

**San José State University**  
**Department of English & Comparative Literature**  
**ENGL 1A, First-Year Writing, Section 56, Fall, 2019**

**Course and Contact Information**

Instructor:	Belinda Kremer
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Office Hours:	Monday 3–5pm
Class Days/Time:	Wednesday 6–8:45pm
Classroom:	Boccaro Business Center (BBC) 124
GE Area / Credits:	GE Area A2    3 credits
Prerequisite:	Completion of Reflection on College Writing

**GE/SJSU Studies Category: GE Area 2 Written Communication I**

To receive credit for GE Area A2, you must receive a C- or higher in ENGL 1A. If you are UGRM in English, you must earn a D- or higher in ENGL 1A to clear remediation.

**Satisfying EO 665**

If you are designated remedial in English, you must be enrolled in a writing course that will allow you to clear that remedial requirement within your first year of study. Stretch English is one of the two courses that satisfy this requirement.

**ENGL 1A Course Description**

From the Catalog: ENGL 1A is an introductory writing course that will help you understand the writing process and the goals, dynamics, and genres of written communication. Through interpretation and analysis of texts, you will learn to think clearly and write effectively as you give form and coherence to complex ideas. You will explore writing for various audiences and rhetorical situations.

**Section 55: FUTURESPLACE**

In FUTURESPLACE, we consider “the future” as it plays out in “the now.”

## Section 55: FUTURESPEACE, cont.

We will briefly ground ourselves in the Futurist manifesto, and Afrofuturism, to get a handle on the etymology, diction and tropes/themes of Futurism. Our primary interest, though, will be in wholly contemporary engagements with the future, and “futurism”: “'fyoʊˈtʃʊːrɪzəm Noun: 1. Concern with events and trends of the future, or which anticipate the future” (Google Dictionary).

Through recently published works, and episodes that will be released as the semester progresses, we will use non-fiction prose, a near-future sci-fi TV series, a multiply-voiced novel, and documentary films to ask:

Artificial Intelligence: Will We Survive What We Create?

The Fears in Our Fictions: Justified?

The Near Future: What Does Science Say?

Super-Intelligence: How Do We Maximize Its Opportunities?

### Required Textbook: One e-Book to Purchase (or rent)

On the first day of class, or before, purchase or rent the text below, as an e-book, unless an e-book presents an access issue, in which case you should purchase (or rent) the book in hard copy. If doing so, the text is immediately available through Amazon, with the usual fast shipping options, and you will need to choose an option that gets the text to you as quickly as possible. The e-book directly from the publisher, as described below, provides many affordances that best support your learning in the course, including that you can access it from any device, at any time:

***Critical Thinking, Thoughtful Writing* 6th ed. John Chaffee Cengage Learning, 2009. VitalSource (vitalsource.com)** is the recommended e-vendor; their platform has many useful tools. It is easy to access the text through VitalSource—directions will also be given during our first class meeting. You will receive an overview of why it is the recommended vendor and platform.

### Other Required Texts:

*Black Mirror* Charlie Brooker Genre: Drama/Sci-Fi/Thriller— TV Series Access: Netflix or other streaming service of your choice

From *Kanopy.com*: Films on the near future—TBD by the class Genre: Documentary film Access: *Kanopy.com* — free streaming service accessed through SJSU Libraries

**Other Online Texts**—Some you will access singly/independently, as directed, in and outside of class. Some will be in Canvas, at “Pages,” or “Discussions,” or “Files.” Remember to routinely check both your class notes, and our course in Canvas for readings, other materials, and assignment information. Our class meets in person, and the whole of the course is not accessible simply by visiting Canvas. That said, we will do much work in and through that convenient platform.

## Recommended Texts

We will access significant portions of these texts for ideas, analysis, and consideration of FUTURESPACE. They are interesting, highly contemporary, and useful to own, as well:

*The Sentient Machine: The Coming Age of Artificial Intelligence* Amir Husain Genre: Non-fiction prose  
Access: hardback, paperback, e-book; campus bookstore or other vendors 9780198739838 paperback ISBN

*Tell the Machine Goodnight* Katie Williams Genre: Novel Access: hardback, paperback, e-book; campus bookstore or other vendors 0008265046 existing paperback ISBN (Reprint coming June 2019)

*Super-Intelligence: Paths, Dangers, Strategies* Nick Bostrom Genre: Non-fiction prose Access: hardback, paperback, e-book; campus bookstore or other vendors 9780198739838 paperback ISBN

## Other technology requirements / equipment / material

A **large-screen digital device**: one whose screen is large enough for you *and others* to easily and comfortably: locate, view, edit, download, upload, develop, comment on, revise, exchange texts—i.e., not an iPhone SE (admirable as they are for other reasons); **and on which you can consistently access Canvas and the web in general.**

Something to write with, and something to write on— by hand. Aka: **pen and paper.**

A binder or multi-pocket portfolio for hardcopies.

