

# Argument and Analysis Section 16

## ENGL 1B

Spring 2024 3 Unit(s) 01/24/2024 to 05/13/2024 Modified 01/21/2024

### Contact Information

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FOB 219

### Course Information

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When Harold Bloom famously postulated that Shakespeare had “invented the human,” he was arguing that it was the writer, the artist, who had uncovered our kindness and malice, our compassion and apathy. It was the artist who had expounded our ‘fullness,’ not only in our contradictions, but also in our supposed autonomy and superiority among all other species. But Bloom was also suggesting that the state of being human wasn’t necessarily fixed or inherent. Instead, it was a tenuous demarcation that had been created and could presumably be undone.

Our humanities departments have long maintained an anthropocentric view, in which we, humans, constitute and mitigate the world in which we live and reign. But recently, writers, artists, and theorists have been calling that perspective into question, asking not only what it might mean to be human in an era of digitized selves and medical breakthroughs, but whether we, through techno-scientific invention and intervention, have unwittingly devised our own end.

In this class, we will read five ‘old’ short stories that lend themselves well to new questions about what it has meant to be human and how that meaning/understanding may be shifting. The stories range from science fiction, some of which seemed to predict the world we now occupy, to dystopian fiction about scapegoating (the sacrifice of the individual for the perceived good of the whole).

List of readings (PDFs can be found on our homepage under the tab “Here’s what you need to know about the course” and will also be included in relevant modules):

E.M. Forster’s “The Machine Stops”

Shirley Jackson’s “The Lottery”

Ursula LeGuin's "The Ones Who Walk Away from Omelas"

Ray Bradbury's "A Sound of Thunder"

Philip K. Dick's "We Can Remember It For You Wholesale"

These stories are not what you'd call light reading. They will raise difficult questions about human rights - and who has rights to them - and (im)morality. Where is the line, we'll ask, between right and wrong? We will discuss how each story portrays the human and challenges or upholds our current understanding of humanity. We will draw from literary theory to situate these novels within extant academic discourses and evaluate whether the human can survive the posthuman world it is constructing.

## In-person

Monday, Wednesday, 1:30 AM to 2:45 AM, BBC 124

## Course Description and Requisites

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English 1B is a writing course that focuses on argumentation and analysis. Through the study of literary, rhetorical, and professional texts, students will develop the habits of mind required to write argumentative and critical essays. Particular emphasis is placed on writing and reading processes. Students will have repeated practice in prewriting, drafting, revising, and editing, and repeated practice in reading closely in a variety of forms, styles, structures, and modes.

GE Area(s): C2. Humanities

Prerequisite: ENGL 1A or ENGL 1AS with a C- or better.

ENGL 1B is not open to students who successfully completed ENGL 2.

Letter Graded

## \* Classroom Protocols

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### ENGL 1B

ENGL 1B is open to (1) students majoring in Marine Biology, Biochemistry, Geology, and Engineering (Aerospace, Biomedical, Chemical, Civil, Computer, Electrical, General, Industrial and Systems, Mechanical, and Software); and (2) transfer students who have completed GE Area A3 (Critical Thinking) requirement and still need to take a second semester of English composition for GE Area C2.

This course is not open to students who have successfully completed ENGL 2.

**Prerequisite:** ENGL 1A or Stretch English (with a grade of C- or better)

Satisfies GE Area C2: Letters

# ENGL 1B Course Content

Diversity: SJSU studies include an emphasis on diversity. You will engage in integrated reading, Writing, and oral assignments to construct your own arguments on complex issues (such as diversity and ethnicity, class and social equality) that generate meaningful public debate. Readings for the course will include writers of different ethnicities, genders, and socio-economic classes.

Writing: You will write a series of essays informed by research and articulating fully developed arguments about complex issues. Writing assignments will give you repeated practice in prewriting, drafting, revising, and editing. This class requires a minimum of 6000 words, at least 4000 of which must be in revised final draft form. Assignments include in-class writing as well as revised out-of-class essays.

