

| <b>title</b>                                       | <b>author</b> | <b>date</b> |
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| University Writing - Data Sciences and Engineering | Jenna Schoen  | Fall 2016   |

|                         |   |
|-------------------------|---|
| <b>C1010.503</b>        | <b>Fall 2016</b>  |
| <i>Day/Time:</i>        | Tuesday and Thursday - <b>11:40 - 12:55 a.m.</b>                |
| <i>Location:</i>        | Philosophy Hall <b>Room 201B</b>                                |
| <i>Instructor:</i>      | Jenna Schoen  |
| <i>Email:</i>           | jas2286@columbia.edu  |
| <i>Office hours:</i>    | Thursday - <b>1:10-3:10 p.m</b> - Brownie's (basement of Avery) |
| <i>Mailbox Address:</i> | 310 Philosophy Hall   |

# University Writing - Data Sciences and Engineering Syllabus

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## Course Description

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Can an animal feel pain, joy, or fear as a human does? Will a machine ever be able to think like a human can? What does it mean to feel, to think, and, moreover, to be human? How does technology narrow, extend, reveal, or blur the boundaries between the human and non-human? Might technology transform humans into new creatures? Can a technology become a living and thinking being itself? How should we treat future animals, machines, humans, and cyborgs in a world where the human is not the only feeling and

thinking creature?

These are some the questions we will be exploring in our data science-themed University Writing class. University Writing is designed to help undergraduates read and write essays in order to participate in the academic conversations that form our intellectual community. In our section, we will be engaging with particular conversations surrounding animal, machine, and human intelligence. We will be exploring the questions above (and more) as we read essential essays that have shaped these conversations. These essays and our discussions will then provide fodder for your own writing.

Though our readings will draw from debates in science and technology, this class does not presume that students will arrive with any background or identified interest in the data sciences and data engineering. Above all, our focus is to develop as writers and readers. Together, we will study how scholars make and support their arguments. Our readings will include academic essays and book chapters, as well as other scholarly and popular texts, all addressing questions of technology and data sciences in some way. In the process of writing academic essays, we will practice the same kind of critical analysis, revision, collaboration, and research skills that these scholars use in their work every day. The main goal for this course is for you to emerge as a more confident reader and writer, capable of writing clear, persuasive prose – skills that will serve you no matter what field you choose.

We will give special attention to the practices of close reading, rhetorical analysis, research, collaboration, and substantive revision. Students will learn that writing is a process of continual refinement of ideas and their expression. Rather than approaching writing as an innate talent, this course will teach writing as a unique, learned skill that can be practiced and developed. Over the course of the semester, you will read and discuss texts from a number of fields, complete regular informal reading and writing exercises, write several longer essays, and prepare an editorial for a public audience.

**Note:** Your syllabus is a reference document to be frequently consulted. In it you will find course policies, all major due dates, and a schedule of readings. The syllabus is available online on our [Google Site](#). Readings and due dates are subject to change throughout the semester, but I will give you warning well advance and update the online syllabus if anything changes.

# Requirements

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1. Complete four revised essays ranging from 750-3000 words, each accompanied by at least one draft. Students must submit all **four final essays** in order to pass the class. Final essays must be submitted on [CourseWorks](#).
2. **Attend** and participate in all classes and conferences.
3. Prepare reading and **writing exercises** as assigned. Complete all exercises in your project file on our shared [Google Drive](#)

## Assignments

You will do at least three types of writing in this course: **exercises**, **drafts**, and **final essays**. These assignments will connect with one another in a developmental sequence called a **progression**. We will be working on **four progressions** this semester.

- **Exercises:** (100-750 words) Exercises include any kind of writing that you do in class or on your own to practice skills that you will need for successful completion of the final essay. They are short, preliminary writing tasks designed to help you reflect on the readings, generate ideas, practice skills you will use in an essay, and give feedback to classmates. Exercises are not essays, but each exercise will help you build toward your essay draft. You will do some kind of **informal writing** every day in class, and **a writing exercise** will be due for almost every class. Exercises do not receive individual grades. They will be treated as **pass/fail** assignments.
- **Drafts:** (750+ words) After you have completed a series of exercises, you will write **two drafts** of your essay for the progression. Like the exercises, the drafts are opportunities to explore your ideas, but they are also the beginnings of formal essays. The better your draft, the more useful will be the feedback you will get on it. In this class you will learn ways to improve even the best work you can produce on your own. To facilitate revision, your drafts will receive comments from both me and your classmates. Drafts are **required** but do not receive individual grades.
- **Final Essays:** (750+ words; must have a **title**, **word count**, and a **works cited** page)