## Course Format

### Classroom-based Course with Required Technology Enhancements

This course meets in person. And: Students will need a home computer with dependable Internet connectivity to turn in some assignments, participate in occasional online workshops, and to access texts, out of class online updates, and enhancements for this mainstream course. Rare online meetings will be held in lieu of class meeting. Course materials such as syllabus, handouts, notes, assignment instructions, etc. can be found on [Canvas Learning Management System course login website](http://sjsu.instructure.com) at <http://sjsu.instructure.com>. You are responsible for regularly checking with the messaging system through [MySJSU](http://my.sjsu.edu) at <http://my.sjsu.edu> to learn of any updates.

### Canvas and MYSJSU Messaging

Course materials including files, embedded links, the syllabus, handouts, useful supplemental materials, and some assignment instructions supplementary to your course notes will be found in our Canvas site. You are responsible for regularly checking our course site.

## ENGL 1A Learning Outcomes (GELO)

- Upon successful completion of the course, you will be able to
1. Read actively and rhetorically
  2. Perform the essential steps in the writing process (prewriting, organizing, composing, revising, and editing) and demonstrate an awareness of said performance
  3. Articulate an awareness of and write according to the rhetorical features of texts, such as purpose, audience, context, and rhetorical appeals
  4. Integrate your ideas and those of others by explaining, analyzing, developing, and criticizing ideas effectively in several genres
  5. Demonstrate college-level language use, clarity, and grammatical proficiency in writing

## **ENGL 1A Course Requirements and Assignments**

SJSU classes are designed such that in order to be successful, you are expected to spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week), including preparing for class, participating in course activities, completing assignments, and so on.

**Writing:** Writing assignments shall give students repeated practice in all phases of the writing process: prewriting, organizing, writing, revising, and editing.

In response to your writing/composing, evaluative comments will be substantive, addressing both the quality of your analysis and the quality and form of your writing. Comments will encourage and acknowledge your success as well as note problems and suggest ways to improve. Such comments will often be given during class, in group settings, so that each writer may apply general principles of feedback that have been carefully chosen to benefit the full group. Such comments will also often be singular, that is, directed only to you, and visible only to you. It is crucially important to your success to attend to (and take notes on) both kinds of comments.

**Reading:** In addition to being writing intensive, ENGL 1A is also a reading course. You will read a variety of rhetorical and professional works on considered topics. All readings will include useful models of writing for academic, general, and specific audiences.

**Final Exam/Culminating Experience:** As part of your final experience in the course, you will create a semester portfolio and Reflective Analysis essay, due submitted as an e-portfolio on our final exam date. The e-portfolio “is” the final exam for the course. Specific directions for the e-portfolio will be given in class, and we will build the shells together in class. Please take care to note that our section has its own e-portfolio requirements; the program-wide ENGL 1A e-portfolio requirements will in essence be a subset of our requirements. At semester’s end, then, be sure that you are following our section’s assignment—not the assignment of your friend in another section.

Specific assignment criteria will be clear for each assignment. The specific criteria will reinforce the most basic expression of the content/analytical task, as well as media, genre, style, length, format, and citations requirements. The bulk of your understanding of any assignment will be developed, and built in stages, over several class meetings, and your notes will be the source of much of the content of each major, formal “case study,” as well as for the weighted, informal writing. Be sure to understand that a college level writing course does not offer one-line “prompts” asking for an expanded version of a five-paragraph essay; instead, you are writing at whole new levels of complexity, depth, and analysis. It is your course notes, and the assignments we will perform and review together in class, that will build your capacity to succeed in the full-length assignments. You will develop, synthesize, hybridize, revise, and arrange the “building blocks” begun in class, for each analysis.