Reading: In addition to being writing intensive, ENGL 1B is also a reading course. You will read a variety of literary, rhetorical, and professional works of the human intellect and imagination. Secondary materials will be read to help situate the historical and cultural contexts in which the primary texts were created. All the readings serve as useful models of writing for academic, general, and specific audiences.

Critical Thinking: In addition to focusing on how to write arguments, the course also teaches you how to analyze and evaluate texts critically. More specifically, you will practice evaluating arguments for purpose, audience, rhetorical strategies, conclusions; evaluating ideas by contextualizing your assumptions and values (historical, cultural, socio-economic, political); and evaluating your own understanding of ideas by identifying your own interpretative lens.

Oral: You will be presenting your arguments orally to class both as an individual and as part of a group.

## Faculty Web Page and MYSJSU Messaging

Course materials such as syllabus, handouts, notes, assignment instructions, etc. can be found on the Canvas Learning Management System course login website. You're responsible for regularly checking with the messaging system through MySJSU to learn of any updates. For help with using Canvas see Canvas Student Resources page.

## Time Commitment

Success in ENGL 1B 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 1B, our learning culminates in a digital Reflection and Portfolio Assignment. In this assignment, we will gather samples of our writing that demonstrate our learning; we will write a reflection essay

that explains what we have learned, how we learned it, and how we will use it in future learning; and we will submit our portfolio for consideration to other people in the first-year writing program. This is our chance to identify and articulate what we've learned and what we'll take forward with us into future learning/writing experiences.

## Program Policies

First-Year Writing policies are listed at the following website:

<https://www.sjsu.edu/english/frosh/program-policies.php>  
(<https://www.sjsu.edu/english/frosh/program-policies.php>).

## Program Information

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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 Learning Outcomes (CLOs)

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### GE Area C2: Humanities

Area C Arts and Humanities courses help students to respond subjectively as well as objectively to aesthetic experiences and to develop an understanding of the integrity of both emotional and intellectual responses. C2 Humanities courses encourage students to analyze and appreciate works of philosophical, historical, literary, aesthetic, and cultural importance.

### GE Area C2 Learning Outcomes

Upon successful completion of a C2 course, students should be able to:

1. analyze and understand works of philosophical and humanistic importance, including their temporal and cultural dimensions;
2. explore and articulate their own subjective aesthetic and intellectual responses to such texts;
3. analyze and assess ideas of value, meaning, and knowledge, as produced within the humanistic disciplines; and
4. research and write effective analyses of works of the human intellect and imagination

**Writing Practice:** Students will write a minimum of 1500 words in a language and style appropriate to the discipline.

## Course Materials

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For this class, you will not need to purchase a textbook, since I will post all required texts as PDFs in Canvas. You will want a laptop or tablet to complete in-class and out-of-class reading and writing. If you need help renting a laptop or tablet on campus, please let me know.

## Course Requirements and Assignments

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We will have a total of four major writing assignments this semester, worth 5 points each:

- 1) Literary Analysis of "The Machine Stops"
- 2) Philosophical Interpretation of "The Lottery" and/or "The Ones Who Walk Away from Omelas"
- 3) Group Conference Presentation of either "A Sound of Thunder" or "We Can Remember It For You Wholesale"
- 4) Self-Reflection Essay/ePortfolio

In addition, we will complete a number in-class and out-of-class assignments, worth 1 point each. These will include readings, reading responses, whole-class discussions and peer review workshops.

## Grading Information

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### Determination of Grades

#### *Grading Contract:*[\[1\]](#)

*In this class, we will work as a learning community to develop our approaches to reading and writing different types of texts. We will experiment with unfamiliar strategies, and at times we will feel unsure about the direction of our work and our comprehension of the work of others. We will develop writing processes to help us, including prewriting, drafting, workshopping, and revising. We will rely on each other for feedback and support, but we will also take charge of our own learning and success. What does that mean in terms of grading?*

*This class is meant to improve your skills and experiences as college-level writers, drawing from each of your unique funds of knowledge. Therefore, we will not be using a traditional grading system. Instead, you will be largely responsible for your own grade.*

