

San José State University  
Humanities and Arts, Department of English and Comparative Literature  
**English 1AF & English 1AS, Stretch English I and II**

**Section 10, Fall 2020 & Spring 2021**

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<b>Fall Office Hours:</b>	Mondays and Wednesdays 1030-1130am, and by appointment
<b>Class Days/Time:</b>	<b>Mondays and Wednesdays 9.00-10.15 am (synchronous classes via ZOOM) <u>AND</u> asynchronous components</b>
<b>Classroom:</b>	<b>Online ZOOM and Canvas</b>
<b>Prerequisites:</b>	<p>The <i>Reflection on College Writing</i> is a prerequisite to Stretch English I (English 1AF).</p> <p>Credit for Stretch English I (English 1AF) is a prerequisite for Stretch English II (English 1AS).</p>
<b>GE/SJSU Studies Category:</b>	<p>English 1AS satisfies Written Communication I, GE Area A2.</p> <p>To earn graduation credit in this category, you must complete the yearlong course with a grade of C- or better.</p>
<b>The Stretch Calendar</b>	<p>Stretch I and II span the fall and spring terms: the fall and spring course are both required to complete the A2 coursework. Plan to sign up in spring for the same section (time, day, instructor) in order to complete the course of study as expected within your first year of study at SJSU.</p>
<b>The A2 Milestone for Progress to Degree</b>	<p>The California State University system and SJSU expect all students to have completed their A2 requirement within the year. They have committed to make available courses and support to help all students achieve this milestone. Please work with your Stretch Instructor and all recommended support staff to achieve this milestone successfully.</p>

## What We Will Explore Together in Stretch: 21<sup>st</sup> Century Literacies for a Global Citizen

*“Most of us probably feel we couldn’t be free without newspapers, and that is the real reason we want newspapers to be free.”*

Edward. R. Murrow

The veteran broadcaster, Ed Murrow, renowned for his journalistic integrity, is declaring that our freedom, our democracy, is inextricably bound to the freedom of the press and to our access to news. You may or may not get your news from a newspaper but there is little doubt that you, like me, like most of us, are now connected to a constant stream of information about what’s going on around us - not only in America, but across the globe. We have never been, we are constantly told, more connected to world events than we are now - but what has this achieved? Do **you** feel connected to those stories, those headlines you catch on that long list of notifications on your phone? Are you able to believe everything you read? How does this reading of the news – via Twitter, blogs, or newspapers, impact you? How does it allow you to shape your thoughts, your sense of yourself as a citizen, and your participation in society? And does the never ending access to this feed of *global* news make you feel part of a bigger, global society? If so, how do you want to change the world you live in, for yourself, for others? Are these digital literacies helping you become the kind of citizen you’d like to be? What are the capabilities and limits of these literacies and what can we do to find a way to contribute to our communities here and elsewhere despite their limitations? How can we become the citizens we want to become, that the world *needs* us to become?

To tackle these broad and complex questions, we will read widely and extensively – we will **analyze** writing from the International NYT alongside a range of other texts (from essays to audio-visual texts) which will focus on this theme. As we read we will pursue the question that will focus our purpose as a cohort: the relationship between literacy (reading and writing) and global citizenship. My hope, as we pursue this collaborative inquiry, is that you will get the chance to develop and chase the burning questions that matter most to you personally.

Although we will be focused on our yearlong inquiry into literacy and global citizenship, we are a writing community and much of our time will also be spent thinking and discussing and writing (often about writing). We will consider the tactics the authors we read use in their writing and assess how effective they are. Do we buy what they are saying or not? Why? And, if not, why not? As we try to understand how these authors use **language** to speak to a specific **audience**, we will also look at where these texts sit within a wider context – who are the authors responding to, who are they challenging, who do they agree with? This process of mapping where the texts you read stand in relation to other opinions involves an open and inquiring approach, which will, in turn, prepare **you**, to enter into the conversation. Armed with a greater knowledge of the context, built through your readings and research, over time, of a story that matters to **you**, you will be able to use your own selection of writing strategies to present, to **advocate**, for *your* opinion and address the various audiences you wish to speak to. So whilst we will be looking at how others exercise influence over us through their words what I’m most interested in is what *you* think, your process in arriving at your position and how you will, through your writing, persuade the different audiences you will engage with during this class to see things from your perspective.

## What Will our Online Class Format Look Like?

Like most of your other classes at SJSU this semester, our Stretch class is an ONLINE class with BOTH SYNCHRONOUS AND ASYNCHRONOUS components. What does this mean and what will this look like for your schedule?

It means, **when we meet we will meet in-person on ZOOM**; this is the **synchronous** aspect of our class. All other activities will be conducted online on Canvas; these activities, completed when we are in different places and at different times, make up the **asynchronous** component of our class. I will talk to you in detail on the first day about how we will marry the synchronous and asynchronous aspects of class and how and when our class synchronous days will take place.

As a result, Canvas will be the heart of our classroom this semester. Our course will be organized via Modules on Canvas and we will together work through these modules from fall through to spring. On Mondays we will cover material, conduct peer workshops, engage in discussions and activities which will prepare you to complete various tasks until our next meeting. Each Monday we will review the activities completed, connect via small group work and I will be there for trouble shooting. You will also be placed in rotating cohorts so that you get to know your peers. Your cohort will also work as a kind of support system: you will converse with each other on discussion boards, work together during our synchronous sessions and should be able to turn to one another for guidance, if, for example, you miss a class.

This asynchronous and synchronous approach has been designed to allow you a more flexible schedule and I hope this mixed format will allow you to manage any difficulties you might be facing right now (perhaps a lack of a physical work/learning space, shared wifi, childcare, health concerns, etc.), but also give you the opportunity to collaborate, get to know peers and give us a sense of being part of a learning community which is at the heart of Stretch.

## What We Do in Stretch English

### Catalog Description of English 1A F and English 1AS.

Stretch I and II, together, fulfill the Written Communication I requirement. Courses in GE Area A2 cultivate an understanding of the writing process and the goals, dynamics, and genres of written communication, with special attention to the nature of writing in the university. Students in these courses develop college-level reading abilities, rhetorical sophistication, and writing styles that give form and coherence to complex ideas and feelings. A grade of C- or better signifies that the student is a capable college-level writer and reader of English.

***The yearlong Stretch extends your course of study:*** The Stretch English course in which you have enrolled “stretches” the English 1A curriculum from one to two semesters, allowing us more time to hone your reading and writing skills. This added time to prepare will ensure that you are ready to transfer those skills to the writing you will do in your other courses here at SJSU.

