

**San José State University**  
**English & Comparative Literature Department**  
**ENGL 2: Critical Thinking & Writing, Section 38 Spring 2020**

**Course and Contact Information:**

<b>Instructor(s):</b>	<b>Daniel Lanza Rivers</b>
<b>Office Location:</b>	<b>Office Hours Held Via Zoom, M/W 4:15-5PM</b>
<b>Telephone:</b>	<b>Limited Access to On-Campus Phone During Covid-19 Pandemic, Please Use Email</b>
<b>Email:</b>	<a href="mailto:daniel.rivers@sjsu.edu">daniel.rivers@sjsu.edu</a>
<b>Office Hours:</b>	<b>Mon / Wed: 4:30-5PM</b>
<b>Class Days/Time:</b>	<b>M/W: 3-4:15PM</b>
<b>Classroom:</b>	<b>Zoom Sessions (Link on Canvas)</b>
<b>GE Areas:</b>	<b>GE Area A3: Critical Thinking &amp; Writing</b> [Please Note: Students Must Receive C- or Higher to Pass]

**Course Catalog Description:**

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.

**Course Description (Specific to our Section):**

Using a thematic focus on sustainability, ecology, climate change, and the environment, this class will ask you to evaluate a series of rhetorical, ethical, political, and argumentative positions. Along with evaluating and practicing common approach to reasoning and argumentation, you will learn to think critically about the popular and scientific discourses that guide public and popular thinking about topics including: food and agriculture, forest ecologies

and logging, equity and environmental labor, and the existential, political, and social threats posed by a rapidly changing climate.

### **General Education Learning Outcomes:**

Upon successful completion of this course sequence, students will be able to:

1. locate and evaluate sources, through library research, and integrate research through appropriate citation and quotation;
2. present effective arguments that use a full range of legitimate rhetorical and logical strategies to articulate and explain their positions on complex issues in dialogue with other points of view;
3. locate, interpret, evaluate, and synthesize evidence in a comprehensive way in support of your ideas;
4. identify and critically evaluate the assumptions in and the context of an argument;
5. distinguish and convey inductive and deductive patterns as appropriate, sequencing arguments and evidence logically to draw valid conclusions and articulate related outcomes (implications and consequences).

### **Course Requirements, Assignments, and Grading Breakdown:**

These assignments are intended to span the spectrum of student engagement including: participating actively in class discussions, reflecting on and analyzing assigned readings, mastering foundational concepts in critical thinking and composition, composing and revising a series of essays, conducting academic research, and using that research to compose a position paper that demonstrates intellectual curiosity and rigorous engagement.

#### **Classroom Preparation & Participation Activities (15%):**

This grade includes arriving prepared (with reading notes/annotations), engaging in curious and respectful dialogue with your classmates, and completing in-class writing activities. **These activities will include reading quizzes on Lunsford's *Everything is an Argument*, as well as other texts.** Participation activities cannot be made up in the case of absences, but the final participation score will be lowered to reflect 1 excused absence from these activities.

#### **Professionalism (5%):**

As a space of professional **and** intellectual development, the classroom environment is affected by the conduct of all members. This grade will be a qualitative, end of term evaluation of your professionalism during this course. This category includes: focused attention, appropriate use of technology, respectful communication, and treating our texts and topics with the seriousness they require.

#### **Canvas Discussion Posts (15%):**

Throughout the semester I will ask you to submit writing assignments on Canvas. Your submission should follow the instructions posted online, and it should demonstrate that you have completed a thorough and nuanced analysis of the assigned reading. Canvas instructions will outline length, number of required citations, etc. These assignments will range from lower-point-value reading journals (called **Discussion Posts**), to higher-value works of textual analysis and reflection (called **Reader Reports**). There are 9 scheduled Discussion Posts and 8 scheduled Reader Reports. Students are allowed to miss one of each of these assignments without incurring a penalty. For students who complete all of these assignments, the lowest score in each category will be dropped.

### **Essay 1: Arguments and Appeals in *Princess Mononoke* (10%):**

This short essay will ask you to practice analyzing arguments and appeals as they arise in the film *Princess Mononoke*. Along with submitting your notes on this film for originality review via Turnitin, you will be asked to write a short essay (500-550 words) analyzing a position held by one of the film's characters. The film sets up a dichotomy between Iron Town and the Forest, and each character holds a different perspective on how the land should be used, developed, preserved, and/or occupied. Your analysis of a character's viewpoint should take the form of an interpretive argument (meaning you are articulating and defending your interpretation of this character, their motivations, and their position). Evidence for your analysis should include precise and detailed paraphrases of the film's action, as well as at least 3 key quotes from the film.

