

**San José State University
College of the Humanities and Arts**

**HA 96F/HA 96S, Stretch English I and II
Section 5, Fall 2014 and Spring 2015**

Course and Contact Information

Instructor:	Professor Cindy Baer
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Office Hours:	Tuesday, 12 (noon) to 1:00 p.m. ; Wednesday 3:00 p.m. to 4:00 p.m.
Class Days/Time:	MW 10:30-11:45 a.m.
Classroom:	SH 444
Prerequisite	Credit for Stretch English I (HA 96F) is a prerequisite for Stretch English II (HA 96S).
GE/SJSU Studies Category:	Written Communication I (Area A2)

Faculty Web Page and MYSJSU Messaging

This course syllabus can be accessed on Canvas, or downloaded from my department's website: <http://www.sjsu.edu/english/>. The assignments will be posted in Canvas as well. You are responsible for regularly checking your campus email to learn of any updates or changes to our schedule.

Course Description

As part of your general education, Written Communication I provides an introduction to college-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 the yearlong sequence you will also be introduced to citation and quotation. A passing grade of C or better signifies that the student is a capable college-level writer and reader of English.

The Stretch English course in which you have enrolled “stretches” the Written Communication I curriculum from one to two semesters, to allow us more time to hone your reading and writing skills, so that you are ready to transfer those skills to the writing you will do in your other courses here at SJSU.

This semester you are enrolled in HA 96F, and next term you will enroll in HA 96S with me as your instructor once again. If we each do our jobs diligently and you each complete all the work for fall and show measurable progress, everyone in this classroom today will return in the spring to complete the Stretch English course of study. Thus, you and your peers will be writing colleagues for a full year.

A Note About the Spring Prerequisite and Your Advancement from Fall to Spring: Credit in Stretch I is a prerequisite for Stretch II. If you do not earn credit in HA 96F, you will not be enrolled in HA 96S in the spring.

If your EPT score is 147 or above and 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 your EPT score is 146 or below and you earn No Credit in the fall, you will enroll in LLD 2 in the spring (to clear remediation) and in English 1A in the following fall (to earn A2 credit with a C or better as your final grade).

Section Description: The Theme of Our Inquiry into Language as a Democratic Tool

"The basis of our governments being the opinion of the people, the very first object should be to keep that right; and were it left to me to decide whether we should have a government without newspapers, or newspapers without a government, I should not hesitate a moment to prefer the latter."--Thomas Jefferson

Americans read the stories of daily lives every day in the pages of newspapers and journals. The stories of the conflicts in the Middle East, of debates about immigration laws, of floods and fires and extreme storms, of ecological disasters and political triumphs. These are the stories of our neighbors and neighborhoods, of our fellow citizens and our country, of our global brothers and sisters and our global community. These stories are our history in the making, and they are part of the fabric of democracy as our founding fathers imagined it: we read these stories so that we can make informed decisions about the actions we take together in our neighborhood, our county, our state, our nation.

How is our story, our history evolving, and how are we each, individually, implicated in it? How are the day-to-day events that we read about in the news more than current events—how can we understand them as current trends, issues and problems that involve us and shape who we are, how we are, today, and who and how we might be tomorrow? How can we engage language to learn that history, to shape it and communicate it, to use it to direct our readers' thoughts and actions as citizens of a shared world?

Learning Outcomes and Course Content

The following learning outcomes and course contents are defined by General Education Area A2 guidelines, to ensure that this course meets Written Communication I 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

Course Content

SJSU studies include an emphasis on diversity. General education guidelines for Written Communication I stipulate that issues of diversity shall be incorporated in an appropriate manner. Thus, among the readings and assignments for this course you will find and engage a full range of voices in our democratic conversation as it is developed in newspapers and journals.

The writing assignments you encounter in this course will give you repeated practice in all phases of the writing process: prewriting, organizing, writing, revising, and editing. As you see in the table, the assignments require a minimum of 8000 words, at least 4000 of which are in revised final draft form. Because in-class writing is valued and because you will need

to be able to perform well in timed writing situations, five of your essays will be written in class. The table below explains exactly how the 8000-word minimum will be met and distributed in our course.