***The yearlong Stretch invites you into a learning community:*** This semester you are enrolled in Stretch English I. Next term, provided you successfully complete the fall course, you will enroll in Stretch English II. You will study with me and your writing colleagues from fall. Together as a class, we will use reading and writing as a means of exploring a yearlong inquiry into the relationship between digital literacies

and global citizenship.

Below are listed the **Stretch Course Learning Objectives (CLOs)**. These CLOs have been designed to allow you to meet the General Education Learning Objectives (GELOs). The GELOs are detailed below in the section, “What You Will Learn in Stretch English I and II.”

When you have completed this coursework, you will have made considerable progress in developing yourself as a reader and writer. At the end of the fall and the spring term, you will assemble this work in a portfolio, and reflect on the work to gauge and define your progress. Presenting this portfolio to me and to one other member of the Stretch Faculty Learning Community, you will demonstrate to us your own ability to:

**Read to learn:**

- annotate a reading selection to develop a summary and response in your writing (GELO1);
- identify audience and purpose in texts from several genres (GELO 1,3,4);
- explain how genres work to serve audience and context (GELO 1, 3).

**Read to write:**

- identify rhetorical appeals and devise strategies for an effective appeal to a specific audience (GELO 1, 3);
- develop a text to effectively appeal to a specific audience (GELO 1, 3);
- identify the choices a writer has made to produce a text (GELO 1, 3, 4);
- use readings as models for your own writing strategies (GELO 1, 4);
- concisely, accurately explain and critique information and ideas from your reading (GELO 1, 3, 4);
- use information gleaned from your reading as evidence in your text and cite that information (GELO 1, 4);
- use quotation and summary to create context for your writing (GELO 1, 4, 5).

**Write with an increased awareness of the process:**

- discuss specific strategies for prewriting and revision that have worked for you (GELO 2);
- repurpose acquired skills and information to tackle new writing problems (GELO 2).

**Read and write with an increased awareness of the language you use:**

- identify new grammatical forms and imitate them (GELO 1, 2, 3, 4, 5);
- analyze and discuss the structure of sentences and the grammatical choices you make (GELO 2, 3, 5);
- identify editing problems in your own writing (GELO 2, 5);
- identify and apply effective strategies for editing your work (GELO 2, 5);
- identify and apply effective proofreading strategies (GELO 2, 5);

**Reflect on and assess your own writing, process and product, to support continued language and writing development (GELO 2, 3, 4).**

**What happens if I don't earn credit in the fall course?**

If you earn No Credit in fall, you will enroll in English 1A in the spring to complete your Area A2 requirement in one semester. If you successfully complete the spring English 1A (with a grade of C- or better), you will still complete your A2 requirement within your first year of study at SJSU.

## What You Will Learn in Stretch English I and II

As part of your general university education, you are offered this course to explore how reading and writing inform the work we do together at the university. Across the university, in all disciplines and majors, reading and writing inform the collaborations between students and faculty as we create new knowledge together.

The General Education guidelines for instructors outline five broad learning outcomes for all courses that satisfy Area A2. I have designed this course to ensure that you meet these outcomes.

### GE Learning Outcomes (GELO)

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

1. demonstrate the ability to read actively and rhetorically.
2. demonstrate the ability to 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. demonstrate the ability to integrate their 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.

Through a variety of writing assignments and projects in this yearlong course, you will continuously practice all phases of the writing process: prewriting, organizing, writing, revising, and editing. As you see in the sample table, the major assignments and projects require you to produce several texts of varied length and complexity. Several of your essays will be drafted in class, both to give you experience in timed-writing situations and to give you the opportunity to observe and confer with me and your cohort about your drafting process. Several assignments will give you opportunity to explore multiple modes of presenting arguments—orally, visually, in print and on screens.

Table 1 maps how the yearlong course will meet Written Communication I requirements and the GE learning objectives.

Assignment	Assignment	Estimated Word Count	Term	GE Learning Objective
<b>Critical reading/reflection (CRR)</b>	CRR Essay 1 CRR Essay 2 CRR Essay 3	2100	F F S	GELO 1, 2, 3,4, 5
<b>Data-driven analyses</b>	Personal Essay Interview Project Ethnography Project	2800	F S S	GELO 2, 3, 5
<b>Major Essays</b>	Public Forum Essay Profile Essay Critical Essay	2950	F S S	GELO 2, 3, 4, 5
<b>Portfolio/self-reflection essays</b>	Midyear	1750	F	GELO 1, 2, 3, 4, 5
<b>Portfolio/self-reflection essays</b>	Final	1750	S	GELO 1, 2, 3, 4, 5

**Table 1:** Summary of Writing Assignments for Stretch English I and II.

For more information on how the Stretch Curriculum is designed to meet these learning outcomes, see the **Stretch English Program Syllabus on the English Department website (link above)**. Incidentally, all English Department syllabi, including this one, are available online at:

<http://www.sjsu.edu/english/currentstudents/syllabi/index.html>

## The Work You Will Do in Stretch: A Shared Curriculum

Table 1 (above) outlines the major writing assignments that Stretch English courses share. The fall writing assignments include: 2 critical reading and reflection essays, written to time; a personal essay; an essay for a public forum; a self-reflection essay (written in class to time). The spring writing assignments include: An interview project or essay, a profile essay, a critical/reflection essay (written in class), an ethnographic project or essay, a critical essay, and a self-reflection essay.

Distributed over two semesters of study, and practiced in sequence, the assignments build your reading, thinking and writing skills across **genres** that address different **audiences** and **purposes**. To get the full benefit, you will need to complete all writing assignments—that includes all the daily writing, all the drafts, all the formal projects and essays (in class and out of class) that I assign. I have defined a grading policy that explains how daily work and major projects and essays will be graded and counted toward the final letter grade you earn in spring. But you will maximize your chance of earning the C- you need by attempting and completing every assignment.

Fall assignments contribute to the grade earned in spring. This is not just a mathematical truth; it reflects the design of the coursework itself. As your expertise in the topic your class is exploring grows over the 32 weeks of instruction, you will also increase your capacity and confidence to write about that topic.

Reflecting on and explaining what you have learned by doing the work of the course reinforces your learning. In both fall and spring you will turn in an e-Portfolio of your Stretch writing, along with an essay that reflects on your progress toward achieving the course learning objectives.

### ***Your Reflection on College Writing Portfolio***

In summer, you wrote essays to reflect on college writing before deciding to take Stretch English. You will compile the writing you submitted to the *Reflection on College Writing* modules into an ePortfolio in the first two weeks of the fall course. This writing portfolio begins your official writing assessment at SJSU. You will return to these earliest SJSU writing samples as you move from course to course; from course to course, you will be able to gauge how far you have come!

