

San José State University
Department of English and Comparative Literature
English 1A, Composition 1 (GE A2), Section 16, Spring 2013

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Office Hours:	Tuesday / Thursday 2:00 pm – 4:00 pm and by appointment
Class Days/Time:	Tuesday / Thursday 10:30 am to 11:45 am
Classroom:	BBC 125
GE Category:	Written Communication A2

Welcome to English 1A, fellow writers. If you don't consider yourself a writer already, then you will by the end of the semester. Writing surrounds us constantly, though it may not be the traditional pen-to-paper kind you normally think of. Writing occurs in various forms, always intended for a particular audience with a particular purpose in mind. We will explore ways to write to different audiences and with different purposes through daily assignments and projects, class discussions, and formal papers. The emphasis of this course is on the *process* of writing—from generating ideas, to drafting, to revising. Writing involves skills that are learned and refined by exercising them individually, in collaboration with other writers, and under guided instruction. Athletes train, painters paint, and writers write to get better at their craft. Writing isn't easy, and it takes hard work and practice to get better. With that said, here is the university's official description of English 1A:

English 1A is the first course in SJSU's two-semester lower-division composition sequence; it provides an introduction to baccalaureate-level composition, with attention to the "personal voice" and personal experience, on the one hand, and the more formal attitudes and demands of writing at the university (expository and argumentative essays), on the other. Students will develop college-level reading abilities, rhetorical sophistication, and writing styles that give form and coherence to complex ideas and feelings.

In this course you will develop not only your writing, but also your reading, researching, and critical thinking abilities. This course is one of the components of the general education program at SJSU. By including English 1A in a common experience for undergraduates, the faculty emphasizes the centrality of developing cognitive abilities, including critical thinking, reading, and writing, in a university setting and beyond.

Prerequisites: Placement by the English Proficiency Test (EPT), or passage of an approved substitute course for the EPT.

Adding/Dropping: Students are responsible for understanding the policies and procedures about add/drops, academic renewal, etc. Students should be aware of the current deadlines and penalties for adding and dropping classes.

Course Goals and Student Learning Objectives

Students shall achieve the ability to write complete essays that demonstrate college-level proficiency in all of the following:

- Clear and effective communication of meaning.
- An identifiable focus, tailored to a particular audience and purpose (argumentative essays will state their thesis clearly and show an awareness, implied or stated, of some opposing point of view).
- The ability to perform effectively the essential steps of the writing process (prewriting, organizing, composing, revising, and editing).
- The ability to explain, analyze, develop, and criticize ideas effectively.
- Effective use within their own essays of supporting material drawn from reading or other sources.
- Effective organization within the paragraph and the essay.
- Accuracy, variety, and clarity of sentences.
- Appropriate diction.
- Control of conventional mechanics (e.g., punctuation, spelling, reference, agreement).

Student Learning Objectives:

- **SLO 1:** Students shall write complete essays that demonstrate the ability to perform effectively the essential steps in the writing process (prewriting, organizing, composing, revising, and editing).
- **SLO 2:** Students shall write complete essays that demonstrate the ability to express (explain, analyze, develop, and criticize) ideas effectively.
- **SLO 3:** Students shall write complete essays that demonstrate the ability to use correct grammar (syntax, mechanics, and citation of sources) at a college level of sophistication.
- **SLO 4:** Students shall write complete essays that demonstrate the ability to write for different audiences.

Course Content

Writing: This is a college writing class. Expect writing assignments every day. In English 1A, you will focus on practicing all phases of the writing process including: prewriting, organizing, writing, revising, and editing. This class requires that you write sequenced essays, totaling a *minimum* of 8000 words. This total word count does not include your final exam, journals, quizzes, or any brief or informal writing assignments. However, this word count can include any major revisions of any assignments that have already been submitted for a grade and commented by peers or your instructor. A major revision is defined as a significant rethinking or reworking of an assignment rather than correcting small grammatical or structural mistakes. In English 1A you will write at least 3 but no more than 4 in-class essays and at least 3 but no more than 4 out-of-class essays, and how you meet the 8000 word minimum will be specified on your greensheet. Throughout the semester, I will give you frequent feedback on your writing, including comments on what is working well and suggestions for how to improve specific features of individual papers.