### **Essay 2: Wilderness, Industry, and Conservation (Conflicting Perspectives) (15%)**

This second essay will ask you to conduct an analysis of conflicting perspectives and rhetorical appeals that arise in our cluster of readings on industry and conservation (including Wallace Stegner's "Wilderness Letter," Paul Chadwick's *Concrete*, and Eli Clare's "Clearcuts"). Along with drawing inspiration from our texts, this essay asks you to compare and contrast two conflicting positions on wilderness, wildlife conservation, environmental activism, and/or consumer complicity in 2 texts from Unit 2. Along with locating yourself as a third party in a discussion with 2 people or perspectives from this unit, you will need to be able to articulate and defend why one of the positions in these texts is more persuasive and compelling than one other position. This does not necessarily mean that the perspective you support is 100% persuasive. It may instead mean that this position is more persuasive than others offered. As you work on this paper, you should take care not to oversimplify the arguments, perspectives, and positions you find in these texts. Essays that are able to agree or disagree with stipulations (qualified agreement or qualified disagreement) are more likely to capture the nuance and complexity of each of the perspectives they consider.

### **Essay 3: Research and Reflection Essay (Food and Agriculture) (20%)**

This reflection assignment will ask you to do the following three things: 1) Reflect on what you have learned about food, agriculture, and agricultural labor during this unit, 2) Use external research to deepen your knowledge about a topic that came up during the unit, and 3) Compose a personal essay (using the "I" form, as in "The more I learn about corn production, the more I...") that synthesizes your

observations from this unit with insights from your research. This essay should discuss an aspect of food, agriculture, and the environment, while articulating your own intellectual perspective on the topic, and acknowledging how the work of others has helped shape your perspective.

#### **Essay 4: Position Paper (Life on a Changing Planet) (20%)**

This final essay assignment asks you to compose a brief 700-750-word position paper that responds to Roy Scranton’s book *Learning to Die in the Anthropocene* while integrating external research on a) a relevant aspect of climate change and b) one proposed solution that seeks to address that aspect of climate change. Your paper should engage Scranton’s work directly, building on, responding to, and analyzing his arguments and warrants.

#### **Grading Breakdown:**

<b>Category</b>	<b>Percentage of Total Grade</b>
Classroom Participation	15%
Professionalism	5%
Discussion Posts	15%
Essay 1	10%
Essay 2	15%
Essay 3	20%
Essay 4	20%

#### Administrative Policies:

#### **Workload Expectations:**

SJSU classes are designed such that in order to be successful, it is expected that students will 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. 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>.

#### **Late Work & Makeup Work:**

Every student is allowed one two-day extension once per semester on written work, but the student must give 24 hours’ notice that they are using their extension. All late work (including late makeup work) will have its final grade reduced by 10% for each day it is late. *No assignments will be accepted more than a week out from their adjusted due date.*

## **E-Mail Communication:**

The Family Educational Rights and Privacy Act of 1974 (known as FERPA) requires careful protection of your rights and academic record. To protect your right to privacy, all of our communication will happen using our Miami e-mail accounts. Please be sure to check your MU e-mail account regularly for updates about readings and changes to the course schedule.

## **Classroom Protocol**

In order to have curious and respectful discussions of the relationships among humans' entanglements with living environments, our classroom will need to function as an open forum where our knowledge, feelings, and experiences are part of the discussion, and where differences of perspective on consciousness, power, ethical responsibility, and meaning should fuel instead of hinder our conversations. This means that we will need to work together to privilege questions over declarations, and where we will try to leave our assumptions and generalizations at the door.

## **English Department Grading Standards:**

The following statement has been adopted by the Department of English for inclusion in all syllabi:

- In English Department Courses, instructors will comment on and grade the quality of student writing as well as the quality of ideas being conveyed. All student writing should be distinguished by correct grammar and punctuation, appropriate diction and syntax, and well-organized paragraphs.
- The Department of English reaffirms its commitment to the differential grading scale as defined in the SJSU Catalog ("The Grading System"). Grades issued must represent a full range of student performance: A = excellent; B = above average; C = average; D = below average; F = failure.