Each progression culminates in a **final essay**, which will evolve out of your exercises and drafts. Your final essay will likely differ substantially from the previous drafts in form, and often in content. Your final essay will receive a **formal grade**. All final essays should:

- i. develop an idea or argument in a coherent, compelling way;
- ii. have a thoughtful beginning, middle, and end;
- iii. have a tone appropriate for the intended audience;
- iv. demonstrate regard for the essay's aesthetics.

You will write four essays, which can be broadly described as follows:

- **First progression: textual analysis of one object.** You will write about a single essay, identifying a textual problem or question and answering it through a close reading of the content and form of the essay. The goal of this essay is to deepen our understanding of the value or implications of a single rich text by extending its work or by filling in its gaps.
- **Second progression: supplementing textual analysis with theoretical tools.** You will read a set of scholarly texts with rich definitions, concepts, and oppositions. You will then select two of these texts to read alongside an exhibit of your choice. The goal of this progression is to produce a rich close reading of an exhibit via an intellectual conversation.
- **Third progression: developing and executing a research project.** You will read a major text which raises a series of questions, and in response to one of those questions, present a textual problem in an exhibit of your own choosing. The goal of this progression is to develop a research project of your own that engages with contemporary scholarship.
- **Fourth progression: speaking to a wider audience:** You will write an opinion piece that would be suitable for publication. The goal of this progression is to develop a compelling, unique authorial voice.

## Required Texts

- The syllabus, course description, requirements, readings, assignments, and links to resources are available on our course Google Site:

<https://sites.google.com/site/uwfall2016/> Bookmark this link!

- Additional readings will be assigned from [The Morningside Review](#), which is the journal of selected essays from Columbia's Undergraduate Writing Program.
- You might need to consult an up-to-date style manual for current MLA citation formatting conventions. Here is an online version: [The OnlineWriting Lab from Purdue University](#).

## Technology

- As mentioned above, we will be using a [Google Site](#) instead of Courseworks. On the Google Site, you find the syllabus, announcements, additional resources, and links to two important Google Drive folders. The [first folder](#) (Readings) contains all of our course readings, organized by progression and class day. The [second folder](#) (Writing) will be where you complete all of your writing exercises and drafts. After the first day of class, create a document in the "P1" folder, and title it with your last name. This will be your "project file" for the first progression. You will complete all of your writing exercises and drafts in this file (labeling them accordingly). We will then work directly with these files in class, and your peers and I will comment directly on drafts during peer reviews, etc.
- Because we will be working directly with Google Docs in class, this means you must bring your laptop to every class. If you do not have a personal laptop that you can bring, this is fine. Just email me after the first class and we will work something out.
- Unfortunately the Google Site cannot be reached via our Columbia email addresses, so you have to use a personal Gmail account in order to access the site. I will be collecting your Gmail addresses so that I can add you to the site, but if you do not have or do not wish to use a personal Gmail, I have made a general Gmail account with the username uwfall16@gmail.com and password ilovewriting

## Course Policies

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# Attendance

The discussion and workshop elements that are at the center of this course cannot be made up, so **attendance is vital**.

## Documentation for excused absences

- **Religious observance:** By the fourth class session, send an email to your instructor — copied to your academic advisor — in which you outline all of the dates you will be absent for the semester. Create a plan with your instructor to make up work or reschedule deadlines.
- **Athletic commitments:** Only participation in athletic contests will count as excused absences; practice sessions do not. Prior to any absence, you must submit to your instructor a completed and signed [“Columbia University Intercollegiate Athletics Academic Absence Notification Form”](#).
- **Illness:** A signed doctor’s note is required to excuse an absence. You should bring the note to class on the day you are able to return. It is also advisable to contact your instructor by email in order to alert him or her that you will be unable to attend class.
- **Section changes:** If you change your section of University Writing in the first two weeks of class, you must provide your new instructor a completed and signed “University Writing Attendance Confirmation” form. Please see Mr. John Stobo in the Undergraduate Writing Program office, 310 Philosophy Hall, for a copy of the form.