Reading: English 1A will include extensive and intensive reading. Good writers are good readers. The reading you do in English 1A will provide useful models of writing for academic, general, and specific audiences. It is imperative that you complete the assigned reading on time and come prepared to discuss it. If it appears that students are not completing the reading, I will have no qualms about giving frequent reading quizzes. *Do the reading.*

Collaboration: Peer Review and workshops constitute a large portion of this class. All writers belong to some kind of writing group, and we also will form our own writing groups where you will share your writing with other writers. Much of the work we will do is collaborative in nature, including the drafting process. As such, you should consider this kind of work as public discourse. If a story is too personal or uncomfortable for you to share with others, I suggest you refrain from writing about it *in our formal* essays for this class. By proceeding in this course, you acknowledge that some of your work will be seen frequently by other members of the class.

Research: In this course, you may learn to use the tools of the SJSU library, including online resources for research, but library research is not a requirement of the course. The library liaison for the English Department is Toby Matoush: toby.matoush@sjsu.edu, (408) 808-2096.

Required Texts/Readings

The Curious Writer: Concise Edition, 3rd ed. Bruce Ballenger. Pearson, 2008.

ISBN: 978-0-205-78019-8.

The Everyday Writer, 4th ed. Andrea Lunsford. Bedford/St. Martin's, 2010.

ISBN: 978-0-312-66484-8.

The Brief Bedford Reader, 11th ed. X. J. Kennedy, ed. Bedford/St. Martin's, 2012.

ISBN: 978-0-312-61338-9

Other Materials

Every student will need a notebook to be used for in-class writing activities (fast-writes, free-writes, journal activities), a folder to keep assignments and drafts, and a few blue books for our in-class essays. Every student should own a college-level dictionary and a thesaurus. As this is a writing class, you will always need a pen or a pencil and paper; always come to class prepared. Because the majority of assignments will be typed and out of class essays must also be turned in through the website www.turnitin.com, every student must have consistent and reliable access to a computer with a word processing program. If you do not own a computer, there are ones available for student use on campus. A computer failure is not an excuse to not turn in a paper or an acceptable reason for a late paper.

Technology Resources: Computer labs for student use are available in the Academic Success Center located on the 1st floor of Clark Hall and on the 2nd floor of the Student Union. Additional computer labs may be available in your department/college. Laptop computers are also available for checkout from Media Services located in the basement of Martin Luther King Library and in IRC 112.

Assignments and Grading Policy

Grading: A-F grading scale. This class must be passed with a C or better to move on to CORE GE Area C3 and to satisfy the prerequisite for English 1B. A passing grade in the course signifies that the student is a capable college-level writer and reader of English. **Note:** C- is NOT a passing grade.

In English Department courses, instructors will comment on and grade the quality of student writing as well as the quality of ideas being conveyed. All student writing should be distinguished by correct grammar and punctuation, appropriate diction and syntax, and well-organized paragraphs. Grades

issued will represent a full range of student performance and will adhere to the following **SJSU academic standards of assessment**.

The “A” essay will be well organized and well developed, demonstrating a clear understanding and fulfillment of the assignment. It will show the student’s ability to use language effectively and construct sentences distinguished by syntactic complexity and variety. Such essays will be essentially free of grammatical, mechanical, and usage errors.

The “B” essay will demonstrate competence in the same categories as the “A” essay. The chief difference is that the “B” essay will show some descriptably slight weaknesses in one of those categories. It may slight one of the assigned tasks, show less facility of expression, or contain some minor grammatical, mechanical, or usage flaws.

The “C” essay will complete all tasks set by the assignment, but show weakness in fundamentals (usually development), with barely enough specific information to illustrate the experience or support generalizations. The sentence construction may be less mature, and the use of language less effective and correct than the “B” essay.