In written assignments for English 30, this scale is based on the following criteria:

- A [90-92=A-, 93-96=A, 97-100=A+] = Excellent: The "A" essay is articulate and well developed with fluid transitions and a clear and persuasive use of evidence, which is drawn from the literary text itself, lecture materials (when appropriate), and research materials. An "A" essay contains a fresh insight that teaches the reader something new about the subject matter.
- B [80-82=B-, 83-86=B, 87-89=B+] Above average: The "B" essay demonstrates a good understanding of its subject, a clear and persuasive use of evidence, a certain level of ease of expression, and solid organization. However, it usually lacks the level of originality and creativity that characterizes the insight found in an "A" essay.
- C [70-72=C-, 73-76=C, 77-79=C+] = Average: The "C" essay makes a good attempt at all the assignment's requirements. It has a reasonable understanding of its subject matter but its ideas are frequently simplistic or over-generalized. The writing style is also more bland and repetitive than the style shown by "A" and "B" essays and it often contains flaws in grammar, punctuation, spelling and/or word choice. It may also use textual evidence out of context.
- D [60-62=D-, 63-66=D, 67-69=D+] = Below average: The "D" essay is poorly organized and generally unclear. It has inappropriate or inadequate examples, is noticeably superficial or simplistic, and/or contains some serious mechanical and

grammatical problems. A "D" essay may also reveal some misunderstanding of the assignment requirements.

- F = Failure: An "F" essay has not addressed the requirements of the assignment and is unacceptable work in terms of both form and content.

## University Policies

Per University Policy S16-9 (<http://www.sjsu.edu/senate/docs/S16-9.pdf>), relevant information to all courses, such as academic integrity, accommodations, dropping and adding, consent for recording of class, etc. is available on Office of Graduate and Undergraduate Programs' [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>

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### **Writing Skills Prerequisite:**

Passage of the Writing Skills Test (WST) or ENGL/LLD 100A with a C or better (C- not accepted), and completion of Core General Education are prerequisite to all SJSU Studies courses. Completion of, or co-registration in, 100W is strongly recommended. A minimum aggregate GPA of 2.0 in GE Areas R, S, & V shall be required of all students.

### **Student Technology Resources**

Computer labs for student use are available in the [Academic Success Center \(Links to an external site.\)](http://www.sjsu.edu/at/asc/) at <http://www.sjsu.edu/at/asc/> located on the 1st floor of Clark Hall and in the Associated Students Lab on the 2nd floor of the Student Union. Additional computer labs may be available in your department/college. Computers are also available in the Martin Luther King Library. A wide variety of audio-visual equipment is available for student checkout from Media Services located in IRC 112. These items include DV and HD digital camcorders; digital still cameras; video, slide and overhead projectors; DVD, CD, and audiotape players; sound systems, wireless microphones, projection screens and monitors.

### **SJSU Peer Connections**

Peer Connections, a campus-wide resource for mentoring and tutoring, strives to inspire students to develop their potential as independent learners while they learn to successfully navigate through their

university experience. You are encouraged to take advantage of their services which include course-content based tutoring, enhanced study and time management skills, more effective critical thinking strategies, decision making and problem-solving abilities, and campus resource referrals.

In addition to offering small group, individual, and drop-in tutoring for a number of undergraduate courses, consultation with mentors is available on a drop-in or by appointment basis. Workshops are offered on a wide variety of topics including preparing for the Writing Skills Test (WST), improving your learning and memory, alleviating procrastination, surviving your first semester at SJSU, and other related topics. A computer lab and study space are also available for student use in Room 600 of Student Services Center (SSC).

Peer Connections is located in three locations: SSC, Room 600 (10th Street Garage on the corner of 10<sup>th</sup> and San Fernando Street), at the 1st floor entrance of Clark Hall, and in the Living Learning Center (LLC) in Campus Village Housing Building B. Visit [Peer Connections website \(Links to an external site.\)](http://peerconnections.sjsu.edu) at <http://peerconnections.sjsu.edu> for more information.