### ***Midyear Self-Reflection and Portfolio Review***

At the end of the fall term you will submit a portfolio for Stretch instructors to review. This portfolio will contain two essays from your fall coursework: the first critical reading-reflection essay and the first major essay (the essay for a public forum). You will also submit a reflection on these two essays, written as a timed draft, comparing them to assess your progress toward the learning objectives for the first half of the course. Stretch faculty members will read your reflection essay to assess your midyear progress. This midyear self-assessment is also a rehearsal for the A2 assessment you will complete in spring, which follows the same assessment design.

### ***Final Self-Reflection and Portfolio Review***

The last essay you write will also be a self-reflection essay; it will be the presentation piece in your final portfolio. This portfolio, submitted as a Canvas ePortfolio, is your culminating exercise in this class. It will contain the reflection essay as well as two samples of your writing: the pre-instruction *Reflection on College Writing* critical essay, and your final critical essay in Stretch English. Your portfolio will be

assessed by two Stretch faculty members, using a common scoring guide to determine your progress to proficiency as a college writer as defined by the goals of GE Area A2.

## What You Need to Know about GE Area 2 Grading Policy and Yearlong Grading in Stretch English

In keeping with GE policy, your final course grade for English 1AS will be a letter grade: A to F. You must earn a C- or better to receive graduation credit for GE Area A2.

English 1AF, however, is graded CR/NC. To receive credit in the fall semester, you must honor our grading contract and demonstrate significant, measurable progress throughout the semester. We will expect to see enough progress to suggest that you are on track to earn a C- or better in the spring term.

Please note that your spring grade in Stretch includes the grades you earned in fall. All the coursework, both fall and spring, comprises the work of one general education course requirement: GE Area A2. In the following section, you will find an accounting of how coursework will be graded and accumulated into the final course grade.

### ***How Do I Earn Credit for GE Area A2?***

To satisfy your CORE GE Area A2 and to move on to CORE GE Area A3, you must pass this course in the spring (English 1AS) with a C- or better. A C- grade in the course signifies that you are a capable college level writer and reader of English.

See [University Policy F13-1](http://www.sjsu.edu/senate/docs/F13-1.pdf) at <http://www.sjsu.edu/senate/docs/F13-1.pdf> for more details on your right to understand your grades.

## How We Will Work Together as Writers and Learners: Grading and Assessment

Feedback on your work is intended to help you apply lessons from class to your assignments, and to transfer lessons learned from one assignment to the next. Throughout this class you will get rigorous feedback from me and your peers and you will be expected to do the same as a participant of this learning community. Grades are intended as a tool for assessment and reporting of outcomes during a course of instruction.

My hope is that together we find a way to use this tool as a way of focusing our attention on your development as a writer and the centrality of the **writing process**. Developing an effective writing process (focused on reading and writing) is the most important thing for you to do in order to become an effective writer in the long-term. An effective writer is the writer who writes with a sense of purpose and an understanding of the tools they have at their disposal to achieve that purpose. This writer may reach for more than what they are yet capable of, but when they fail to attain their vision, they learn something for the next attempt. This writer's learning and development is a continuous and ongoing process; it does not end with a grade. While the table below outlines the assignments and how they are weighted, we will focus intensely on process this year in a bid to honor the values that, I feel, really matter in your development as a writer: your engagement, your commitment, your perseverance as a writer, and your respect for and participation in our learning community.

### **Feedback for Individual Assignments**

For each assignment I will give you a scoring sheet so you have a clear understanding of how and why the work is being evaluated. As said earlier, much of our focus will be on how to improve your writing process. This means you will often be asked to complete reflections and/or cover sheets which ask you to reflect on your learning, so that both of us can evaluate the effectiveness of your writing process. These mini-reflections will also help to prepare you for the mid-year and final reflection essays.

### Canvas Discussion Boards

Our Canvas discussion boards are a key location for us to interact with one another as a learning community. There will be regular online discussions which must be completed before the due date before class. We often look at your posts as a group. You will also be asked to post and respond to one another's posts. You will be asked to respond to the board by Friday 1159pm and then respond to the posts of at least two peers by Sunday 1159pm. This will be your regular unless otherwise specified. Please always enter all responses in the text box please (no attachments).

While these are designed as low-stakes mini-assignments which will allow you to explore and develop your ideas, it is worth noting these do really help prepare you for our class each week. They also account for the most significant number of points over the course of the year, so staying on top of these is critical. A pro-tip is to set up a reminder to complete these on your phone/calendar. **Late posts are not accepted.**

### In-class Activities

Our in-class work is integral to our yearlong collaborative inquiry; activities are designed to develop your process and our collective inquiry into our course theme. Some will require in-class work/participation in discussion/turning work to me or completion of quizzes. Bringing required work or completing required reading will be part of the in-class activity points. To help you claim your points, please come to class prepared and **please understand that missed in-class activities cannot be made up.**

Table 2 maps how assignments in our yearlong course are weighted.

### How Assignments Are Weighted to Determine Grades

**Fall 2019:** Grades in the fall are based on measured progress toward proficiency in the learning objectives outlined above. To earn credit in the course, you will need to have completed **all** the assigned work, and you will need to demonstrate measurable progress in at least 3 out of 4 (75%) of the CLO categories to earn credit (CR) in English 1AF.

Item Assignment	% of Course Grade	Points	Word Count*	Type of
Critical Reading/Reflection 1	2%	20	600	timed
Personal Essay	5%	50	1000	
NYT Blog	5%	50	1000	
Critical Reading/Reflection 2	2%	20	750	timed
Self-Reflection/Midyear Portfolio	6%	60	750	timed
Monday In-class activities	5%	50	N/A	
Canvas Discussion Boards/Online activities	15%	150	N/A	N/A

### Fall Total

[40%]

**Spring 2020:** A final grade of C- or better in English 1AS is needed to satisfy GE Area A2.

Item Assignment	% of Course Grade	Points	Word Count*	Type of
Interview Transcript	3%	30	1000	
Profile Essay	8%	80	1000	
Ethnography Project & Reflection	6%	60	500	
Critical Reading/Reflection 3	3%	30	750	timed
Critical Essay	10%	100	1200	
Self-Reflection/Final Portfolio	15%	150	1000	
Canvas Discussion Boards	15%	150	N/A	N/A

**Spring Total**

[60%]

**Word Count/ Fall and Spring: 10,000 approximately**

**Table 2:** Grade Distribution in the Yearlong Stretch

## How I Calculate Course Grades

In Stretch English, your course grade is based on a full year's work. All the work you engage to produce the learning you do through both semesters is weighted to determine the final grade. Weighted grades are not averaged.