The “D” essay will neglect one of the assigned tasks and be noticeably superficial in its treatment of the assignment—that is, too simplistic or short. The essay may reveal some problems in development, with insufficient specific information to illustrate the experience or support generalizations. It will contain grammatical, mechanical, and usage errors that render some sentences incomprehensible.

The “F” essay will demonstrate a striking underdevelopment of ideas and insufficient or unfocused organization. It will contain serious grammatical, mechanical, and usage errors that render some sentences incomprehensible.

When I grade, I start with C. What I mean is this: a paper that meets the requirements of the assignment and does an average job earns a C. If the paper does not satisfy the baseline requirements, it will not earn a passing grade. If your paper meets the basic requirements, then I go up from there. If it shows evidence that you have pushed your thinking, the paper will move up into the B category, and if the paper pushes *my* thinking, it can earn an A.

Participation and Attendance: Participation in class is crucial to getting the most out of this class and the class getting the most out of you. Because we are all knowledgeable, perceptive individuals with something unique to contribute, within our class we are all students and teachers. This class is built on the idea that a collaborative effort will allow for a greater understanding of composition and rhetoric. The success of this course—and your success in this course—depend on your active participation on a continuous basis. Attendance *per se* shall not be used as a criterion for grading according to Academic Policy F-69-24. However, participation in class discussion, in peer reviews and collaborative workshops, and in the Writing Partners project is crucial to your success in this class. You cannot pass if you do not participate. You cannot participate if you are not present. You can, however, be present without participating. Just showing up does not fulfill your participation requirements. Also, participation includes more than just speaking up during class discussions. It will be measured in the effort you put in to reading the course materials, contributing to the activities of the class, and working with others to enhance the class environment. I expect you to come to class every day prepared and ready to be engaged in what we are doing.

Major Assignments:

Out of Class Essays: (50%) SLO 1-4

Personal Essay (1,300 words): 10%

Review Essay (1,000 words): 10%

Proposal Essay (1,000 words): 10%

Final Portfolio: Revision (1,300 words) and Reflective Analysis (1,000 words): 20%

In-Class Essays: (25%) SLO 1-4

In-Class Essay 1 (750 words): (not graded, goes toward participation grade)

In-Class Essay 2 (750 words): Literacy Memoir

In-Class Essay 3 (750 words): Argument Analysis

In-Class Essay 4 (750 words): Campus Tour Proposal

Homework and Participation: (25%)

Writing Partners letters (1,000 words, SLO 4) and Campus Tour Proposal Presentation: 5%

Daily Homework / Journal Writing (SLO 1,2). Grammar follow-up exercises (SLO 3): 10%

Participation (including in-class workshops, effort put into out-of-class work etc.): 10%

Final: Instead of a final exam, you will write a critical reflection at the end of the class. Think of it as a scientific study of your progress as a writer over the next four months. Remember, writing is a *process*. Collecting your work and then reflecting on that work is part of the process. The final assignment is designed to get you thinking about your specific challenges, your strategies for improvement, your successes and failures, and your goals for the future. Every writer, no matter how accomplished, has room for improvement. This assignment is your culminating experience. This course does not have a final exam. **Don't show up to the common English 1A final on Saturday December 8.** INSTEAD, December 17 from 9:45 to 12:00 will be the culminating event for this class, and attendance is mandatory. We will be having a campus tour and lunch with our 5th grade writing partners and Professor Banwait's class and their writing partners. (*This may be a problem if you are in T/R classes at 10:30/11:00. If that's the case, talk to me immediately, talk to your professor, and we'll work something out.)