Assignment	Word Count/Assignment	Total Words	Type of Assignment	GE Learning Objective
Critical reading/reflection	Essay 1: 500 words	1850	in-class writing	GELO 1, 2, 3,4, 5
	Essay 2: 600 words			
	Essay 3: 750 words			
Data-driven analyses	Personal Essay 1000 words	2850	out of class writing	GELO 2, 3, 5
	Interview Essay 850 words			
	Ethnographic Essay 1000 words			
Major Essays	Letter/Editor 750 words	3000	out of class writing	GELO 2, 3, 4, 5
	Profile Essay 1000 words			
	Critical Essay 1250 words			
Portfolio/self-reflection essays	Midterm 750 words	1500	in-class writing	GELO 1, 2, 3, 4, 5
	Final 750 words			

Reading is an integral part of writing. It is an integral part of democracy, too. That is why Thomas Jefferson advocated public education to a new democratic nation: to act collectively for the common good, we must be trained to read effectively so that we might understand positions of those citizens removed from us across the expanse of the nation we inhabit together.

Reading for the course is both extensive and intensive. It includes useful models of writing for academic, general, and special audiences. You will read stories daily in *The New York Times* and read the forums on current events in *The Boston Review*. You will also read the campus reading selection for this term: Sonya Sotomayor's memoir, *My Beloved World*. These texts you will read to learn, to reflect, and to respond. They will also serve as writing samples for study and models for imitation.

To help you connect your reading to the writing you do, you will also purchase and use a dictionary, a rhetoric, a sentence development text, and the campus handbook. In these books you will engage reading to learn and practice writing skills.

Course Learning Outcomes (CLO)

Upon successful completion of this coursework, you will be able 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).

Required Texts/Readings

The texts listed on this syllabus are all required for this course. You will need to bring your texts to class regularly, starting this week.

Textbooks

The following textbooks can be purchased at the Spartan Bookstore or from an online vendor. If you are ordering online, be sure to use the ISBN number listed to be sure to get the appropriate edition and format.

Ballenger, Bruce. *The Curious Writer*. 4th edition. ISBN-13: 978-0-205-23577-3

Bacon, Nora. *The Well-Crafted Sentence (A Writer's Guide to Style)*. ISBN: 978-1-4576-3910-4

Lunsford, Andrea. *The Everyday Writer (x-book w/Learning Curve)* (You should receive an email with a free download of this x-book.)

Sonia Sotomayor, *My Beloved World* (You should have received a copy of this text for free from the campus reading program. If you did not, see me. You should not purchase this book until you see me.)

Other Readings

You will subscribe to *The New York Times*. You will have access to *The Boston Review* through MLK Library.

You will purchase a digital version of *The New York Times* for the full year (\$1.88 per week), with a special discount for the first seven weeks. 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:

<http://homedelivery.nytimes.com/HDS/CMHome.do?mode=CMHome&CampaignCode=393W8>

Other Equipment and Materials

You will need access to a digital device or computer to access your subscriptions and to complete writing assignments.

Library Liaison

Over the course of our inquiry into the role of language in democracy, you may find you need to hunt down information about the story you are pursuing. Some of that hunting may take you into our library—a new system that you will need to learn as you go. Toby Matoush is the library liaison for English and Comparative Literature and for Languages. She is a valuable resource to you as you learn the new library.

Phone: (408) 808-2096

Email: toby.matoush@sjsu.edu

Course Requirements and Assignments

SJSU classes are designed with the expectation that, to be successful, students will spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week). These hours of study will include preparing for class, participating in course activities, completing assignments, and participating in assessment activities. More details about student workload can be found in [University Policy S12-3](#) at <http://www.sjsu.edu/senate/docs/S12-3.pdf>.

The fall writing assignments include: A benchmark essay and 2 critical reading and reflection essays, written in class; a personal essay; a letter to the editor; a self-reflection essay (written in class).

The spring writing assignments include: An interview essay, a profile essay, a critical/reflection essay (written in class), an ethnographic essay, a critical essay, and a self-reflection essay (written in class).

You will upload your writing files to our Canvas course so that I can use electronic copies for workshops I prepare in PowerPoint. But you will submit all writing to be graded in hardcopy (paper) as well, so that I can mark the paper and grade it.

Distributed over two semesters of study, the assignments you complete are designed to build your reading, thinking and writing skills across genres that address different audiences and purposes. All writing assignments must be completed—all daily writing, all drafts, all formal essays (in class and out of class). You will not be able to earn credit (at the midyear review) or to earn the required C (to clear remediation and earn graduation credit for the course) if you have not completed all writing assignments.

Because it is important that you be able to articulate the learning you achieve through these assignments, in both fall and spring you will also turn in a portfolio of writing assignments, along with an essay that reflects on your progress toward achieving the course learning objectives.

Midyear 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 in class, comparing them to assess your progress toward the learning objectives for the first half of the course. Stretch faculty members will review this portfolio as part of our midyear assessment.

Final 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 is your culminating exercise in this class. It will contain the reflection essay as well as the samples you have chosen from your writing (over the full 30 weeks of instruction): prewriting, drafts, and revisions. Your portfolio will be assessed by two Stretch faculty members, using a common scoring guide that I will make available to you as you prepare your portfolio, and that you will use as you review your peers' portfolios during our portfolio workshop.