### As Percentages:

A = 93-100%	B+ = 87-89%	C+ = 77-79%	D+ = 67-69%
A- = 90-92%	B = 83-86%	C = 73-76%	D = 63-66%
	B- = 80-82%	C- = 70-72%	D- = 60-62%

## How Should I Prepare for Class?

This year we will collaborate to answer the question: **What is the relationship between 21<sup>st</sup> century-literacies and democratic engagement as citizens in a global world?**

We will use reading and writing to collaborate in researching this question. You should come to class ready to explore ideas, share research, analyze source materials, critique samples and workshop drafts. In short, to write. Each class session will engage you in activities that work toward the current essay

assignment or project and in reflection on those activities to observe the reading and writing strategies you are practicing and their practical effects. Our goal is, by May, for you to have at the ready a set of reading and writing practices that will sustain your college study. To do this you will need the following:

- An internet connection and computer
- A googledoc/physical notebook (whichever you prefer to use for notetaking and pre-writing activities).
- A reliable method of saving/backing up all work completed on your computer. On submission of final drafts, I do ask you to also submit all your pre-writing. It's awful to lose work and points so develop a system that works for you where your materials are clearly organized and saved and find a way to submit all this that works for you (via scans, googledocs).

### Where to Find Course Assignments and Materials

Course materials such as syllabus, handouts, assignment sheets, and readings can be found on the Canvas learning management system course website.

**It is vital you regularly check the messaging system through MyJSU and the announcements page on Canvas to learn of any updates to our schedule.**

### Where to Purchase the Texts You Need

Reading is at the heart of what we do in this class and deeply connected with our goal in developing as writers. You will read stories daily in *The New York Times* (International) as well as articles and essays that are part of the extended investigation we will conduct this year into the relationship between literacy, activism and democracy; reading the following texts will allow you to practice reading to learn, to reflect, and to respond.

All books are required and will be needed for both semesters; please investigate whether buying is more economical than renting as you will need them for the whole year.

***Textbook Available from Amazon.com, or the Bookstore in the case of the Ballenger***

- Ballenger, Bruce. *The Curious Writer*, Brief a la Carte Edition, 5/E  
ISBN-10: 0134724097  
ISBN-13: 9780134724096  
This will likely be a rental copy (please note if you rent, you will need it for both semesters)
- Bullock, Richard. *The Little Seagull Handbook with exercises*, 3/E  
ISBN-10: 039360263X  
ISBN-13 978-0393602630

### ***Oher Texts***

In addition, I will post certain readings to Canvas which you can access digitally via Modules, and can be found in the relevant module.

### ***NYT Subscription***

You will also need to purchase a digital version of *The New York Times* for the full year (4 weeks @ 99 cents, then \$1.88 per week). This digital version will allow you to keep a personal archive of stories you are following for your writing assignments in this course. Use the following link to access the educational subscription page. You will use your MySJSU account (@sjsu.edu) to set up a special education rate for the subscription:

<http://www.nytimes.com/subscriptions/edu/lp1474.html?campaignId=48U9F>

## How We Will Get the Most Out of Our Collaboration

- **Office hours:** I am a resource for you and here to help with queries or to clarify any concerns you might have about the class or your assignments. Make use of me! You may make an appointment or drop in during office hours via a Zoom link that will be shared with you via Canvas. Either way, I welcome the chance to support your writing as best I can.
- **Attendance:** is required. Assignments in this class are cumulative, with each one preparing you for the next one so missing class also means you will fall behind on crucial preparatory work for your written assignments. Given how much ground we cover in Stretch, it is vital to keep up. The risks of non-attendance are: **your grade on individual assignments AND your overall grade will be adversely affected. In particular, please be aware that absences on workshop days have a profoundly detrimental impact on the grade for that paper as workshop points are built into the rubric for that paper.**  
If there are reasons that attendance has become a struggle and you need extra support, reach out. As faculty, we want to see you succeed in this community and I want to find ways to help all of you do that.
- **Missed work:** If you do miss class (excused or unexcused), do ask your colleagues for assistance in catching up on the missed work and be available to them for the same. With a large number of students, it is not easy for me to respond to promptly (or at times, at all), so it makes sense that instead of floundering, feeling overwhelmed or waiting for me to reply, you find the means as a learning community to support one another. How might you do this?
- **Excused absences (for illness, family emergencies, etc.):** *If possible*, it would be helpful if you could communicate such absences in advance of class. I may at times also ask for documentation for illness. Work that needs to be made up as a result of an EXCUSED ABSENCE **only** must be done so by arrangement with me.
- **Punctuality:** Given how distracting late arrivals are for the whole class, I ask that you arrive on time. If you know you are going to be late (as with an absence) telling me ahead of time allows me to accommodate this with the least amount of disruption to our community.
- **Deadlines:** I do expect you to meet all deadlines and that your assignments meet the requirements outlined in the assignment. This is an expectation borne of trying to prepare you for the working world where missed deadlines are simply not tolerated. **Work submitted late will receive an automatic grade deduction by a letter grade for each late day.** If deadlines are proving difficult to meet, please come and talk to me so we can strategize ways to help you meet them.
- **Format:** please submit your papers: double spaced, point 12, and make sure that page numbers are marked to ensure ease of reading (this is to make it easier for me and your peers to read your work and assist you with our feedback).
- **Submitting Papers:** Please submit all work to Canvas. There will be discussion boards or dropboxes where you will be required to upload work and all pre-writing. Please do not email

your papers to me as I have a large number of students and it becomes very hard to keep track of your work.