Homework and Journal Writing: In this class I am asking you to keep a journal, so you will need a notebook in which you will do all your in-class writing activities. The journal assignments and free writing prompts are designed to help you practice your writing by responding to readings, discussion, and the writing process. I do not expect and do not seek formal, polished writing here, though you should be attempting to refine the skills you are learning. This is a space that allows you to experiment, mess around, make "mistakes," and generally work through styles, forms and ideas as you prepare for our more formal essays. You will find it much easier to write freely here than when confronted by the intimidating blank white page as you sit down to start writing a rough draft. I will collect your journals periodically to give you credit and to respond to some of your writing. The journal is a space for you to write without the pressure of being graded—you will receive credit just for doing it. However, I will be using a scale of check-/check/check+ to assess the quality of effort you appear to be putting into your writing here.

Follow-up Grammar Exercises: For every final paper you turn in, I will have you do two things:

- 1) I will ask you in class to write a brief reflection about the paper, such as what you think its strengths and weaknesses are, what your writing process was like, etc...

- 2) After I have graded your paper, I will assign a follow-up grammar exercise based on issues that come up in your paper. You will read selected pages from the handbook, do the exercises, and turn them in to me the next class period.

Student Conferences: I will hold two student conferences this semester (dates noted on the syllabus). These conferences will be a (10-15 minute) meeting primarily for you to discuss your diagnostic essay and your final project with me, but it can also be a time to gauge your progress in the course, allow you to ask any questions, etc.

Workshops and Peer Review: You are required to attend four in-class writing workshops throughout the semester. The days of these workshops are listed on the syllabus. Coming to the workshops with a draft is *mandatory*, and non-attendance will result in the final paper being dropped two letter grades. In these workshops, you will receive feedback from your classmates and give feedback in return. Your peer-edited draft should always be turned in stapled to the back of your final draft. I will review the two drafts for comments your peers make for you and any changes you should choose to make.

Writing Partners: This semester we will be participating in a Write To Succeed (www.writetosucceed.org) literacy program called Writing Partners where each one of you will have a fifth grade pen pal from Anne Darling Elementary School. Writing Partners pairs university writers with elementary school writers in a writing relationship based on letter exchange. Through their stories, the older writers introduce many younger students to university education experiences. The younger writers remind their older partners of their own early experiences. Both students learn to write to a new audience, adapting their content and tone to their partners' interests and needs.

Revisions and Extra Credit: Any paper you write for this class may be revised for a new grade, provided you work within an appropriate time frame. If you are willing to do a *major* revision and to conference with me about it, I will read your revised paper and give you a new grade. There may be other opportunities for extra credit, possibly involving attendance at CLA events, or events related to the campus reading selection *Little Princes*, or utilizing the Writing Center.

Classroom Protocol and Policies

Contacting me: I highly encourage you to stop by my office hours throughout the semester with any questions or concerns you might have about the class. Remember that in addition to the hours listed on the syllabus, I am happy to make an appointment for a time that works for you. I am available to help you with the brainstorming and planning process, comment on drafts, even explain grammar you might be having trouble with. I am also always available through email, and will do my best to respond to you quickly. However, keep in mind that if you email me at noon about an essay due at 3:00 that afternoon, you will probably not get a response in time.

Inclusive Language: Because the English Department recognizes the power of language, all public language/discourse used in this class—written and spoken—should be inclusive. This standard is outlined in all major academic style guides, including MLA, APA, and Chicago, and is the norm in university-level work. You can find details in your handbook under the tab “Language” (pages 199-233), specifically section 20 (pages 206-211).

Electronic Devices/Technology: This class has a strict no-cell phone policy. No electronics are allowed during in-class essays. I will allow laptops in class, but I reserve the right to revoke this privilege at any time. Further, I reserve the right to ask students using any technology for purposes not directly related to what we're doing in class to leave the classroom for the session.

Late Work Policy: Out-of-class essays must be turned in at the beginning of class, except under exceptional circumstances as defined by the instructor. Late out-of-class essays will be dropped one full letter grade for each day late (a “B” paper due Tuesday and turned in on Thursday will receive a

“D”). If you know you will miss class for an athletic event or family wedding or something that is planned, please speak to me in advance and we can work out an alternate due date.