A Note on Your Workload in This Course

This course work is designed to help all the students in Stretch English meet the learning objectives for GE Area A2. While all students will complete these same assignments, the course design does not and cannot account for individual needs of each student. So there may be added work you need to do, to integrate the reading, thinking, and writing skills that this instruction introduces you to. You may need extra hours for tutoring; you may take longer to read texts so that you can look up words you find unfamiliar; you may need more time for editing. Your goal in this class is to learn what you need as a writer in order to develop your skills as a writer—and to get what you need. That will take commitment, of your time and your attention, to the work of this class; that will take commitment to seek out the support and resources you need, both in class and out of class. Be sure to factor into your study plan for this semester, the time and attention you need to develop your writing skills.

A Note on Participation

Participation will be measured by points earned on daily writing activities and oral presentations. Students who earn 100 to 90% of the total points available for these activities will earn an A (+ or -). Students who earn 89-80% will earn a B (+ or -); 79 to 70%, a C (+ or -), etc. Participation will count as 15% of your total grade for the yearlong course.

Note also that [University policy F69-24](http://www.sjsu.edu/senate/docs/F69-24.pdf) at <http://www.sjsu.edu/senate/docs/F69-24.pdf> states: "Students should attend all meetings of their classes, not only because they are responsible for material discussed therein, but because active participation is frequently essential to insure maximum benefit for all members of the class. Attendance per se shall not be used as a criterion for grading."

Grading System to Determine Course Grades

Fall 2014: 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** of the assigned work, and you will need to demonstrate measurable progress in at least 75% of the GELOs to earn credit (CR) in HA96F.

Item	% of Course Grade	Word Count*	Type of Assignment
Critical Reading/Reflection 1	5%	500	in-class
Personal Essay	5%	1000	out of class
Letter to the Editor	7.5%	750	out of class
Critical Reading/Reflection 2	5%	600	in-class
Self-Reflection/Midyear Portfolio	7.5%	750	in-class
Participation	10%	N/A	N/A

Spring 2015: A final grade of C or better in HA 96S is needed to clear remediation and satisfy GE Area A2.

Item	% of Course Grade	Word Count*	Type of Assignment
Interview Essay	5%	850	out of class
Profile Essay	10%	1000	out of class
Ethnographic Essay	7.5%	1000	out of class
Critical Reading/Reflection 3	7.5%	750	in-class
Critical Essay	15%	1250	out of class
Self-Reflection/Final Portfolio	10%	750	in-class
Participation	5%	N/A	in-class

Word Count/ Fall and Spring: 9200

Grading System for Individual Assignments

For each assignment, you will be given a scoring guide that details how the assignment will be evaluated and scored. Typically, the assignment will be evaluated both as a process completed and as a product of that process. Because we have “stretched” the Written Communication I curriculum to a year, each assignment is the result of weeks of work you will have completed both in class and out of class: when you submit your work for my evaluation, you will account for the learning you have achieved through this process. We will both assess as well how effectively your finished writing is achieving the goals outlined for the course; this part of the grading will detail how effectively you are performing the skills that you are learning and practicing in the class. Your grade on an assignment will measure your progress and achievement so that you can manage your learning through the full thirty weeks of instruction.

The following description of papers by grade will give you a very general sense of the standards that Written Communication I sets for “college-level” writing competency. By the end of the year, your performance needs to reach a “C,” to earn GE credit in Area A2.

The following are the criteria by which essays are typically evaluated in first-year writing courses:

An “A” essay is organized and well-developed, demonstrating a clear understanding and fulfillment of the assignment, written in a unique and compelling voice. It will show the student’s ability to use language effectively with a solid command of grammar, mechanics, and usage. A passing grade of C or better signifies that the student is a capable college-level reader and writer of English.

A “B” essay demonstrates competence in the same categories as an “A” essay, but it may show slight weakness in one of these areas. It will respond to the topic suitably and may contain some grammatical, mechanical or usage errors.

A “C” essay will complete the requirements of the assignment, but it will show weaknesses in fundamentals, such as development. It may show weakness in mastery of grammar, mechanics, usage, or voice. Nonetheless, a C signifies that the performance demonstrates college-level writing and reading.

A “D” essay will neglect to meet all the requirements of the assignment or may be superficial in its treatment of the topic. It may lack development or fail to stay on topic. It may contain grammatical, mechanical, and/or usage errors that interfere with reader comprehension.

An “F” essay does not fulfill the requirements of the assignment.