- **Email:** is the best way to communicate with me. If you email after 5pm please note that I may not be able to respond till after 9am the following morning. Similarly, with queries that come in on Friday night - be prepared that I may not respond till the following Monday. Please plan accordingly for this scheduling issue. Longer queries specific to your writing or an assignment are best addressed during office hours.
- **Online activities:** will be posted to Canvas every week (these may be based on readings you have completed from the text book or articles I ask you to read). The discussions will usually be posted by Monday. You will then be asked to respond to the discussion board on Friday and then after that to respond to the contributions of two peers by the following Sunday. Please write in the text box; no attachments. Please also note, midnight, Sunday is a hard deadline: **I do not accept late discussion posts. Please also note you may be asked to complete additional discussion boards for class or in-class.**
- **Your work** as part of our collective inquiry into writing, reading, and democracy is public in this class. We will share work in Canvas regularly. (Please note: because of this I must reserve the right to publish your work to the class as part of our workshop activities).
- **Peer Review:** I ask that you give thoughtful and engaged feedback to peers during peer review and via your engagement on discussion boards. I also ask that you work sincerely, fairly and collaboratively on group projects (your peers will give feedback on your level of engagement, effort and commitment at the end of projects and whenever we come to the end of a group assignment). We are a community and communities thrive when we all give as much as we take.
- **Workshops:** are an essential part of this class. Your participation in workshops is critical to your success, and mandatory. These workshops are usually conducted in class in breakout rooms after which I ask you to upload your materials. To get the most out of workshops, you *must* bring to workshops a completed draft, and you *must* turn in to me the workshop copies as well as the final, revised draft of the essay during the final submission. (Only with documented reason and prior approval can I allow you to complete workshops with your group via email.) **Unexcused absences on workshop days will result in a letter grade deduction.**  
I also expect you to actively engage with the work of your class mates during workshops and treat their labor with respect and consideration; we have the choice to really help one another this year, and I believe that if we do, we will all get a great deal from our collaboration.
- **Participation:** Class participation takes a number of forms from listening to your peers, contributing to discussion, completing in class assignments to workshopping. I expect you to participate in ALL these ways. Learning to express your ideas in a public forum is an important life skill and this class is a safe place to learn how to master this. It does not come easily to everyone but I hope to see improvements in this skill over the year – as hard as it might feel to speak up, I expect you to try. Also, there are points at stake. Earn those points! The more prepared you are before class, the easier this will feel: do the reading and any required written work so you don't have to 'hide' in class.
- **ZOOM Classroom Etiquette:** Please honor and respect the labor in our classroom (including mine) by coming to class prepared. You will get much more out of this class if you have completed all assigned work beforehand. I think it is fair to ask that you do not text, do homework for other classes, play around with cell phones during this class or engage in other distracting behaviors. We have one meeting a week and we want to get the absolute most of our time together. I do understand that ZOOM is not without its difficulties – it is tiring, and it too can be distracting (all those open tabs!), but part of being a member of a learning community

means respecting the learning that is ongoing in our community and all of these behaviors undermine that process. I will do my best to shape activities in a way that is useful and helpful to your success, but I cannot carry the load of making our class an effective learning space alone. I ask you to help in this by attending class with your whole heart (keeping your cameras on-if and *when possible* in the early weeks might help us all get to know one another!) and in making our classroom a place where all of us (including me) can learn and grow.

- **Plagiarism:** Make sure you understand what plagiarism is – if you have any doubts about how you are handling your material, please come and see me before you turn in your work. Academic dishonesty has serious repercussions and will certainly result in an F on any assignment that shows evidence of plagiarism. There is no reason this should happen, but if you have any doubts, please talk to me.

I really look forward to our year ahead!

## Where You Can Go to Get Support as a Writer at SJSU

Part of becoming a successful writer is learning how and when to seek the support you need.

- ***Peer Mentors: Dedicated Writing Support for Stretch English Students***  
Some Stretch Instructors have requested a peer mentor for the section. A Stretch peer mentor is a fellow SJSU student trained to work with Stretch English students and instructor as part of the learning community of the classroom. This type of writing support offers you a rare opportunity to work one on one with an advanced writer who knows the assignments and materials you are working on and with. Your peer mentor will schedule appointments and workshops on a weekly basis. Look for Canvas announcements about upcoming meeting times and places. Sign up immediately when these appointments open.
- ***SJSU Peer Connections***  
Peer Connections offers 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. There are three mentoring 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](http://peerconnections.sjsu.edu) at <http://peerconnections.sjsu.edu> for more information.
- ***SJSU Writing Center***  
Located in Clark Hall, Suite 126, the Writing Center offers appointments with tutors who are well trained to assist you as you work to become a better writer. The Writing Center offers both one-on-one tutoring and workshops on a variety of writing topics. To make an appointment or to refer to the Center's online resources, visit the [Writing Center website](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.

## Where to Access the Technology You Will Need to Do the Work of This Course

You will need an electronic device and internet to take part in this class. The University provides students access to technological resources at several locations on campus:

- **Academic Success Center (Clark Hall).** Computer labs for student use are available in the [Academic Success Center](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.
- **Media Services (Martin Luther King Library).** 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.  
**How to Contact a Reference Librarian.** The English Department liaison for library research is Peggy Cabrera. You can contact her by email or phone. Here phone number is (408) 808-2096. Her email, [peggy.cabrera@sjsu.edu](mailto:peggy.cabrera@sjsu.edu)

## Where You Can Find Information About All the University Policies

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

## Schedule of Reading & Writing in Stretch English for Fall 2018 & Spring 2019

The schedule below is intended to provide us all an overview of the work in this class. While I expect the general framework of assignment due dates to stay the same, the details of the daily schedule will be adjusted in Canvas in response to what I think you might need in terms of support. I will publish an updated schedule with each new writing assignment sheet.

### Our Learning goals:

Reading to learn

Reading to write

Developing a process

Awareness of language

Reflect on our writing, process and product

### KEY TO THE SCHEDULE

- EACH TIME WE BEGIN A NEW MODULE, IT IS INDICATED IN MAGENTA.
- SYNCHRONOUS MEETINGS ARE IN YELLOW
- FINAL DRAFT DEADLINES ARE IN TURQUOISE

### Course Schedule

Module and Week	Date	Topics, Readings, Assignments, Deadlines
		<a href="#">Inquiry question 1 : What does being a global citizen mean to</a>