Turnitin.com: All out-of-class papers must be submitted to turnitin.com the day the paper is due before 3:00 pm (when class starts). Papers not submitted to turnitin.com on time will count as late papers and will be dropped one full letter grade for each day late. This means a “B” paper due Tuesday and turned in in-class but submitted to turnitin.com after class will be considered late and will therefore receive a “C.”

General University Policies

Academic integrity: Your commitment as a student to learning is evidenced by your enrollment at San Jose State University. The University’s Academic Integrity policy, located at <http://www.sjsu.edu/senate/S07-2.htm>, requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The Student Conduct and Ethical Development website is available at http://www.sa.sjsu.edu/judicial_affairs/index.html. Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person’s ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified. If you would like to include your assignment or any material you have submitted, or plan to submit for another class, please note that SJSU’s Academic Policy S07-2 requires approval of instructors.

Campus Policy in Compliance with the American Disabilities Act: If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. Presidential Directive 97-03 requires that students with disabilities requesting accommodations must register with the Disability Resource Center (DRC) at <http://www.drc.sjsu.edu/> to establish a record of their disability.

Tutoring: San Jose State University provides students with free tutoring at Peer Connections and at the Writing Center. Both of these centers will help students at any stage of the writing process, from brainstorming to major reorganization to stylistic polishing. Students of all abilities are encouraged to use these services; it is a common myth that these services are for “dumb” students, but no published author made it without another pair of eyes on her/his work. Peer Connections is located under the 10th Street parking garage in SSC 600. (408) 924-2587. The Writing Center is located on the first floor of Clark Hall in Room 126. (408) 924-2308.

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

English 1A, Spring 2013: Reading Schedule

CW: *Curious Writer*; **BR:** *Bedford Reader*; **HB:** *Grammar Handbook (The Everyday Writer)*

Homework: A **full page** reading response typed in MLA format: 12 point font; 1 inch margins; name, instructor, course, and date aligned left; title of assignment and/or exercise number centered.

Journal: Written in your notebook/journal kept specifically for this class.

*Dates for Writing Partners Letters are **always** tentative and may be changed.

Week 1

1/24: Syllabus discussion. Course introduction. Writing activity in class.

Week 2

1/29: **In-class essay. Read** Chapter 1 “Critical Reading” (BR).

1/31: **Read** Chapter 2 “Reading as Inquiry” (CW). **Homework:** Exercise 2.1.

Week 3

2/5: **Read** Chapter 1 “Writing as Inquiry” (CW). **Homework:** Exercise 1.3.

2/7: **Read** Chapter 2 “The Writing Process” (BR). **Homework:** Exercise 1.4 (in CW). **Rough Draft of Letter 1.**

Week 4

2/12: **Read** Chapter 10 “Revision Strategies” (CW). **Final Draft of Letter 1**; in-class draft activity with letters.

2/14: **In-class essay:** Personal literacy narrative. Bring any relevant materials to class.

Week 5

2/19: **Read** Chapter 3 “The Personal Essay” (CW). Listen to a few “This I Believe” podcasts: <http://thisibelieve.org/essays/listen/classic/>. **Write for homework** your own “This I Believe” essay, guidelines here: <http://thisibelieve.org/guidelines/>.

2/21: **Read** Chapter 4 “Narration” in *Bedford Reader* (BR 97-109) and “The Chase” by Annie Dillard (BR 121-126). **Write for homework** responses to all Questions on Writing Strategy. **Write in your journal** responses to the Journal Writing prompts and the first question under Suggestions for Writing, “From Journal to Essay.”