### **SJSU Writing Center**

The SJSU Writing Center is located in Clark Hall, Suite 126 and 2nd floor, MLK Library. All Writing Specialists have gone through a rigorous hiring process, and they are well trained to assist all students at all levels within all disciplines to become better writers. In addition to one-on-one tutoring services, the Writing Center also offers workshops every semester on a variety of writing topics. To make an appointment or to refer to the numerous online resources offered through the Writing Center, visit the [Writing Center website \(Links to an external site.\)](http://www.sjsu.edu/writingcenter) at <http://www.sjsu.edu/writingcenter>. For additional resources and updated information, follow the Writing Center on Twitter and become a fan of the SJSU Writing Center on Facebook.

### **SJSU Counseling Services**

The SJSU Counseling Services is located on the corner of 7<sup>th</sup> Street and San Fernando Street, in Room 201, Administration Building. Professional psychologists, social workers, and counselors are available to provide consultations on issues of student mental health, campus climate or psychological and academic issues on an individual, couple, or group basis. To schedule an appointment or learn more information, visit [Counseling Services website \(Links to an external site.\)](http://www.sjsu.edu/counseling) at <http://www.sjsu.edu/counseling>.

### **Library Liaisons:**

Peggy Cabrera - [peggy.cabrera@sjsu.edu](mailto:peggy.cabrera@sjsu.edu)

### **Assigned Reading:**

Most of the required books for this class are available at the campus bookstore, and used copies should be widely available online as well. Be sure you obtain copies of each reading well in advance of the class in which they are due. Shorter readings will be posted on the class Canvas page.

### **Texts to Purchase or Rent:**

1. Paul Chadwick, *Concrete Vol 5: Think Like a Mountain* (**∧ Not carried by the Spartan Store. You can purchase an ebook of this text [here](#)**)
2. Andrea Lunsford, *Everything is an Argument* (8<sup>th</sup> Edition), ISBN: 978-1319056278
3. Roy Scranton, *Learning to Die in the Anthropocene*, ISBN: 978-0872866690

## **Course Schedule**

Week	Date	Topics, Readings, Assignments, Deadlines
		<b>UNIT 1: Writing &amp; the Environment: Arguments and Counter-Arguments</b>
0	Wed 1/27	<b>Welcome to the Course</b> Review Syllabus in Class
1	Mon 2/1	<b>Analyzing Arguments: Climate Change</b> Reading Due: Lunsford, <i>Everything is an Argument</i> (EIA), Chapter 1, “Understanding Argument and Reading Them Critically” Seminar: Lunsford reading quiz; Analyze and Discuss Lunsford, Watch and Discuss Greta Thunberg, <a href="#">“COP24 Address”</a> & John Oliver, <a href="#">“The Climate Change Debate”</a>

1	Wed 2/3	<p><b>Analyzing Arguments: Personal Responsibility</b>  <b>Asynchronous Class Day:</b>  Reading Due: Derrick Jensen, “Forget Shorter Showers,” including comments from: “Joel,” “Wes,” “Chris,” “Jill,” and 2 more  <a href="https://orionmagazine.org/article/forget-shorter-showers/">https://orionmagazine.org/article/forget-shorter-showers/</a>  Viewing Due: Watch <i>Our Changing Climate</i>, <a href="#">“What YOU Can Do About Climate Change”</a>  Canvas Discussion Portal: Complete Discussion Post on Jensen, Reader Comments, and “What You Can Do”</p>
2	Mon 2/8	<p><b>The Rhetoric of Argument</b>  Reading Due: Lunsford, EIA, Ch 2 &amp; 3 “Arguments Based on Emotion: Ethos,” “Arguments Based on Character: Pathos,”  Seminar: Come Prepared for Lunsford Reading Quiz; Discuss Lunsford and the Rhetorical Triangle; Recap Canvas Discussion of Jensen, etc.  <b>Last Day to Drop Without Incurring “W” on Transcript</b></p>
2	Wed 2/10	<p><b>Everything is An Argument: <i>Princess Mononoke</i></b>  Reading Due: Lunsford, EIA, Ch 4 “Arguments Based on Facts &amp; Reason: Logos”  Seminar: Discuss Lunsford (Including Quiz); Watch, Take Notes on, and Discuss <i>Princess Mononoke</i> (Part I)  Homework: Finish <i>Princess Mononoke</i> and complete draft of Essay 1, analyzing the environmental positions held by two of the following characters: Lady Iboshi, Ashitaka, and The Wolf Tribe (San/Moro).</p>
3	Mon 2/15	<p><b>Everything is An Argument: <i>Princess Mononoke</i> (Day 2)</b>  Reading Due: Lunsford, Ch 5, “Fallacies of Argument”  <b>Assignment Due: Rough Draft of <i>Princess Mononoke</i> Analysis Paper</b>  Seminar: Discuss Lunsford, Ch. 5 &amp; Workshare, Mononoke Paper [Final Draft Due Friday]</p>
		<p><b>UNIT 2: The Trouble with Wilderness</b></p>
3	Wed 2/17	<p><b>Defining and Redefining Wilderness</b>  Reading Due: Wallace Stegner, <a href="#">“Wilderness Letter,”</a> Chris Clarke, <a href="#">“The Idea of Wilderness Erases Native People. Here’s How to Fix It”</a>  <b>Assignment Due: Wilderness Post Due to Canvas</b>  Seminar: Analyze and Discuss Stegner &amp; Clarke.</p>