## Unexcused absences

All other absences, including those due to late registration, are considered **unexcused**. Unexcused absences will be penalized according to the chart below. Please also note the Lateness policy in the next section to understand how latenesses count towards your total number of absences.

More than six unexcused absences will result in an automatic F course grade.

|  |  |
|--|--|
|  |  |
|--|--|

| <b>Number of absences</b> | <b>Grade Penalty</b>  |
|---------------------------|---|
| 1-3                       | You may incur 1/3 of a letter on the final grade for the progression per absence. |
| 4                         | 1/3 of a letter, course grade   |
| 5                         | full letter, course grade   |
| 6                         | 2 full letters, course grade  |
| 7                         | F or UW, course grade   |

## **Lateness**

Lateness is disruptive to the entire class. If you arrive once class is underway or depart before the class session has ended, you will be marked as late. Two latenesses count as one absence in calculating your final course grade.

## **Conferences and Office Hours**

You will have two 20-30 minute conferences with me during the semester. These conferences give you the opportunity to discuss your ideas, to work through your drafts, to prepare for presentations, or to revise your essays. You are welcome to come and see me in office hours or by appointment to discuss any aspect of the course.

## **Assessment and Response**

During the first three progressions, I will write marginal comments and typed end-comments to one preliminary draft as well as your final draft. For your final progression, you will receive end-comments on your final draft that respond to the essay as well as your development over the course of the semester.

My comments are designed to help you assess your draft and prioritize goals for the next stage of your writing. Just as important, my comments will offer you practical strategies

designed to further your ongoing development as a writer. If you have any questions about my comments, please make an appointment with me to review them.

## Essay Grading

Each final essay will receive a number grade out of 100 possible points. At the end of the semester, I will adjust these numbers for each essay's weight, total them, round to the tenth place, and assign a course grade as follows:

| Course grade | Number grades |
|--------------|---------------|
| A+           | 97.5-100      |
| A            | 92.5-97.4     |
| A-           | 89.5-92.4     |
| B+           | 87.5-89.4     |
| B            | 82.5-87.4     |
| B-           | 79.5-82.4     |
| C+           | 77.5-79.4     |
| C            | 72.5-77.4     |
| C-           | 69.5-72.4     |
| D            | 59.5-69.4     |
| F            | 0-59.4        |

- “**A**” (100-90) essays not only fulfill the goals of the progression, but push beyond those goals in surprising ways. This is more likely to be possible when the writer has found something compelling to write about and has taken great care to attend to his or her language and form. **A** essays reflect excellence and artistry.



- “**B+**” (89-87) essays may excel in certain areas and reflect superior understanding of the progression’s goals, but are sufficiently uneven to preclude it from receiving an **A**.
- “**B**” (80-87) essays are good, competent papers.
- “**C**” (79-69) essays reflect struggle in fulfilling the progression’s goals. These kinds of essays may show a fair amount of work, but do not come together well enough to be competent papers.
- “**D**” (69-59) essays may appear to have been hastily written, incomplete, or thrown together.
- “**F**” (59-0) essays fail to meet the minimum level of expectations for the progression.

## Late and Missed Assignments, Drafts, and Final Essays

Keeping deadlines is an important aspect of this class, as it gives you the time to develop and revise your ideas, and it gives me the time to offer you productive feedback. If you turn in work late, I may not be able to provide you feedback.

Feedback and revision are critical components of this class. If you do not hand in a preliminary draft at least 48 hours before the deadline of the final draft, your final essay grade will be lowered by one whole grade (e.g. from a B to a C). Your grade on the final essay will be lowered by 1/3 (e.g. from a B- to a C+) beginning the minute after its deadline. The grade will continue to go down by a third every 24 hours until the essay is submitted. All final drafts must be submitted to Courseworks by the deadline in order to be considered on time. According to the policy of the Undergraduate Writing Program, failure to submit the final draft of any essay by the end of the semester will result in an automatic failure for the course.