Week 6 → **Conferences in my office, FO 227**

2/26: **Read** Chapter 5 “Description” in *Bedford Reader* (BR 135-144) and “Arm Wrestling with My Father” by Brad Manning and “Shooting Dad” by Sarah Vowell (BR 145-162). **Write for homework** responses to all Questions on Writing Strategy for *either* Manning or Vowell. **Write in your journal** responses to Journal Writing and the first question under Suggestions for Writing, “From Journal to Essay,” for the *other* essay. (*For example, if you choose to discuss Manning for homework, respond to Vowell’s prompts in your journal*)

2/28: **Read** “The Best Pizza in the World” by Elizabeth Gilbert and “Dance of the Hobs” by William Least Heat-Moon (BR “Description” 163-176), and “Champion of the World” by Maya Angelou and “Fish Lips” by Amy Tan (BR “Narration” 110-119). **Write for homework** about the overlap between Narration and Description: **1) Besides narration, Angelou also relies heavily on the methods of description; analyze how narration depends on description in paragraph 27 alone, and point to another section that utilizes description. 2) Paragraph 3 of “Fish Lips” is a passage of pure description. Why does Tan linger over food? What is the effect of this paragraph in the story (aka, narration) she is telling? 3) “Dance of the Hobs” is as much narration as it is description. How does Heat-Moon use dialog to structure his story and add interest? Why are these narrative sections necessary—or are they?** **Write in your journal** responses to the Journal Writing prompts for Gilbert’s essay (BR 167) and the second question under Suggestions for Writing (BR 168).

Week 7

- 3/5: **Rough Draft of Personal Essay DUE. Draft Workshop in class.** To prepare for workshop, review pages 88-101 in *Curious Writer*, focusing on “Workshopping the Draft” on page 100. **Write in your journal** about what you think works in your paper and what you think needs work. **Please bring** 3 questions from “Questions for Readers” and *4 copies of your paper* for your workshop group.
- 3/7: **Read** “Shooting an Elephant” by George Orwell (*BR* 529), “Once More to the Lake” by E. B. White (*BR* 555), and “Only Daughter” by Sandra Cisneros (*BR* 516). **Write for homework** about the overlap between Narration and Description: **1) Perhaps a third of Cisneros’s essay is devoted to a narrative and description of a Christmas visit home (pars. 16-22). Why do you think Cisneros relates this incident in so much detail? What do we gain from knowing what was cooking, what her father was watching on TV, or what questions he asked as he read her story? 2) In “Shooting an Elephant,” what does the blend of narration and description in paragraphs 11-12 contribute to the story? How does it further Orwell’s purpose? Write in your journal** 1-2 paragraphs in response to question 2 under Suggestions for Writing on page 562 (*BR*).

Week 8

- 3/12: **Final Draft of Personal Essay DUE** (submitted to turnitin.com and a hardcopy in class stapled together with the rough draft). **Read** Chapter 4 “Review Essay” in *Curious Writer*. Review Exercise 4.1, and **write for homework** 2-3 paragraphs in response to Step 1.
- 3/14: **Read** Chapter 7 “Compare/Contrast” in *Bedford Reader* (*BR* 215-224), “Remembering My Childhood on the Continent of Africa” by David Sedaris (*BR* 244-252), and “Neat People vs. Sloppy People” by Suzanne Britt (*BR* 225-230). **Write for homework** a response to each question 1 under Questions on Meaning, Questions on Writing Strategy, and Questions on Language. **Draft of Letter 2 Due:** Write to your writing partners about your favorite class this semester and why. Ask them about their favorite subjects and why they like them. Tell them what you liked to do in school when you were their age—has it brought you to where you are now or has it changed?

Week 9

- 3/19: **Read** Chapter 11 “Cause/Effect” in *Bedford Reader* (*BR* 385-395), “Live Free and Starve” by Chitra Divakaruni and “*Plata o Plomo: Silver or Lead*” by Marie Javdani (*BR* 399-408). **Write for homework** responses to all Questions on Writing Strategy for *either* Divakaruni *or* Javdani. **Write in your journal** responses to the Journal Writing prompts and the first question under Suggestions for Writing, “From Journal to Essay,” for the *other* essay.
- 3/21: **Read** Chapter 12 “Definition” in *Bedford Reader* (*BR* 429-438), “Needs” by Thomas Sowell and “Rural Delivery” by Barbara Kingsolver (*BR* 452-463). **Write for homework** responses to all Questions on Writing Strategy for *either* Kingsolver *or* Sowell. **Write in your journal** responses to the Journal Writing prompts and the first question under Suggestions for Writing, “From Journal to Essay,” for the *other* essay. **Final of Letter 2 DUE.**