		you?
Week 1	<p><b>Module 1</b> <b>Letter Home</b></p> <p><b>W August 19 ZOOM</b></p>	<p><b>Before class:</b> secure a device (laptop/tablet).  <b>In-class:</b> Introductions, ice breakers!  Subscribe to our text: New York Times.  <b>Mind the GAP. Exploring genre discussion</b>  Learning goals activities. What makes for ‘expert writing’? How do we get there? Why do we want to get there? Your experiences of writing and reading.</p>
2	<p><b>M August 24 ZOOM</b></p>	<p><b>Before class:</b> READING  THE SYLLABUS. BRING <b>TWO</b> SYLLABUS QUESTIONS TO CLASS for Monday ZOOM.  Read the NYT and select stories that grab you; this is the research for your year-long story.  Read and annotate: How Millennials Get News  (<a href="https://www.americanpressinstitute.org/publications/reports/survey-research/millennials-news/">https://www.americanpressinstitute.org/publications/reports/survey-research/millennials-news/</a>)  <b>Canvas Discussion Board:</b> reflect on where you get your news, which news stories are you drawn to from the NYT. Why? Post by 1159pm Sunday night  <b>In-class:</b> Our Class Inquiry: what does our inquiry question mean? How can we find our way towards it? In what ways, are you already a global citizen?</p>
2	<p>W August 26</p>	<p>Complete tasks below by 1159pmFriday.  Read Ron Israel article and annotate  Read Naomi Wolf Introduction and annotate  Read and research stories from NYT to find your year-long story.  <b>Canvas:</b> SOCIAL ANNOTATION ASSIGNMENT and reflection</p>
3	<p><b>M August 31 ZOOM</b></p>	<p><b>Before Class:</b> Review Ron Israel and Naomi Wolf, post <b>summaries</b> to Canvas.  <b>Canvas:</b> narrowing down our topics, what are the main points in articles, are there connections between our articles? Reflect on values and why you think this story is speaking to you.  <b>In-class:</b> Discuss Letter Home Assignment. Modeling annotation and talking to the text.  Activity on summarizing.</p>
3	<p>W September 2</p>	<p>Complete tasks below by 1159pm Friday.  Read Ballenger, Chapter 2 Reading as Inquiry Reading from NYT. Create a reading log and share to Canvas.  <b>Canvas: summarize your chosen article and commit to your year-long story.</b></p>
4	<p><b>M September 7</b></p>	<p><b>NO CLASS LABOR DAY</b></p>
4	<p><b>W September 9</b> <b>MAKE-UP ZOOM</b></p>	<p><b>Before class:</b> Reading from NYT, Read Ballenger: Chapter 1, Writing as Inquiry. Review p47-53 on KWL. Read Elements of a Sentence (Little Seagull).  <b>In-class:</b> KWL activity. Complete a double-entry journal.  <b>Canvas:</b> Review your processes; what’s working KWL/double-entry? Why? What other process do you use?  <b>Canvas:</b> Writing simple sentences and correcting fused/spliced sentences. Read Sentence fragments (Little Seagull, p.317-322).</p>
5	<p><b>M September 14 ZOOM</b></p>	<p><b>Before class:</b> Reading from NYT AND KWLS, DOUBLE ENTRIES</p>

		<p><b>Canvas:</b> Who's your audience? What do you know about them? What's your purpose?</p> <p><b>Bring to class:</b> Your KWLs, double-entry and annotations</p> <p><b>In-class:</b> How can the rhetorical triangle help you connect with this audience? Selecting evidence, quoting from your articles. Why do we quote? How do we quote?</p>
5	W September 16	<p><b>Before class:</b> rehearse sentences for your CRR1. How will you hook your reader? How will you leave them with something to think about? (Beginnings and endings!).</p> <p><b>Sentence workshops:</b> Using appositives and adjective clauses; how do we make our writing informative and clear for our audience.</p> <p><b>Canvas:</b> Sentence board.</p> <p><b>Canvas:</b> Outline your letter home</p>
6	<p><b>Module 2</b> <b>Personal Essay</b></p> <p><b>M September 21</b> <b>ZOOM</b></p>	<p><b>Before class/Canvas: complete your CRR1 assignment. TURN IN ON CANVAS WITH ALL PRE-WRITING MATERIAL.</b></p> <p><b>In-class:</b> Read personal essay assignment sheet.</p> <p><b>Canvas:</b> Brainstorm your audience, your purpose for the personal essay. How do you speak to your peers?</p> <p><b>Canvas:</b> with your cohort, try to come up with a list of features of the personal essay. What is your personal connection to this story activity?</p>
6	W September 23	<p><b>Before class:</b> Read NYT personal essays on Canvas, Ballenger Chapter 3.</p> <p><b>Canvas:</b> Which story hooked you? Why? What stayed with you?</p> <p><b>Canvas:</b> compound sentences, sentence/editing board</p> <p>Sketch your personal essay (using Ballenger reference).</p> <p>Pre-write sheets: to generate story and reflection.</p>
7	<b>M September 28</b> <b>ZOOM</b>	<p><b>Before class:</b> Read Weaving Storytelling into Breaking News.</p> <p><b>In-class:</b> Concrete language activity. Becoming storytellers pre-writing sheet.</p>
7	W September 30	<p><b>Before class:</b> Reading from the NYT</p> <p><b>Bring to class:</b> Opening and closing paragraphs.</p> <p><b>Canvas:</b> What do we notice about the structure of the readings? How can this help us with our structure? Structure activity to move between narrative and reflection.</p> <p>Draft a Sketch of your essay.</p>
8	<b>M October 5 ZOOM</b>	<p><b>Before class: read Ballenger Appendix A, the Writers' Workshop</b></p> <p><b>Bring to class: Your first draft of your essay.</b></p> <p><b>Peer workshop of your essay!</b></p>
8	W October 7	<p><b>Before class:</b> Punctuation by Stephen Peha.</p> <p><b>Canvas:</b> punctuation, the semi-colon.</p> <p>Revise your essay accordingly</p>
9	<p><b>Module 3</b> <b>NYT Blog</b></p> <p><b>M October 12 ZOOM</b></p>	<p><b>Bring to class:</b> A revised draft of essay for sentence editing workshop.</p> <p><b>Before class:</b> Reading from the NYT</p> <p><b>In-class:</b> re-purposing material for argument. Review Blog Assignment sheet and start thinking about a new, public audience.</p>
9	W October 14	<p><b>Final Draft Personal Essay Due!</b></p> <p><b>Before class:</b> Read op-eds in the NYT, Seagull 2-5</p>