Grading Practices and Policies

Course Grade Calculations

Course grades are based on the grades you earn on the work you produce; note that these grades are not averaged but weighted to determine the final grade. In weighting letter grades, an A+ will be valued at 12, an A at 11, an A- at 10, a B+ at 9, etc. So an A+ on the Interview Essay assignment, for instance, will be calculated as 12 x .5 of the course grade in HA 96S.

Grading: Course Grading for Area A2 and for Stretch Composition includes a range from A to F.

To satisfy your CORE GE Area A2 and clear remediation (if necessary), and to move on to CORE GE Area A3, you must pass this course in the spring (HA 96S) with a C or better. A passing grade in the course signifies that the student is a capable college-level writer and reader of English.

That said, the first semester of this course, HA 96F is graded CR/NC. To receive credit a student must earn a C, which will signify that the student has completed all coursework and demonstrated significant, measurable progress throughout the semester.

Clearing Remediation

Students who enter stretch composition with an EPT score below 147 must clear remediation within a year of their enrollment as freshman at SJSU. Students who pass the spring term of Stretch English, HA 96S, with a C or better will both earn their GE A2 credit and clear remediation.

Earning Credit for GE Area A2

To satisfy your CSU graduation requirement, you must earn a C or better in HA 96S.

Resources for Stretch Composition Students

Part of becoming a successful writer is learning how and when to seek the support you need. There is a tutorial designed specifically for students in Stretch English, but there are also lots of other support services on campus you may find useful as you develop your writing over the next several years at SJSU.

LLD 4: Writing Support for Stretch English Students

Students whose EPT scores are below 138 may enroll in a supplemental tutorial: LLD 4, which offers you two hours of tutorial instruction per week and in which you will earn one *non-baccalaureate* unit of credit. You may, if you choose, opt out of that tutorial. But you should wait to make a final decision about this until after the benchmark essay.

In LLD 4, you will meet with your tutor, working in small groups or in one-on-one sessions to practice reading activities and writing activities that support the learning you are engaged in through the classroom sessions. You will sign up for this lab under a separate course code.

If your EPT score is above 138, but you know that you have often needed tutorial guidance to improve your writing in the past, you may elect to take the tutorial as well.

In the second class session, you will write a benchmark essay. After evaluating those essays and conferring with you about them, I may recommend that you sign up for the tutorial. You will be able to add the 1-unit course through the add

period. You must add the tutorial by September 12.

Classroom Protocol

The template for SJSU syllabuses asks instructors to explain to students the specific behaviors appropriate to the classroom. I find this request somewhat puzzling: Adults already know how to behave, and you are an adult. But here are some truisms about behavior that an adult student will know:

- You should come to class every day prepared to participate.
- Attendance is its own reward and, therefore, need not be commanded.
- Attention is its own reward and, therefore, need not be commanded.
- Tardiness is an obscenity, and can only be overlooked with great pain from those affronted with it.
- You should practice safety, so that others do not have to think about how to keep you safe. (Be assured, the University has in place protocols about emergency procedures and faculty and students are drilled in them regularly, to the accompaniment of truly horrific wailing—from the alarms, not those alarmed by them.)
- Cell phones are an abomination of modern campus life and ought to be gutted—or at least silenced before class starts. (Okay, this one may not be a truism—more of a strongly held opinion, *my* opinion.) You may not use a phone in class, as a phone. That said, you may use a “device”—a phone, a tablet, a notebook, a computer—only to access online texts during class.

My Professional Policies

I have developed these policies over the last thirty-three years of teaching composition. They are intended to ensure the smooth operation of the class and to encourage a professional working environment congenial to all.

- Office hours are yours: you paid for them; use them. University professors expect students to seek out what they need as they take charge of their own learning outcomes. We make ourselves available during office hours to provide students access to our time as a key resource in their studies.
- I do not accept late work. Deadlines are to be honored.
- I cannot accept papers via email. Nor is email a suitable vehicle for student-teacher conferencing. Please, use email to schedule appointments or to advise me of an absence. I will use email to update you on schedule changes or to advise you of my absence.
- Please, to conserve paper, type all papers single-spaced. (Note that this is a required modification of MLA form for this class specifically. Don't try this in your other classes without clearing it with your professor first.)
- I reserve the right to publish your work to the class as part of our workshop activities.
- If you need to record class sessions, you must advise me in writing so that I may seek permission from the class for such a recording. I will need to know what will be recorded, when, how and why, as well as how the recordings will be stored and used. No recordings of the class may be uploaded or shared electronically without written consent from me. (See the University policy on recording below.)
- Work completed in class cannot be made up. This includes all discussions, activities, and workshops. Workshops are an essential part of the writer's working experience. Your participation in workshops is mandatory. These workshops are conducted in class: You *must* bring to workshops 3 typewritten copies of your completed draft, and you *must* turn in to me the 3 workshop copies as well as the final, revised draft of the essay. (Only with documented reason and prior approval will I allow you to complete workshops with your group via email.)