## Final Grades

Your course work for the semester will be weighted as follows:

| Progression | Final Essay | Word Limit | Weight |
|-------------|-------------|------------|--------|
|             |             |            |        |

|                  |                               |                 |             |
|------------------|-------------------------------|-----------------|-------------|
| Progression<br>1 | <i>Critical Response</i>      | 1200-1500<br>w. | <b>20%</b>  |
| Progression<br>2 | <i>Conversation<br/>Essay</i> | 1500-2000<br>w. | <b>25%</b>  |
| Progression<br>3 | <i>Research Essay</i>         | 2400-3000<br>w. | <b>35%</b>  |
| Progression<br>4 | <i>Editorial Essay</i>        | ~750 w.         | <b>20%</b>  |
| <b>Total</b>     |                               |                 | <b>100%</b> |

## Participation

There is no separate grade for participation. In rare cases I may adjust a final grade up or down by one-third of a letter grade to account for exceptional participation or lack of participation—i.e. chronic lateness, missed conferences, or lack of preparation for class. A normal level of participation will receive no adjustment.

## Academic Integrity

University Writing will provide you with strategies for working ethically and accurately with the texts you engage and fulfilling the [Columbia Undergraduate Honor Code](#). We will discuss source use practices that prevent plagiarism, a serious academic offense that runs counter to our academic community's core values of honesty and respect for others. Here is a partial list from the [Columbia University Undergraduate Guide to Academic Integrity](#) of some of the forms plagiarism can take:

- “*Verbatim copying without acknowledgment* – copying a whole paragraph or larger sections; in effect, claiming that the writing is your own.”
- “*Copying select phrases without acknowledgment* – using your own words to pad the selectively copied words of others.”
- “*Paraphrasing text without acknowledgment* – rewriting text in your own words, but using the idea or argument as your own.”

- “*Using data gathered by another, claiming it as your own* – even if you submit an analysis of the data that is yours alone.”

Final drafts that contain plagiarism will receive a zero, may result in failure of the course, and the case will be reported to the director of the [Undergraduate Writing Program and the Office of Judicial Affairs and Community Standards](#). That office initiates the dean’s discipline process and determines whether to apply sanctions, which range from a warning to expulsion from the university.

## The Writing Center

At the [Writing Center](#) you can receive free individual consultations on your writing at any stage in the writing process, including brainstorming. Writing consultants work with all members of the Columbia community on any academic or nonacademic writing. You can make an appointment and view drop in hours on their website.

## Other Support Services

- *Accommodations for Students with Disabilities*: Columbia University provides students who register with the [Office of Disability Services \(ODS\)](#) with a range of support options and will provide you with a letter stating the accommodations to which you are entitled, without disclosing any other information about you. If you know or believe you have a disability of some kind, please consult with Disability Services and your advising dean as soon as possible; University Writing instructors need official documentation from the ODS in order to provide accommodations, and we cannot make retroactive accommodations.
- *Counseling and Psychological Services*: [The Office of Counseling and Psychological Services \(CPS\)](#) provides many kinds of support for student wellness and academic success.

## Course Calendar

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# Progression One: Critical Response Essay

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## Unsettling the boundary between human and animal

### 1. Tuesday 9/6: Active and Close Reading

- In-class materials:
  - Syllabus
  - "Maldivian Shark"

### 2. Thursday 9/8: Identifying Interpretive Problems

- Primary reading:
  - **Grandin**, Temple. "Animals are not things."
- Craft reading:
  - **Kain**, Patricia. "How to Do a Close Reading"
  - **Arsic**, Branka. "Our Things" (excerpt)
  - **Johnson**, Barbara. "Apostrophe, Animation, and Abortion" (excerpt)
  - **Mead**, Rebecca. "The Semiotics of Rose Gold"
- Due:
  - Exercise 1
- In-class materials:
  - Prompt for the Critical Response Essay (P1)
  - **Mendelsohn**, Sue. "9 Ways to Generate an Interpretive Problem"

### 3. Tuesday 9/13: Developing Interpretive Problems

- Primary reading:
  - **Singer**, Peter. "Speciesism."
- Craft reading:
  - **Harris**, Joseph. "Coming to Terms"
- Due:
  - Exercise 2

- In-class materials:
  - "Rhetorical Terms: Observations, Claims, Warrants, and Motives"

## 4. Thursday 9/15: Structuring an Essay

- TMR reading:
  - **Bahk**, Sue. "The Final Judgement in 'Monster Culture'" (from [The Morningside Review](#))
- Due:
  - **Exploratory draft for P1**