		<p><b>Canvas:</b> Who is your NYT audience for the blog?  <b>Canvas:</b> sentence/editing board</p>
10	<b>M October 19 ZOOM</b>	<p><b>Before class:</b> Reading NYT op eds. Ballenger, chapter 7 Writing an Argument.  <b>Canvas:</b> post op-eds that you found persuasive. Why were they persuasive? Identify: ethos, logos, pathos.  <b>Bring to class:</b> annotated op-ed.  <b>In-class:</b> the rhetorical triangle. Identify appeals. Brainstorm appeals <i>you</i> might make for your argument</p>
10	W October 21	<p><b>Before class:</b> Reading NYT op eds Ballenger, "Using and Citing Sources."  <b>Canvas:</b> What are great sources for your argument. Gather three. Consider possible quotes from these sources.  <b>Pre-writing on:</b> integrating quotations.</p>
11	<b>M October 26 ZOOM</b>	<p><b>Before class:</b> Reading NYT op-eds.  <b>Bring to class:</b> A sketch of your blog.  <b>In-class:</b> Organizing your argument (paragraphs: claims, evidence, reasons). Find the naysayers; who are your naysayers?</p>
11	W October 28	<p><b>Before class:</b> Read NYT op-eds. Design what you write.  <b>Canvas:</b> view powerpoint on design choices and visual rhetoric.  <b>Canvas:</b> select three images for your blog</p>
12	<b>M November 2 ZOOM</b>	<p><b>Before Class:</b> Read NYT op-eds, openings and closings  <b>Bring to class:</b> Openings and closings of two op-eds.  <b>In-class:</b> draft an opening/closing and workshop.</p>
12	W November 4	<p><b>Before class: Complete first draft of blog.</b>  <b>Canvas workshop: Workshop blog</b></p>
13	<b>M November 9 ZOOM</b>	<p><b>Bring to class:</b> revised blog  <b>In-class:</b> sentence editing workshop  Blog reflection</p>
13	W November 11	<b>NO CLASS – VETERANS DAY</b>
14	<p><b>Module 4</b>  <b>CRR2</b>  <b>M November 16</b>  <b>ZOOM</b></p>	<p><b>Final Draft of Blog due on CANVAS.</b>  Discuss CRR2 assignment sheet  <b>Brainstorm where we are as citizens now.</b></p>
14	W November 18	<p><b>Before class:</b> Read Why Local Newspapers are the Basis of Democracy  <b>Canvas: Blog reflection</b>  Draft a sketch/outline for CRR2</p>
15	<p><b>Module 5</b>  <b>Self-reflection</b>  <b>M November 23</b>  <b>ZOOM</b></p>	<p><b>Before class: write CRR2 and turn in to Canvas</b>  <b>In-class:</b> review mid-year self-reflection assignment  Inventory of writing process and goals.  Create e-portfolio</p>
15	W November 25	<b>NO CLASS - THANKSGIVING</b>
16	<b>M November 30 ZOOM</b>	<p><b>Before class:</b> Appendix of Evidence on Canvas  Organize your reflection, draft opening and closing.  <b>In-class:</b> pre-write for reflection, organizing your thoughts and evidence for mid-year reflection.</p>
16	<p><b>Module 6</b>  <b>Profile kick-off</b>  W December 2</p>	<p><b>Canvas:</b> profile assignment intro. Workshop on research, Interview workshop, winter break reading, Activities around interviewing</p>

17	<b>M December 7</b> <b>ZOOM</b>	<b>Before class:</b> Submit e-portfolio for mid-year reflection. <b>In-class Activity:</b> write mid-year reflection.
<b>FINAL EXAM</b>		

During the month of January, you will be getting started on your interview for your profile essays.

## Spring 2021

### Our Learning goals:

Reading to learn

Reading to write

Developing a process

Awareness of language

Reflect on our writing, process and product

Please note: this schedule is subject to change. I will post updates with each new assignment.

**Please note as of the Spring there will be extra credit opportunities for each assignment based on participation and engagement. These will be outlined on your assignment sheets.**

Week	Date	Topics, Readings, Assignments, Deadlines
<b>Module 2</b>		<b>What does engaged citizenship look like around us?</b>
1	<b>W 27 Jan</b>	<b>Bring to Class: copies of your interview transcript and your KWL+ for this project.</b> <b>Activity:</b> Discuss the mid-year reflection, set up conferences and our goals as a class and personal writing goals. <b>Activity:</b> Look at profile assignment. Transcript workshop/fastwrite. How do we move from transcript to profile? Do you need a follow up session? <b>Canvas Discussion Board</b> (in class): What did you discover about your interviewee? How does this relate to our broader inquiry?
2	M Feb 1	<b>Read:</b> The two NYT profiles posted in Canvas. <b>Before class Canvas Discussion Board:</b> Responding to the profiles you've read; find a profile that caught your interest. Pull out a quote/scene/anecdote that summarizes the subject's character. <b>Discussion:</b> the features of a profile. What did we learn from our reading? Which features are most likely to reveal your subject? <b>Activity:</b> Discussing Wolf – watching Naomi Wolf video. How would we write a profile of Wolf? Write a mini-profile in groups. <b>Canvas review:</b> pick out features from your profile which you think reflect engaged citizenship. How does your profile relate to our inquiry question?
2	W Feb 3	<b>Review:</b> Ballenger, Chapter 4, "Writing a Profile." <b>Canvas Discussion:</b> Review frames; what is Ballenger getting at? Apply framing to the profiles you've read; how have they framed the profiles. <b>Activity:</b> Find a frame for your story workshop. <b>Bring and Workshop:</b> putting the pieces together: dialogue and possible quote for your profile and a scene or anecdote. How can we integrate quotation/dialogue? How and where might we use scene or an anecdote? <b>Canvas Discussion Board:</b> Post a visual you think will work in your profile essay, to establish context/character/values/frame.

Week	Date	Topics, Readings, Assignments, Deadlines
3	M Feb 8	<p><b>Read:</b> Profiles on Canvas, look at openings and endings</p> <p><b>Canvas discussion:</b> adding texture: how is character built through dialogue, concrete detail, description of character's action?</p> <p><b>Bring and Workshop: Sketch</b> (read Ballenger: p.126-127) and <b>Opening and Closing paragraphs for mini-workshop</b></p> <p><b>Canvas review (dates TBC):</b> Share your profile with someone outside of class: what was reader missing/what did they know/what did they learn. What do you need to do now? Think about specific things you might need from the large workshop to help you.</p>
3	W Feb 10	<p><b>Bring to Class:</b> large group workshop – bring in annotations, copy for writer and for me.</p>
4	M Feb 15	<p><b>Bring to Class:</b> large group workshop – bring in annotations, copy for writer and for me.</p>
4	W Feb 17	<p><b>Bring to Class:</b> large group workshop – bring in annotations, copy for writer and for me.</p>
5	M Feb 22	<p><b>Bring to Class:</b> large group workshop – bring in annotations, copy for writer and for me.</p>
5	W Feb 24	<p><b>Bring to Class:</b> large group workshop – bring in annotations, copy for writer and for me.</p> <p><b>Small group review:</b> in smaller groups, swap editing drafts for clarity and fine tuning.</p>
6	M Mar 1	<p><b>SUBMIT FINAL REVISED DRAFT OF PROFILE ESSAY TO CANVAS WITH ALL PRE-WRITING, WORKSHOP NOTES.</b></p> <p><b>Canvas review:</b> reflect on large group workshop and share a revision or explain a writing problem/solution you uncovered.</p> <p><b>Module 3: How do digital literacies help us in our project to become engaged global citizens and how effective are they?</b></p> <p><b>Journalist Roundtable:</b> catch up on our news stories.</p> <p><b>In class Activity:</b> Introduce CRR3, collective KWL on the assignment</p> <p><b>Activity:</b> What is digital literacy?</p> <p><b>Canvas Discussion:</b> what kind of digital citizen are you?</p>
6	W Mar 3	<p><b>Read:</b> Google, Democracy, Truth and the Internet &amp; After Success of Women's March/ How Social Network Empowered Mass Protests</p> <p><b>Canvas Discussion:</b> Review Wolf and civil engagement; how do Wolf's ideas relate to the digital literacies discussed in the article?</p> <p><b>Bring to class:</b> annotated articles you've selected and Wolf</p> <p><b>Activity:</b> Class discussion in groups of your articles, bring together as a group</p> <p><b>Canvas Discussion:</b> Paragraph organization and topic sentences</p>
7	M Mar 8	<p><b>Read:</b> Handouts on integrating quotation and paraphrasing</p> <p><b>Bring to class:</b> your thesis statement and quotes</p> <p><b>Activity:</b> pre-write for CRR3, organize your paragraphs through topic sentence design and quote selection.</p>