- In-class essays can be made up only with a doctor's note or other documentation of a serious and compelling reason for the absence on that day. I will expect an email advising me of the absence and requesting the makeup.

University Policies

There are several university policies that all SJSU instructors are asked to include in each syllabus we produce. This procedure creates redundancy as you will read several syllabi in a term, all containing this same information. That redundancy is actually significant repetition: it signals to you the importance of these policies. Please read them carefully, get to know them, use them to guide your studies here at SJSU—and be prepared to reread this information every semester, looking for updates!

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Refer to the current semester's [Catalog Policies](http://info.sjsu.edu/static/catalog/policies.html) section at <http://info.sjsu.edu/static/catalog/policies.html>. Add/drop deadlines can be found on the current academic year calendars document on the [Academic Calendars webpage](http://www.sjsu.edu/provost/services/academic_calendars/) at http://www.sjsu.edu/provost/services/academic_calendars/. The [Late Drop Policy](http://www.sjsu.edu/aars/policies/latedrops/policy/) is available at <http://www.sjsu.edu/aars/policies/latedrops/policy/>. Students should be aware of the current deadlines and penalties for dropping classes. Information about the latest changes and news is available at the [Advising Hub](http://www.sjsu.edu/advising/) at <http://www.sjsu.edu/advising/>.

Consent for Recording of Class and Public Sharing of Instructor Material

[University Policy S12-7](http://www.sjsu.edu/senate/docs/S12-7.pdf), <http://www.sjsu.edu/senate/docs/S12-7.pdf>, requires students to obtain instructor's permission to record the course and the following items to be included in the syllabus:

- “Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor's permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material.”
 - It is suggested that the greensheet include the instructor's process for granting permission, whether in writing or orally and whether for the whole semester or on a class by class basis.
 - In classes where active participation of students or guests may be on the recording, permission of those students or guests should be obtained as well.
- “Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent.”

Academic Integrity

Your commitment, as a student, to learning is evidenced by your enrollment at San Jose State University. The [University Academic Integrity Policy S07-2](http://www.sjsu.edu/senate/docs/S07-2.pdf) at <http://www.sjsu.edu/senate/docs/S07-2.pdf> 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](http://www.sjsu.edu/studentconduct/) is available at <http://www.sjsu.edu/studentconduct/>.

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](http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf) at http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf requires that students with disabilities requesting accommodations must register with the [Accessible Education Center](http://www.sjsu.edu/aec) (AEC) at <http://www.sjsu.edu/aec> to establish a record of their disability.

Accommodation to Students' Religious Holidays

San José State University shall provide accommodation on any graded class work or activities for students wishing to observe religious holidays when such observances require students to be absent from class. It is the responsibility of the student to inform the instructor, in writing, about such holidays before the add deadline at the start of each semester. If such holidays occur before the add deadline, the student must notify the instructor, in writing, at least three days before the date that he/she will be absent. It is the responsibility of the instructor to make every reasonable effort to honor the student request without penalty, and of the student to make up the work missed. See [University Policy S14-7](http://www.sjsu.edu/senate/docs/S14-7.pdf) at <http://www.sjsu.edu/senate/docs/S14-7.pdf>.

Campus Resources for Students

The University provides resources to help students achieve their academic goals. You pay for these resources with your fees, so please use them to get the help you need in developing your writing skills at SJSU.

Student Technology Resources

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. Computers are also available in the Martin Luther King Library. A wide variety of audio-visual equipment is available for student checkout from Media Services located in IRC 112. These items include DV and HD digital camcorders; digital still cameras; video, slide and overhead projectors; DVD, CD, and audiotape players; sound systems, wireless microphones, projection screens and monitors.

SJSU Peer Connections

Peer Connections, a campus-wide resource for mentoring and tutoring, strives to inspire students to develop their potential as independent learners while they learn to successfully navigate through their university experience. You are encouraged to take advantage of their services which include course-content based tutoring, enhanced study and time management skills, more effective critical thinking strategies, decision making and problem-solving abilities, and campus resource referrals.

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

Peer Connections is located in three locations: SSC, Room 600 (10th Street Garage on the corner of 10th 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

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) 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. (Note: You need to have a QR Reader to scan this code.)



SJSU Counseling Services

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

This schedule is subject to change with fair notice. Changes to the schedule will be announced in class and via email, using your MySJSU email contact information. Please, check your campus email regularly!