**Please note: You must turn in all assignments to pass the class, even though late assignments will not earn credit.**

### **Criteria for Evaluation**

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:

**“F”:** essay does not fulfill the requirements of the assignment.

**“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.

**“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.

**“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” 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.

Over the years, students have expressed how helpful they find it to remember this: you don’t “start” with an A/excellence/perfection, and “lose points” from 100. Instead, you start with a blank slate, as a musician starts without yet forming a note, as an athlete starts each endeavor without her first sprint, basket, or goal ... you build from the blank slate up to adequacy, or a C, only when your text satisfies every aspect, every requirement of the assignment. You build from adequacy up to strength, or a B, only when every aspect, every requirement (or nearly every) of the text goes beyond satisfactory, being strong in some way. You build from strength up to excellence, or an A, only when every aspect, every requirement (or nearly every) of the text goes beyond strength, being strikingly exemplary.

<b>Assignments</b>	<b>Word Counts</b>	<b>Weights</b>	<b>GELOs</b>
Major/Formal Projects: 3 Case Studies	4000+ (total)	75%	5,4,3,2,1
Informal Assignments & Participatory Events	3500+ (total)	25%	4, 3, 2, 1
Final Portfolio Project	500+ (new writing)	5%	5,4,3,2,1

### **Major/Formal Projects**

will be assessed after multiple revisions with peer feedback. Grades on major/formal projects will reflect evident development and revision, quality of versions along the way, and quality of the final version, taking into context the given rhetorical situation.

### **All Other Assignments & Participatory Events**

will be assessed as composed/completed, and includes things like: coming to class with all assignments ready and thoughtfully completed; participating in discussion and peer editing; leading discussions and/or facilitating workshops as assigned; being in class on time and for the full class period; verbal exercises, reading, reading responses, free writes and other in-class writing, and exercises.

### **Final Portfolio Project**

—in the final portfolio, which will be electronic and will be submitted on Canvas, you will present a selection of your strongest major/formal projects, informal writing, and process/reflective writing. You will also contextualize the materials for your readers. You will receive a specific prompt and set of guidelines, and we will work together in the last week of class to compose the portfolios.

### **Attendance**

Attendance itself does not factor into your course grade. However, most classes will include in-class work that is weighted and that will factor into your course grade as “Informal Assignments & Participatory Events.”

Chronically arriving late, or missing excessive classes, will negatively impact both your work and our cohesion as a class, so please remember to think of the community of your peers as well as yourself, and do not disrupt our course by missing it, nor by entering it late. If you miss class or enter late, it is not possible to “make up” work done in class while you were not there to do it.

### **Late Work?**

Late work is not accepted. All work is due complete and on time, to support your learning, keeping both you and the class on track. If you are in class without an assignment, find a way to make good use of your time and to participate as much as possible in what the class is doing. Please do not disrupt the class by asking what you should do; take the initiative to overcome your deficit and participate as fully as you can.

### **Manuscript Format**

We will use MLA style for all major/formal written work (including versions along the way). We will not require a cover page, but we will always use an MLA style first page header, and running header, and will format in-text citations and Works Cited using MLA style.

### **University-Level Syllabus and Student Information**

**Diversity:** SJSU studies include an emphasis on diversity. Readings for the course will include writers of different genders and from different socio-economic classes.

Please access the sites below for some important information the University as a whole wants us to all be aware of. As required by the University, for your reference:

[University Syllabus Policy S16-9](http://www.sjsu.edu/senate/docs/S16-9.pdf) at <http://www.sjsu.edu/senate/docs/S16-9.pdf>

Office of Graduate and Undergraduate Programs' [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>

And: “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/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.”

### **Classroom Protocol**

As a learning and generative (i.e., we make new things— your work) community, we adhere to these principles of community:

1. Everyone participates. Everyone understands that domination of a discussion, workshop, or other activity is as poor (or poorer) a form of participation as a failure to contribute. Everyone actively supports opportunities for community members contribute equally, and actively allows space (including silence and wait time) for others to contribute. Everyone refrains from negatively commenting on any person’s identity or being. Even the strongest disagreement on ideas, aesthetics, approach, or interpretation is not a disagreement with anyone’s personhood. We are at the *very least* civil; we expect to bring our best selves, including generosity of attention and generosity of spirit. When in doubt, we assume the best about another person’s actions or intentions.
2. We arrive early or on time, are ready to begin class when class begins, and remain for the full class period. If you must, for some emergency reason, arrive late (or leave early), do not disrupt the

community when you arrive. Attend each class meeting in full. This course meets in person, and its pedagogy relies on you being in class to learn. When you miss class, you are making a choice to miss that learning opportunity. Should you have to miss class for an emergency reason, contact a classmate for notes, and consult Canvas. There is no such thing as “making up” a missed class. If you wish to contact me and let me know why you missed class, please do so — it can be good for me to know what’s going on with you. That said, I will not be emailing you class notes, or an overview of class — that is something to get from your peers. Remember that of the 7 days in a week, and the 24 hours in a day, we meet just 1 of the days, for fewer than 3 of the hours. Be in class. While attendance itself is not allowed to be factored into your course grade, there will be activities and assignments that are only possible to complete in class. Simply put: Come to class.