## Peer Review of Exploratory Draft due Friday 9/16

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## 5. Tuesday 9/20: Radical Revision

- Due:
  - Exercise 3
- In class materials:
  - "Radical Revision"

## Formal draft for P1 due Wednesday, 9/21!

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## 6. Thursday 9/22: Reader-Based Writing

- Craft reading:
  - **Booth**, Wayne C., Gregory C. **Colomb**, and Joseph M. **Williams**. "Revising Style: Telling your Story Clearly" (from *The Craft of Research*)
  - **Orwell**, George. "Politics and the English Language"
- Due:
  - Exercise 4

# Peer Review of Formal Draft due tomorrow Friday 9/22

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## Progression Two: Conversation

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### Probing the possibility of artificial intelligence

#### 7. Tuesday 9/27: The Start of a Conversation

- Primary reading:
  - **Turing**, Alan. "Computing Machinery and Intelligence"
- In class materials:
  - Prompt for the Conversation Essay (P2)

#### 8. Thursday 9/29: Challenges in a Conversation

- Primary reading:
  - **Searle**, John. "Minds, Brains, Programs."
- Craft reading:
  - **Graff**, Gerald, and **Birkenstein**, Cathy, "Entering the Conversation" (from *They Say / I Say*)
- Due:
  - Exercise 1

### Final draft for P1 due Monday 10/3!

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#### 9. Tuesday 10/4: Branches in the Conversation

- Primary reading:
  - **Hofstadter**, Douglas. "On the Seeming Paradox of Mechanized Creativity."
- Craft reading:
  - **Graff**, Gerald, and **Birkenstein**, Cathy. "Yes/No/Okay, But" (from *They Say / I*

- Say)
- Due:
  - Exercise 2

## 10. Thursday 10/6: Conversations Intersecting

- Primary reading:
  - **Dennett**, Daniel. "Self as a center of narrative gravity."
- Craft reading:
  - **Graff**, Gerald, and **Birkenstein**, Cathy. "So what, who cares?"
- Due:
  - Exercise 3
- In-class materials:
  - **Bizup**, Joseph. "Developing a Vocabulary for Talking About Sources (BEAM)"

## 11. Tuesday 10/11: Using Sources

- Due:
  - **Exploratory draft** for **P2**
- In-class materials:
  - **Colomb**, Gregory G. and **Williams**, Joseph M. "Quotation, Paraphrase, Citation"
  - **Howard**, Rebecca Moore, Tanya K. **Rodrigue**, and Tricia C. **Serviss**. "Writing from Sources, Writing from Sentences"

## ###12. Thursday 10/13: Connecting Sentences and Connecting Ideas

- TMR reading:
  - **Webre**, Jude. "From Scuffling to Channel-Surfing: American Politics in the Television Age" (from [The Morningside Review](#))
- Craft reading:
  - **Graff**, Gerald, and **Birkenstein**, Cathy. "As a Result" (from *They Say / I Say*)
- Due:
  - **Peer review** of your classmate's exploratory draft
- In-class materials:
  - **Weber**, Ryan and Karl **Stolley**. "Writing Transitions" (from **OWL** at Purdue)

## 13. Tuesday 10/18: Revision as Conversation

- Craft reading:
  - **Harris**, Joseph. "Taking an Approach" and "Revising" (from *Rewriting: How To Do Things With Texts*)
- Due:
  - **Formal draft** for P2

## 14. Thursday 10/20: Peer Review Workshop

- Due:
  - **Peer review** of your classmate's formal draft

## Progression Three: Research

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### Exploring the landscape of the posthuman

## 15. Tuesday 10/25: Seed Texts, Seed Questions

- Primary reading:
  - **Hayles**, Katherine. "Toward Embodied Virtuality" (from *How We Became Posthuman*).