Course Schedule for Fall

Week	Date	Topics, Readings, Assignments, Deadlines
1	August 25	Syllabus, “Millennials Read Print News”; DSP survey; subscribe to the <i>New York Times (NYT)</i> digital.
1	August 27	Frosh Writing Background Survey, benchmark essay; read the front page stories from <i>NYT</i> .
2	September 1	Holiday, no class; continue to read front page stories from <i>NYT</i> ; read Ballenger, Chapter 2, “Reading as Inquiry.” Annotate two pages of the Ballenger text for class on Wednesday (see sample annotation on page 53).
2	September 3	Read front-page stories from <i>NYT</i> ; “Few Read, Many Twitter”; bring annotation exercise to class. Activity: vocabulary work; bring your dictionary to class.
3	September 8	Front page <i>NYT</i> ; Twitter for your news story; review pages 50 to 52 in Ballenger to prepare for KWL+ exercise (on handout in class).
3	September 10	Front page <i>NYT</i> ; bring in double-entry journal pages for your story (Ballenger 54, 55); workshop thesis for essay.
4	September 15	Front page <i>NYT</i> ; completed KWL+ for your story; workshop on evidence for essay. Lunsford, TBA.
4	September 17	Front page <i>NYT</i> ; Lunsford, TBA. Bacon, “The Sentence’s Working Parts.” Sentence generating workshop.
5	September 22	Critical Reading/Reflection Essay 1: write in class; bring your annotated story, your KWL+, your daily writing, your outline, to be submitted with your draft.
5	September 24	Ballenger, Chapter 1, “Writing as Inquiry.” “Write What Happened” (on handout). Front page <i>NYT</i> . Activity: writing process inventory.
6	September 29	Ballenger, Chapter 3, “Writing a Personal Essay.” “Weaving Story into Breaking News” (on handout); workshop: repurposing your reading/reflection for a new audience. Front page <i>NYT</i> .
6	October 1	Bring in your prewriting and sketch for your essay (Ballinger 95-101); workshop in class: choosing a pattern for developing a narrative; “marking the beats.”
7	October 6	Front page <i>NYT</i> . Bacon, “Adding Action with Verbal Phrases.” Sentence Composing Activity: generating details in narrative writing.
7	October 8	Ballenger, Chapter 14, “The Writer’s Workshop.” Workshop: bring a complete draft of your personal narrative. Lunsford, TBA.
8	October 13	Bacon, review pages 25-28, and pages 49-56. Sentence-Editing Workshop: refining sentences and choosing punctuation. Lunsford, TBA. Patterns of Punctuation (handout in class).
8	October 15	Front page <i>NYT</i> . Personal Narrative essay due: submit all writing exercises, drafts, cover sheet and essay. Activity: re-purposing narrative as argument.
9	October 20	Front page <i>NYT</i> . Sotomayor, Preface and Chapter 21. Discussion: shaping language for a

Week	Date	Topics, Readings, Assignments, Deadlines
		public audience.
9	October 22	Opinion pages <i>NYT</i> . Ballenger, Chapter 7, “Writing an Argument.” Workshop: framing an argument. Bacon, “Adding Color with Adjectivals.” Sentence-Composing Activity: using adjective clauses.
10	October 27	Opinion pages <i>NYT</i> . Workshop: repurposing critical reading/reflection and personal narrative for a new audience and context. Activity: inventory of the vocabulary of your story: people, places, ideas. Bacon, “Noun Phrases in Apposition,” pages 124-130.
10	October 29	Opinion pages <i>NYT</i> . Workshop: opening gestures and closing appeals. Activity: imitation exercise.
11	November 3	Opinion pages <i>NYT</i> . Workshop: choosing evidence and citing sources. Lunsford: TBA. Activity: imitation exercise.
11	November 5	Opinion pages <i>NYT</i> . Ballenger, Chapter 13, “Revision strategies.” Draft workshop: bring to class three copies of a complete draft of your letter to the editor.
12	November 10	Opinion pages <i>NYT</i> . Bacon, reread Chapters 2 and 3. Lunsford, TBA. Editing Workshop: bring to class 3 copies of your revised draft (that is, a revision of your draft based on the feedback from the November 5 workshop).
12	November 12	Letter to the Editor due: submit all writing exercises, both peer-reviewed drafts, the cover sheet and the essay. Activity: inventory of strategies for emotional and logical appeal in your essays.
13	November 17	Ballenger, Appendix A, “The Writing Portfolio.” In-class activity: Inventory of learning objectives and assignments.
13	November 19	“Why Local Newspapers Are the Basis for Democracy”; “It Is Time to Kill the Idea That Newspapers Are Essential to Democracy.” Bring in annotations of these two arguments, AND a double-entry journal for each. Activity: inventory of reading strategies.
14	November 24	Reread “A First Reflection on Your Writing Process” (Ballenger, pages 16 through 33). Workshop: finding a thesis within a debate. Activity: inventory of process strategies.
14	November 26	Critical Reading/Reflection Essay 2 (write in class); bring in annotations, double-entry journal pages, outline to submit with your draft.
15	December 1	Workshop on expanding the view: conducting research in the field. Bacon, “Well Balanced Sentences.” Activity: transformation exercise, an inventory of sentence development strategies.
15	December 3	Ballenger, Chapter 4, “Writing a Profile.” Bring a list of possible interview subjects for your news investigation. Inventory of revision and editing strategies.
16	December 8	Self-reflection essay (write in class); submit with your essay the inventories and the outline for the draft; submit the portfolio for midyear assessment.
16	December 10	Workshop: bring to class your KWL + for this project and a draft of a set of interview questions for your interview subject(s). Midyear Frosh Writing Assessment Survey.
Final Exam		There is no exam. Your midyear portfolio and reflection essay will be scored by Stretch English instructors during finals week.