Week	Date	Topics, Readings, Assignments, Deadlines
7	W Mar 10	<b>In-class writing: CRR3</b> <b>Bring laptop, pre-writing and all necessary materials to write your draft.</b>
8	M Mar 15	<b>Read:</b> Ballenger, Chapter 9, Ethnographic essay <b>Activity:</b> Workshop: What is ethnography? What is a subculture? <b>Revision Workshop:</b> look at CRR3 in prep for ethnographic project. How did that prepare us for this new field of study? <b>Canvas Discussion Board:</b> Reading NYT, analyze NYT comments. Who is the NYT community? What can we understand about citizenship by observing them? <b>In class:</b> organize groups, set up roles, group goals and deadlines
8	W 11 <sup>th</sup> March	<b>Read:</b> Ballenger, Chapter 13, re-genre: repurposing for multimedia genres and <b>Canvas discussion:</b> explore multimodality on the NYT as it relates to your story <b>Activity:</b> share your findings and generate possibilities for your multimodal presentation in groups. <b>Activity:</b> review your research as a group. What are you discovering. Goals to action for the group. Steps to turn your findings into slides.
9	M Mar 15	<b>Read:</b> Ballenger on argument, p234-254 <b>Canvas Discussion:</b> analyze an image from the NYT and look at how text and image work together. <b>Bring to class:</b> rough cut of two slides for a multimodal Power Point presentation. <b>Activity:</b> visual rhetoric; how do we read images? How do images make arguments? <b>Activity:</b> workshop on how image and text work together. How to make our slides effective? <b>Class discussion:</b> what not to do in a presentation! Notes from the experts.
9	W Mar 17	<b>Canvas:</b> Review assigned presentations, multimodality and reflect; what do you want to imitate? What do you want to avoid? <b>Activity:</b> Structuring your presentation; openings and endings/balancing text, visuals and speech components to make a satisfying whole.
10	M Mar 22	<b>Bring to Class:</b> scripts, slides, storyboard, mock-up of project. Work on presentation. <b>Activity: What's your argument? Are you supporting it? Is it clear? What impact do you want to make on your audience (logos, pathos, ethos)?</b> <b>Canvas:</b> share what you think is working well and offer appreciation to your team mates for one aspect/contribution
10	W Mar 24	Peer review of Presentations in class. <b>Canvas:</b> on canvas share a strength and weakness for the slides you reviewed.
11	Mar 29- April 2	<b>Spring Break</b> Refine and edit presentations based on peer review
12	M April 5	<b>FINAL Presentations!</b> <b>Canvas: Upload all of your ethnography project and present findings in class.</b> <b>Discussion:</b> as an audience <b>Reflection on team work:</b> turn in team reflections and process work to me. <b>Canvas Discussion:</b> Critical Essay prompt.

Week	Date	Topics, Readings, Assignments, Deadlines
12	W April 7	<p><b>Read:</b> Ballenger, Writing a Critical Essay, chapter 8.</p> <p><b>Canvas Discussion:</b> What's been your experience of reading the NYT?</p> <p><b>Activity:</b> Review CRR3, review our inquiry from the start of the year</p> <p><b>Bring and workshop:</b> thesis for critical essay</p> <p><b>Canvas Discussion Board:</b> share revised thesis</p>
13	M April 12	<p><b>Read:</b> News in My Backyard, The Case Against the Media by the Media</p> <p><b>Bring to Class:</b> KWLs/double entries on articles.</p> <p><b>Activity:</b> assessing effectiveness of the media using readings. Developing paragraphs.</p> <p><b>In-class:</b> draft paragraph and integrate quotation/evidence</p> <p><b>Canvas Discussion Board:</b></p>
13	W April 14	<p><b>Bring to class and workshop:</b> introduction and conclusion and sketch</p> <p><b>Activity:</b> sentence revision and editing workshop</p> <p><b>Canvas Discussion Board:</b> Reading NYT. (What have you learned in your journey as a writer and as a citizen?)</p>
		<b>Due on Canvas: first draft of Critical Essay</b>
14	M April 19	Workshop on drafts – bring in annotations, one copy for writer, one for me.
14	W April 21	Workshops on drafts – bring in annotations, one copy for writer, one for me.
15	M April 26	Workshop on drafts– bring in annotations, one copy for writer, one for me.
15	W April 28	Workshop on drafts– bring in annotations, one copy for writer, one for me.
16	M May 3	<p><b>DUE: FINAL DRAFT CRITICAL ESSAY.</b></p> <p><b>Read:</b> review syllabus and CLOs.</p> <p><b>Bring to class:</b> mid-year essay</p> <p><b>Canvas discussion:</b> re-reading, what lessons did you learn you would like to apply?</p> <p><b>In-Class Activity:</b> prompt of your final portfolio and self-reflection essay.</p> <p>Workshop to inventory improved skills/Fastwrite activity and the CLOs.</p> <p><b>Canvas Discussion Board:</b> What is the value of self-reflection? How might you apply this skill elsewhere?</p>
16	W May 5	<p><b>Before class:</b> gather your evidence, quoting your work, considering the CLOs.</p> <p>Workshop to generate your thesis and skeleton.</p>
17	M May 10	<b>Activity:</b> writing persuasively: logos, ethos, pathos.
17	W May 12	Preparing the final portfolio – bring your laptop to class.
18	M May 17	<p><b>DELIVER TODAY IN CLASS</b></p> <p><b>Submit: Final Self-Reflection Essay and ePortfolio due in Canvas. Bring to class: your laptop and files for the ePortfolio (including self-reflection essay) ready to upload!</b></p>

