Chapter 22-24. Discuss: Presentation Assignment: Selecting Creativity Articles Activity: Think-aloud session.	
7	10-4	Take Two: Where does creativity come from?	Read: Pirsig, 371-419; <i>Creativity</i> , selection TBA Discuss: Presentations on Creativity Articles Activity: Methods of Invention Due: Reflection Essay and Infographic	
7	10-6	Take Three: Where did creativity come from in the creation of your Something Created?	Read: Aristotle (selections); <i>Creativity</i> , selection TBA Discuss: Presentations on Creativity Articles Activity: Workshop process plan.	
8	10-11	Take One: How do we foster creativity?	Read: Pirsig, 423-91; <i>Creativity</i> , selection TBA Discuss: Presentations on Creativity Articles Activity: TBA	

What is Creativity?				
Module/ Week	Dates	The Topic for Your Daily Inquiry	The Work You Are Doing to Further the Inquiry	
8	10-14	Take Two: How do we foster creativity?	Read: Plato, <i>Phaedrus</i> ; <i>Creativity</i> , selections TBA Activity: Canvas Discussion Board	
9	10-18	Take Three: How was creativity fostered in the creation of your Something Created?	Read: Plato, <i>Phaedrus</i> ; <i>Creativity</i> , selections TBA Discuss: Presentations on Creativity Articles Activity: Presentations on Creativity Articles Activity: Map your process.	
9	10-20	Take One: How do we harness creativity?	Read: Pirsig, 492-540 Discuss: Presentations on Creativity Articles Activity: Presentations on Creativity Articles Activity: Workshop your process plan.	
10	10-25	Take Two: How do we harness creativity?	Read: TBA on multimodality/remix. Discuss: Presentations on Creativity Articles Activity: Presentations on Creativity Articles Activity: Workshop sketch of critical analysis of Pirsig.	
10	10-27	Take Three: How was creativity harnessed to create your Something Created?	Activity: In class essay: critical reading of Pirsig. Due: Critical Essay on Pirsig text	
11	11-1	How would you sum up the role of creativity/creation in the creation of your Something Created?	Read: Cicero/Quintillian Discuss: Presentations on Creativity Articles Activity: Presentations on Creativity Articles Activity: Generative Transformation in Action	
Debrief Module 2	11-3 to 11-8	Review Projects for Module 2	Main Activity: Roundtable Discussion 2	
11	11-3	Drafts due: authors TBA	Roundtable Review	
12	11-8	Drafts due: authors TBA	Roundtable Review	
Module 3	11-10 to	Main Question: What does it mean to be “creative”?	Main Project: This project culminates your study of the Something Created you have explored all term. On the basis of what you learned about creativity from this inquiry, write a 12 to 15-page proposal for a creative project in your discipline.	
12	11-10	What are the disciplines of creativity?	Read: “Maker Spaces” Discuss: TBA Activity:	
13	11-15	What is creative about your discipline?	Read: “Genre, Discipline and Identity” Discuss: TBA Activity: TBA	
13	11-17	What did your discipline contribute to creating your	Read: “Constructing Proximity: Discuss: TBA	

What is Creativity?

Module/ Week	Dates	The Topic for Your Daily Inquiry	The Work You Are Doing to Further the Inquiry	
		Something Creative?	Activity: TBA	
14	11-22	What are the forms of creativity as exhibited in your Something Created?	Read: Cicero/Quintillian Discuss: Transforming content /text: context. Activity: TBA	
14	11-24	HOLIDAY	Activity: Thanksgiving	
15		How does your discipline give form to the creative?	Read: Toulmin Discuss: TBA Activity: TBA	
15	11-29	Where in your discipline do you see the leading edge of Quality as an element of its creativity?	Read: TBA Discuss: TBA Activity: TBA	
16	12-1	Where is the leading edge of Pirsig's Quality located in your Something Created?	Read: TBA Discuss: TBA Activity: TBA	
16	12-6	What have you learned to create? How has what you have created helped you to learn?	Read: TBA on Reflection Activity: TBA	
17	12-8		Due: Final Proposal and Cover Sheet/Scoring Guide	
Debrief Module 3	12-16	Assess the learning you have created in this course.	Main Activity: Final self-reflection essay SH 229 7:15-9:45 a.m	FINAL