*If you do all that is asked of you in the manner and spirit in which it is asked, if you work through the processes we establish and the work we do throughout the semester, if you continue to improve those processes in order to gain more intensity and engagement in your writing, then you will do well in this course. If you miss in-class activities, turn in assignments late, fail to increase your work's intensity, or fail to submit assignments, your grade will be lower.*

*Minor assignments will be graded for completion; you will receive a 1/1 for every finished minor assignment you turn in **on time**. You will receive half credit for late minor assignments. Major assignments will be graded out of 5 points; we will break down the requirements for each assignment and the conventions of each genre you need to meet to achieve each point value (1-5). This means that while major assignments will be assessed for things like development, organization, and coherence, they will not be weighted enough to have a huge bearing on your overall course grade (so long as you are keeping up with the minor assignments).*

**You are guaranteed success in this class if:**

1. You complete the majority of all in-class and out-of-class minor assignments, including in-class reading responses and outlines and drafts of all your work. **Note: In-class assignments can be made up for half credit until the module under which the assignment falls is closed. For some work, this may mean seeking outside help to fulfill the collaborative component of the activity.**
2. You prioritize attendance and participate in in-class activities.
3. You abide by the classroom protocol we establish as a writing/learning community.
4. You work cooperatively and collegially in groups. We will come up with parameters for constructive criticism and a shared vocabulary for discussing potentially sensitive subjects.
5. You complete all major and minor assignments **on time**. Except:
6. You may turn in-class and out-of-class minor assignments in late for half credit **for as long as the module under which they fall is open**.
7. You may turn in one major assignment late per semester.
8. All submissions are complete. Any incomplete assignments or assignments that do not meet the requirements of the prompt will be deemed "missed." You will not receive credit for missed work.
9. You receive at least a 1/5 on all major assignments.
10. You provide thoughtful peer feedback during class workshops and commit yourself to other collaborative work.
11. You honor the writing process and complete all steps thereof (e.g. reading/researching, prewriting, drafting and revising).
  1. Revisions should indicate significant changes – extending or changing up the thinking or organization – not just editing or changing words.

*Your grade will correspond to your percentage in the "Total" column in Canvas. This will combine points received for in-class and out-of-class minor assignments as well as those for major assignments. The breakdown is as follows:*

A: 94-100%    A-: 90-93%    B+: 88-89%    B: 84-87%    B-: 80-83%    C+: 78-79%

C: 74-77%    C-: 70-73%    D+: 68-69%    D: 64-67%    D-: 60-63%    F: 59% and lower

**Plea:**

*I (Dr. Amanda Emanuel Smith), as the administrator of our contract, will decide in consultation with you (the student) as to whether a plea is warranted in any case. You must come to me as soon as possible, in order to make fair and equitable arrangements. You may use a plea for any reason, but only once. The plea is not an “out clause” for anyone who happens to not fulfill the contract in some way; it is for rare and unusual circumstances out of the control of the student. If the contract is invoked, it is to ensure the student a passing grade (C), not to allow the student to make up enough assignments to achieve a desired grade.*

**CONTRACT AGREEMENT:** *By staying in this course and attending class, you accept this contract and agree to abide by it. I (Dr. Amanda Emanuel Smith) also agree to abide by the contract and oversee it fairly and impartially.*

[1] 1 Adapted from Professor Angela Clark-Oates’s ENGL 220D syllabus, Dr. Ti Macklin’s ENGL 10/11 syllabus, and the scholarship of Dr. Asao Inoue and Professor Peter Elbow.

## University Policies

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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

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Please note: This is a tentative course schedule and is therefore subject to change. Any changes will be announced through Canvas, so be sure to enable notifications. Every assignment and activity will be published with due dates and times. To make the schedule as easy to navigate and remember as possible, all out-of-class minor assignments (apart from those from Week 2) will be due at the start of class Wednesdays. Late work, including in-class activities, will be accepted for half credit until the module to which it belongs closes.