## 16. Thursday 10/27: Reading Plans

- Craft readings:
  - **Booth**, Wayne C., Gregory C. **Colomb**, and Joseph M. **Williams**. "Thinking in Print" (from *The Craft of Research*)
  - **Booth**, Wayne C., Gregory C. **Colomb**, and Joseph M. **Williams**. "Research, Researchers, and Readers" (from *The Craft of Research*)
- TMR reading:
  - **Maier-Balough**, Elizabeth. "Maternal Integrity and the Fetal Image: Ultrasound in the Abortion Rights Debate" (From [The Morningside Review](#))



- Due:
  - Exercise 1

## Final Draft for P2 due Friday 10/28!

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### 17. Tuesday 11/1: New Sources

#### Library Session

- Craft reading:
  - **Booth**, Wayne C., Gregory C. **Colomb**, and Joseph M. **Williams**. "Engaging Sources" (from *The Craft of Research*)
- TMR reading:
  - **Jakub**, Lucy. "Who Swims with the Blobfish?: Anthropomorphic Bias in Conservation" (From [The Morningside Review](#))
- Due:
  - Exercise 2

### 18. Thursday 11/3: Writing Plans

- Craft reading:
  - **Booth**, Wayne C., Gregory C. **Colomb**, and Joseph M. **Williams**. "Asking Questions, Finding Answers" (from *The Craft of Research*)
- TMR reading:
  - **Wright**, Rebecca. "Hives, Damn Hives, and the Internet" (From [The Morningside Review](#))
- Due:
  - Annotated bibliography

### 19. Thursday 11/10: Drafting

- Craft reading:
  - **Booth**, Wayne C., Gregory C. **Colomb**, and Joseph M. **Williams**. "Drafting Your Report" (from *The Craft of Research*)

- Due:
  - **Exploratory draft** for P3

## 20. Tuesday 11/15: Revising

- Craft reading:
  - **Booth**, Wayne C., Gregory C. **Colomb**, and Joseph M. **Williams**. "Revising Your Organization and Argument" (from *The Craft of Research*)
- Due:
  - Exercise 4
  - **Peer review** of your classmate's exploratory draft

## 21. Thursday 11/17: First and Last Words

- Craft reading:
  - **Booth**, Wayne C., Gregory C. **Colomb**, and Joseph M. **Williams**. "Introductions and Conclusions" (from *The Craft of Research*)
- Due:
  - Exercise 5

## 22. Tuesday 11/22: Style Workshop

- Craft reading:
  - **Booth**, Wayne C., Gregory C. **Colomb**, and Joseph M. **Williams**. "Revising Style: Telling your Story Clearly" (from *The Craft of Research*)
- Due:
  - **Formal draft** for P3

## Progression Four: The Op-Ed

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### Staking a claim in the conversation

## 23. Tuesday 11/29: Writing Beyond the University

- Craft readings:
  - **Gordon**, Glenn Michael, "Reaching Beyond the University: Writing the Op-Ed" (from [The Morningside Review](#))
- TMR reading:
  - "Going Public: Writing and Publishing the Op-Ed" (packet of published Op-Eds, Spring 2016)
- Due:
  - Exercise 1

## 24. Thursday 12/1: Reaching a New Public

- Check out the [Electric Typewriter](#) for various opinion pieces written on technology and the internet. Here are some examples of shorter op-ed pieces you might read:
  - **Crawford**, Kate. "Artificial Intelligence's White Guy Problem" (from [The New York Times](#))
  - **Hawking**, Stephen. "Transcendence looks at the implications of artificial intelligence - but are we taking AI seriously enough?" (from [The Independent](#))
  - **Chen**, Adrien. "Don't be a stranger" (from [The New Inquiry](#))
  - **Bissell**, Tom. "Video games: the addiction" (from [The Guardian](#))
- Due:
  - Exercise 2

## Friday 12/2: Going Public: Writing and Publishing the Op-Ed (1-2:30pm)

## Final draft for P3 due Sunday 12/4!

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## 25. Tuesday 12/6: Crafting an Opinion

- Craft reading:
  - **Williams**, Joseph M. and Joseph **Bizup**. "The Ethics of Style" (from *Style: Lessons in Clarity and Grace*)
- Due:
  - **Exploratory draft** and **outline**

## 26. Thursday 12/8: Last Day of Class

**Final draft for P4 due Monday 12/12!**

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## Key Dates

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| Progression | Exploratory Draft | Formal Draft   | Final Draft  |
|-------------|-------------------|----------------|--------------|
| P1          | Thursday 9/15     | Wednesday 9/21 | Monday 10/3  |
| P2          | Tuesday 10/11     | Tuesday 10/18  | Friday 10/28 |
| P3          | Thursday 11/10    | Tuesday 11/22  | Sunday 12/4  |
| P4          | Tuesday 12/6      | ---            | Monday 12/12 |