January Reading and Field Activities

Over the winter break you will read Sonia Sotomayor’s *My Beloved World*. You will also conduct your investigative interview(s) in the field.

Overview of the Spring Schedule

This is an overview of our spring schedule. Updates will be posted on Canvas and emailed to you using your mySJSU account email.

Week	Date	Topics, Readings, Assignments, Deadlines
1	January 26	<p><i>Students: during the first three weeks of the semester I will hold conferences to discuss your midyear self-reflection and portfolio. Conferences will be held in my office. You will sign up for these conferences via email.</i></p> <p>Bring to Class: 3 copies of your interview transcript and your KWL+ for this project.</p> <p>In-Class Activity 1: Workshop to analyze and interpret field notes and to identify “what the reader will learn” (L); “what the reader knows” (W): “what needs to know” (K).</p> <p>Review: Bacon, “Well Developed Sentences.”</p> <p>In-Class Activity 2: Imitate Sotomayor sentences (adverbial logic).</p>
1	January 28	<p>Bring to Class: sketch of your Interview Essay; interview transcript, double-entry journal pages, and KWL+LWK to class.</p> <p>In-Class Activity 1: Workshop to test-drive the sequence of ideas for your interview essay.</p> <p>In-Class Activity 2: Imitate Sotomayor sentences (embedding dialogue and quotations).</p>
2	February 2	<p>Discussion: Sotomayor’s opening and closing strategies.</p> <p>Bring to class: a draft of your introductory paragraph and your closing paragraph.</p> <p>Workshop: opening gestures/scenes and closing reflections.</p>
2	February 4	<p>Submit: Interview Essay; along with your final essay, submit interview questions, transcript, KWL+LWK, peer-reviewed sketch and peer reviewed drafts (intro and close), and cover sheet.</p> <p>Read (in class): the <i>Boston Review (BR)</i> and the <i>NYT</i> articles on Sotomayor.</p> <p>Discussion: <i>Boston Review</i>: an analysis of audience.</p>
3	February 9	<p>Read: Ballenger, Chapter 4, “Writing a Profile.”</p> <p>Read: The <i>BR</i> and <i>NYT</i> articles on Sotomayor.</p> <p>Discussion: the features of a profile.</p>
3	February 11	<p>Read: The <i>BR</i> and <i>NYT</i> articles on Sotomayor.</p> <p>In-Class Activity: re-imagining Sotomayor in a forum of the <i>Boston Review</i> (double-entry journaling).</p>
4	February 16	<p>Submit on Canvas by Sunday, February 15, noon: draft of Profile Essay.</p> <p>Bring to class: comments on ethnographic essays to be discussed in today’s workshop: (Magana, Mateo, Saephan, Nguyen, Xu, Flores, Torres, Navarro.)</p> <p>In-Class Activity: roundtable workshop of the drafts listed above.</p>
4	February 18	<p>Bring to class: comments on ethnographic essays to be discussed in today’s workshop: (Ibrahim, Sanchez, Jeronimo, Canseco, D’Amato, Gonzalez, Maciel, Pena, Pham).</p> <p>In-Class Activity: roundtable workshop of the drafts listed above.</p>
5	February 23	<p>Submit: Profile Essay; along with the final version, submit all prewriting, peer review comments, and the cover sheet.</p> <p>Bring to Class: the Sotomayor text and printed copies of the assignment sheets for third series of writing assignments: Critical Reading and Reflection Essay 3; Ethnographic Essay; Critical Essay.</p>