Week	Date	Topics, Readings, Assignments, Deadlines
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1	W 1/24	Course Introduction (If the CFA is on strike, our first day will be pushed to M 1/29)
2	M 1/29	Course Introduction (If the CFA was on strike and class was not held W 1/24)  Discuss what constitutes literature, what do we expect to get out of it, and why does it matter?  Introduce first author: E.M. Forster
2	W 1/31	DUE: Week 2 Canvas Discussion(s)  In-class Activity: Unpack the prompt for Essay 1  What is summary and how and why do we integrate it in academic writing?
3	M 2/5	In-class Activity: Review E.M. Forster's "The Machine Stops"
3	W 2/7	DUE: Week 3 Canvas Discussion(s)  Discuss textual interpretations: themes, ideas, literary devices
4	M 2/12	In-class Activity: Discuss integration of secondary literature - how, when, and why to do it.
4	W 2/14	DUE: Week 4 Canvas Discussion(s)  In-class Activity: Review Article 1: What is the writer saying about "The Machine Stops"? What are their claims/subclaims? With what do you agree and disagree? Why?
5	M 2/19	In-class Activity: Begin idea outline using "The Machine Stops" and Article 2.
5	W 2/21	DUE: Week 5 Canvas Discussion(s)  In-class Activity: Review Article 2: What is the writer saying about "The Machine Stops"? What are their claims/subclaims? With what do you agree and disagree? Why?
6	M 2/26	In-class Activity: Review Article 2 – What is the argument and through which subclaims does the author support it?



6	W 2/28	DUE: Week 6 Canvas Discussion(s) In-class Activity: Brainstorm/prewrite for Essay 1
7	M 3/4	In-class Activity: Workshop Drafts for Essay 1
7	W 3/6	DUE: Week 7 Canvas Discussion(s) In-class Activity: Unpack the prompt for Essay 2 Discuss "The Ones Who Walk Away From Omelas"
8	M 3/11	In-class Activity: Discuss "child as symbol" and ways to defend interpretations. What does the text say about humanity and civilization?
8	W 3/13	DUE: Week 7 Canvas Discussion(s) In-class Activity: Discuss "The Lottery": Is it a commentary on current practices/events or a warning about civilization/herd mentality?
9	M 3/18	In-class Activity: Example of application of critical theory to interpretation of text
9	W 3/20	DUE: Week 8 Canvas Discussion(s) In-class Activity: Review Freud, Fromm, and Nietzsche
10	M 3/25	In-class Activity: Brainstorm/prewrite for Essay 2
10	W 3/27	DUE: Week 9 Canvas Discussion(s) In-class Activity: Workshop Drafts for Essay 2
11	M 4/1	SPRING BREAK
11	W 4/3	SPRING BREAK
12	M 4/8	In-class Activity: Unpack the prompt for Essay 3 Talk through potential modalities and groups

12	W 4/10	DUE: Week 11 Canvas Discussion(s)  In-class Activity: Discuss Ray Bradbury's "A Sound of Thunder"
13	M 4/15	In-class Activity: Discuss/map out Bradbury's text in relation to posthumanist theory
13	W 4/17	DUE: Week 12 Canvas Discussion(s)  In-class Activity: Discuss Philip K. Dick's "We Can Remember It For You Wholesale"
14	M 4/22	In-class Activity: Discuss/map out Dick's text in relation to posthumanist theory
14	W 4/24	DUE: Week 13 Canvas Discussion(s)  In-class Activity: Work on conference presentations: how will you format your presentations?  Explain how your group's presentation shows achievement of the course GELOs
15	M 4/29	In-class Activity: Finish piecing together presentations in groups
15	W 5/1	DUE: Week 14 Canvas Discussion(s)  In-class Activity: Conference Presentations
16	M 5/6	In-class Activity: Finish presentations  Review self-reflection prompt
16	W 5/8	DUE: Week 15 Canvas Discussion(s)  In-class Activity: Brainstorm/prewrite for Self-Reflection Essay
17	M 5/13	In-class Activity: Submit Self-Reflection Essay and related materials to Canvas