4	Mon 2/22	<p><b>Appealing to Audiences: Rhetorical Analysis</b></p> <p>Reading Due: Lunsford, Ch 6, “Rhetorical Analysis” &amp; Aldo Leopold, <a href="#">“Think Like a Mountain.”</a></p> <p>Seminar: Analyze and Discuss Lunsford [Incl. Possible Reading Quiz]; Watch <i>Sustainable Human</i>, “How Wolves Change Rivers”; Discuss Leopold and “Wolves/Rivers”</p>
4	Wed 2/24	<p><b>Concrete: Think Like a Mountain (Day 1)</b></p> <p>Reading Due: Paul Chadwick, <i>Concrete: Think Like a Mountain</i> (Issues 1-2 “Green Fire” &amp; “Hidden Graveyard,” roughly p. 56)</p> <p>Seminar: Analyze and Discuss Chadwick; Watch &amp; Discuss <i>National Geographic</i>, <a href="#">“How Trees Secretly Talk to Each Other”</a></p>
5	Mon 3/1	<p><b>Concrete: Think Like a Mountain (Day 2)</b></p> <p>Reading Due: Paul Chadwick, <i>Concrete: Think Like a Mountain</i> (Issues 3-5 “Arms &amp; Boxes,” “Weight of the World,” &amp; “Night Work”)</p> <p><b>Assignment Due: Concrete Post Due to Canvas</b></p> <p>Seminar: Analyze and Discuss Chadwick</p>
5	Wed 3/3	<p><b>Concrete: Think Like a Mountain (Day 3)</b></p> <p>Reading Due: Paul Chadwick, <i>Concrete: Think Like a Mountain</i> (FINISH, Issues 6 “Charismatic Megafauna”)</p> <p>Seminar: Analyze and Discuss Chadwick; Review Prompt for Essay 2, “Entering the Conversation”</p>
6	Mon 3/8	<p><b>Entering the Conversation</b></p> <p>Reading Due: Lunsford, <i>EIA</i>, Ch 10. “Evaluations” &amp; Eli Clare, “Explaining the Distance”</p> <p>Seminar: Discuss Lunsford; Freewrite: Evaluating Positions in <i>Concrete</i> &amp; Clare</p>
6	Wed 3/10	<p><b>Brutes vs. Bumper Stickers</b></p> <p>Reading Due: Eli Clare, “Brutes &amp; Bumper Stickers”</p> <p><b>Assignment Due: Eli Clare Post Due to Canvas (for “Explaining” &amp; “Brutes”)</b></p> <p>Seminar: Discuss Clare; Brainstorm and Outline Essay 2</p> <p>Homework: Rough Draft Due to Canvas by 12PM on Friday (Feedback to you by Tuesday)</p>
7	Mon 3/15	<p><b>Putting it All Together (Peer-Review Day)</b></p> <p>Reading Due: Lunsford, <i>EIA</i>, Ch.7 “Structuring Arguments”</p>