Week 10

NO CLASS, SPRING RECESS

Week 11

- 4/2: **Rough Draft of Review Essay Due. Draft Workshop in class.** To prepare for workshop, review pages 120-133 in *Curious Writer*, focusing on “Workshopping the Draft” on pages 133-134. **Write in your journal** a response to the “Reflecting on the Draft” section. **Please bring** 3 questions from “Questions for Readers” and *4 copies of your paper* for your workshop group.
- 4/4: **Read** Chapter 6 “Example” in *Bedford Reader* (*BR* 179-186), “On Compassion” by Barbara Lazear Ascher and “Homeless” by Anna Quindlen (*BR* 187-196). **Write for**

homework responses to all Questions on Writing Strategy for *either* Ascher or Quindlen. **Write in your journal** responses to the Journal Writing prompts and the first question under Suggestions for Writing, “From Journal to Essay,” for the *other* essay.

Week 12

- 4/9: **Final Draft of Review Essay Due** (submit to turnitin.com and relevant website; bring hardcopy in class stapled together with the rough draft and printed screen shot from relevant website of your submitted review). **Read** Chapter 6 “Argument” in *Curious Writer* (CW 173-197).
- 4/11: **Read** Chapter 13 “Argument” in *Bedford Reader* (BR 465-481), “Safety through Immigration Control” by Mark Krikorian and “Not Your Homeland” by Edwidge Danticat. **Write for homework** responses to all Questions on Writing Strategy for *either* Krikorian or Danticat. **Write in your journal** responses to the Journal Writing prompts and the first question under Suggestions for Writing, “From Journal to Essay,” for the *other* essay.

Week 13

- 4/16: **Read** Chapter 5 “Proposal” in *Curious Writer*. **Write for homework** a 350-500 word response to the Fast Writing prompts on page 168. **Draft of Letter 3 DUE.**
- 4/18: **Draft of Persuasive/Proposal Essay DUE. Draft Workshop in class.** To prepare for workshop, review pages 198-215 in *Curious Writer*, focusing on “Workshopping the Draft” on page 213. **Write in your journal** a response to the “Reflecting on the Draft” section. **Please bring** 3 questions from “Questions for Readers” and *4 copies of your paper* for your workshop group.

Week 14

- 4/23: **Read** “Too Much Pressure” by Colleen Wenke (BR 482-487), “Supporting Family Values” by Linda Chavez (BR 500-504), and “Bassackwards: Construction Spanish and Other Signs of the Times” (BR 505-511). **Write for homework** a response to Questions on Writing Strategy from *one* essay. **Write in your journal** responses to Journal Writing prompts and the first question under Suggestions for Writing, “From Journal to Essay” from a *different* essay. Assign/Discuss final portfolio project.
- 4/25: **Final Persuasive/Proposal Essay DUE** (submit to turnitin.com; bring hardcopy in class stapled together with the rough draft). **In-class Essay:** Organize/propose a campus tour for our writing partners.

Week 15

- 4/30: **Conferences:** Bring all drafts of the paper you are revising and any questions about the final portfolio project.
- 5/2: **Conferences:** Bring all drafts of the paper you are revising and any questions about the final portfolio project.

Week 16

- 5/7: **Oral Presentations:** Present your campus tour proposal to the class in a 2 minute speech. Voting and planning our writing partners’ campus tour. **Final of Letter 3 DUE.**
- 5/9: **Final Portfolio Due.** Last chance to turn in any outstanding work, revisions, or extra credit materials. Course wrap up, SOTES, and writing process reflection in class.

Finals Week

- 5/21: **Mandatory Writing Partners Party, 9:45 – 12:00.** *Campus tour and lunch with our 5th grade writing partners and Professor Banwait’s class and their writing partners. Bring one last letter to exchange with your writing partner when you meet.*