Week	Date	Topics, Readings, Assignments, Deadlines
		Discussion: Brainstorming ideas for the next series of essay assignments; reimagining Sotomayor, <i>NYT</i> , and <i>Boston Review</i> .
5	February 25	Review: Ballenger, Chapter 2, Reading as Inquiry.” Read: The <i>Boston Review (BR)</i> Forum (January 2015: Ferguson). Bring to Class: discussion paragraphs from January Canvas session; KWL+ and/or double-entry journal pages for Sotomayor, Chapters 12-17. In-Class Activity: Workshop to develop a KWL+LWK for Critical Reading and Reflection Essay #3.
6	March 2	Read: The <i>Boston Review (BR)</i> Forum (January 2015: Ferguson). In-Class Activity: rehearsing topic sentences to develop an outline.
6	March 4	Write in Class: Critical Reading/Reflection Essay 3; submit draft with your reflection on Sonia Sotomayor’s memoir (written in class) your sketch, your KWL+LWK and double-entry journal pages.
7	March 9	Read: The <i>Boston Review (BR)</i> Forum (January 2015: Ferguson). Bring to Class: three articles on your <i>NYT</i> topic, three articles on your <i>NYT</i> topic from <i>BR</i> . Read: Ballenger, Chapter 9, “Ethnographic Essay.” In-Class Activity: Generating data from primary texts; using a double entry journal for your Ethnographic Essay.
7	March 11	Bring to Class: completed double-entry journal pages on the <i>BR</i> forum as a subject for ethnographic study. Revision workshop: paragraphs as logical units; revising a paragraph from CR/R 3.
8	March 16	Bring to Class: double entry journal pages that explore your <i>NYT</i> story (from <i>NYT</i> and <i>BR</i>) as evidence for an ethnographic essay. In-Class Activity 1: testing paragraph development of evidence and conclusions. Read: Lunsford, TBA. In-Class Activity 2: revision workshop on sentences as logical units; revising sentences from CR/R 3.
8	March 18	Bring to class: a KWL+ for your ethnographic project. In-Class Activity: generate a list of sources for the project.
9	March 23	Spring Break: Develop a draft of your ethnographic essay over break.
9	March 25	Spring Break: Submit the draft of your ethnographic essay on Canvas by midnight, Friday, March 23.
11	March 30	Bring to class: comments on ethnographic essays to be discussed in today’s workshop: Ibrahim, Sanchez, Jeronimo, Canseco, D’Amato, Gonzalez, Maciel, Pena, Pham. In-class activity: Roundtable workshop of ethnographic essay.
11	April 1	Bring to class: comments on ethnographic essays to be discussed in today’s workshop: Magana, Mateo, Saephan, Nguyen, Xu, Flores, Torres, Navarro. Roundtable workshop of ethnographic essay.
12	April 6	Submit: Ethnographic Essay; along with final essay, submit all pre-writing, drafts, and cover sheet.

Week	Date	Topics, Readings, Assignments, Deadlines
		Discussion: <i>NYT</i> , Sotomayor, <i>BR</i> 's Forum and the genre of critical essays.
12	April 8	Read: Ballenger, Chapter 8, "Writing a Critical Essay." Bring to class: annotation of the Ferguson forum from the January issue of <i>BR</i> : annotate the articles to identify the strategies for developing an academic argument.
13	April 13	Bring to Class: a KWL+ and a double-entry journal page for your critical essay project.
13	April 15	Read: Bacon "Special Effects: Expectations and Exceptions." In-Class Activity: sentence transformations.
14	April 20	Bring to Class: three copies of a complete content draft of your critical essay. In-Class Activity: peer workshop of content draft.
14	April 22	Bring to Class: three copies of a revised draft of your critical essay. In-Class Activity: peer editing workshop.
15	April 27	Submit: Critical Essay; with final essay, submit all prewriting, sketches or outlines, both peer-reviewed drafts, and cover sheet.
15	April 30	Read: Ballenger, Chapter 5, "Writing a Review." Bring to Class: your midyear portfolio and self-reflection essay. In-Class Activity: workshop to inventory and document improved skills.
16	May 4	In-Class Activity 1: reflecting on your own writing (double-entry journaling). In-Class Activity 2: quoting yourself; critiquing yourself.
16	May 6	In-Class Activity 1: planning paragraphs as logical units. In-Class Activity 2: rehearsing sentences analyzing evidence.
17	May 11	Submit: Final Self-Reflection Essay and Portfolio due.
17	May 13	In-Class Activity: Frosh Writing Assessment Survey.
Final Exam		There is no final exam. Your final portfolio and reflection essay will be assessed by Stretch English instructors during this week.