		<p><b>Assignment Due: Bring Rough Draft of Essay 2 to Class for Workshop</b></p> <p>In-Class Activity: Workshop Draft of Essay 2</p>
7	Wed 3/17	<p><b>Incorporating Feedback</b></p> <p>In-Class Drop-in Hours to Discuss Feedback, etc.</p> <p>Homework: Final Draft of Essay 2 Due by 11:59PM on Friday</p>
		<p><b>UNIT 3: Food &amp; Farming</b></p>
8	Mon 3/22	<p><b>Everything is Corn?</b></p> <p>Reading Due: Michael Pollan, “The Plant: Corn’s Conquest” (1-5) &amp; “The Meal: Fast Food” (109-117)</p> <p><b>Assignment Due: Pollan Post Due to Canvas</b></p> <p>Seminar: Analyze and Discuss Pollan</p>
8	Wed 3/24	<p><b>Everything is Corn? (Day 2)</b></p> <p>Asynchronous Work Day: Watch <a href="#">Food Inc.</a> and complete Viewing Analysis &amp; Response activity on Canvas.</p>
No Class	3/29 - 4/2	<p><b>Spring Break!</b></p>
9	Mon 4/5	<p><b>Agriculture and Equity</b></p> <p>Reading Due: Cesar Chavez “Speech at Pacific Lutheran University”</p> <p><b>Assignment Due: Chavez Post Due to Canvas</b></p> <p>In-Class Activity: Discuss Chavez &amp; Essay 3: Critical Reflection</p>
9	Wed 4/7	<p><b>Research Day</b></p> <p>Reading Due: Lunsford, <i>EIA</i>, Chs. 18-19 “Finding Evidence” &amp; Evaluating Sources”</p> <p>Seminar: Discuss Lunsford; Research Workshop on Evaluating Sources</p> <p><b>Assignment Due: Essay 3 Sources &amp; Proposal Due to Canvas by 11:59PM on Thursday 4/8</b></p>
10	Mon 4/12	<p><b>Workshopping Reflection</b></p> <p><b>Assignment Due: Rough Draft of Essay 3 Due by 12PM (Noon) on Monday 4/12</b></p> <p>Asynchronous Seminar Activity: Peer-Review Rough Draft of Essay 3 with Peers</p>

10	Wed 4/14	<b>Reflection Essay Drop in Hours</b> Reading Due: N/A Seminar: Drop In Hours <b>Assignment Due: Submit Final Draft of Essay 3 to Canvas by 11:59PM on Thursday 4/15</b>
		<b>UNIT 4: Life in the Anthropocene</b>
11	Mon 4/19	<b>Learning to Survive the Anthropocene (Day 1)</b> Reading Due: Roy Scranton, <i>Learning to Die in the Anthropocene</i> (Intro & Ch 1, p. 1-38) <b>Assignment Due: Scranton Post Due to Canvas</b> Seminar: Analyze and Discuss Scranton
11	Wed 4/21	<b>Learning to Survive the Anthropocene (Day 2)</b> Reading Due: Roy Scranton, <i>Learning to Die in the Anthropocene</i> (Ch 2, p. 39-53) Seminar: Analyze and Discuss Scranton
12	Mon 4/26	<b>Learning to Survive the Anthropocene (Day 3)</b> Reading Due: Roy Scranton, <i>Learning to Die in the Anthropocene</i> (Finish, Ch. 3-5 & Coda, p. 55-88 & 111-117) <b>Assignment Due: Scranton Post Due to Canvas</b> Seminar: Analyze and Discuss Scranton
12	Wed 4/28	<b>Thinking Environmental Futures</b> Reading Due: Lunsford, <i>EIA</i> , Ch12. "Proposals" Seminar: Discuss Lunsford; Distribute Prompt for Essay 4: Position Paper: Environmental Futures
13	Mon 5/3	<b>Thinking Environmental Futures (Day 2)</b> <b>Assignment Due: Research Summary for Essay 4: Position Paper (Including 1 book reference, 1 media reference, and Scranton)</b> Seminar: Watch <i>Woman at War</i> (Part I), With Viewing Guide
13	Wed 5/5	<b>Thinking Environmental Futures (Day 3)</b> Reading Due: No Reading Due <b>Assignment Due: Peer Review Essay 4 With Your Group, Then Upload Rough Draft With Comments to Canvas by 12PM on Friday</b> Seminar: Watch <i>Woman at War</i> (Finish)

14	Mon 5/10	<b>One Last Drop-in Day for Essay 4</b> Seminar: Drop in Hours <b>Assignment Due: Final Draft of Essay 4 Due by 11:59PM on Tuesday 5/11.</b>
14	Wed 5/12	<b>Reflecting on the Semester</b> Seminar Activity: Review Semester and Discuss Portfolio Assignment
15	Mon 5/17	<b>Final Class Day:</b> Seminar: Portfolio Workshop
Final Exam	Thurs 5/20	<b>Assignment Due: Submit Portfolio to Canvas by 12:00PM (Noon)</b>