3. We will all silence and put away our cell phones during class meetings. If you have an emergent situation that requires you to be available by phone, come to class early enough to let me know in person, quietly let me know, and we will decide on the best way for you to track the important call.

# ENGL 1A-56 / FUTURESPLACE

## Fall 2019 Course Schedule

This schedule is a rough overview of the semester. It will be responsive to your interests and your needs as we engage various forms and projects, and thus is subject to development, and to change with fair notice. Notice will be made available in class, via an updated Syllabus, or in Canvas—primarily, in Canvas.

Please note that the schedule below focuses almost wholly on the major projects, and the assigned chapters in our course textbook, *Critical Thinking, Thoughtful Writing*—referred to below as *CTCW*.

By the start of class on the **first Monday** you see a *CTCW* chapter assigned, you should have read, annotated, and considered all aspects of each page of the chapter. We will complete, in class, and assign, as your out-of-class work during the week, many of the “Thinking-Writing Activities,” many of the smaller and larger “Writing Projects,” many of the “sidebars” in the text. It is crucial that you arrive for the week with the chapter, and its key concepts well in hand. A “Preview Log” will often be assigned for chapters; we will compose our first “Preview Logs” together, and from then on, we will use “Previewing a Reading,” and composing a “Preview Log,” as key strategies in your critical thinking and critical reading.

There will be many other assignments that we begin and develop in class, as well as participatory events and group work. Your presence in class will be necessary to understand, and to complete, these assignments, all of which are scaffolding for your success in your major, formal assignments. Your class notes, and bCourses, will reflect the parameters and guidelines of these key, smaller assignments as we generate and perform them.

### Course Schedule

Week	Date	Major Focus and/or Anchoring Concepts or Projects Each Day: See Course Notes and Canvas for Specific Assignments
1	Wed 8/21	<i>CTCW</i> Preface, Intro, Chapter 1: Accessed together in class. Artificial Intelligence: Will We Survive What We Create?
2	Wed 8/28	<i>CTCW</i> Chapter 1 as assigned
4	Wed 9/4	<i>CTCW</i> Chapter 2 <b>Formal Project 1 Due</b>
5	Wed 9/11	<i>CTCW</i> Chapter 3
6	Wed 9/18	<i>CTCW</i> Chapter 6 <b>Formal Project 1 Revised Due</b>
7	Wed 9/25	<i>CTCW</i> Chapter 4 The Fears in Our Fictions: Justified?

<b>Week</b>	<b>Date</b>	<b>Major Focus and/or Anchoring Concepts or Projects Each Day: See Course Notes and Canvas for Specific Assignments</b>
8	Wed 10/2	<i>CTCW</i> Chapter 6 <b>Formal Project 2 Due</b>
9	Wed 10/9	<i>CTCW</i> Chapter 5
10	Wed 10/16	<i>CTCW</i> Chapter 7 The Near Future: What Does Science Say?
11	Wed 10/23	<i>CTCW</i> Chapter 6 <b>Formal Project 2 Revised Due</b>
12	Wed 10/30	<i>CTCW</i> Chapter 6 <b>Formal Project 2 Revised Due</b>
13	Wed 11/6	<i>CTCW</i> Chapter 8 <b>Formal Writing: In-class Essay</b> Develop/Revise In-Class Essay
14	Wed 11/13	Super-Intelligence: How Do We Maximize Its Opportunities?
15	Wed 11/20	<i>CTCW</i> Chapter 6 (refresh) + <i>CTCW</i> Chapter 10 <b>Formal Project 3 Due</b>
16	Wed 11/27	<i>Thanksgiving Holiday— No Class</i> via Canvas, Mon 11/25: Your Critical Lens on: FUTURESPLACE
17	Wed 12/4	<b>Formal Project 3 Revised Due</b> Portfolios
Final Project		<b>Formal Project 3, Final Revised Version, Due as Part of the Portfolio.</b> <b>Web-based Portfolio Due: Start of Final Examination period.</b> Assignment closes absolutely at end of Final Examination period.