

**San José State University**  
**Department of English and Comparative Literature**  
**English 1AF and 1AS, Stretch English I and II**  
**Sections 1, 8, 14, & 35 ; Fall 2016 & Spring 2017**

<b>Instructor:</b>	Ilyssa Russ
<b>Office Location:</b>	Faculty Offices 222
<b>Email:</b>	<a href="mailto:ilyssa.russ@sjsu.edu">ilyssa.russ@sjsu.edu</a> (But message only on Canvas)
<b>Office Hours:</b>	Monday 12:00-1PM Wednesday 12:00-1PM & By Appointment
<b>Class Days/Time:</b>	<i>Section 1:</i> 7:30AM – 8:45AM <i>Section 14:</i> 10:30AM – 11:45AM <i>Section 8:</i> 1:30PM – 2:45PM <i>Section 35:</i> 3:00PM – 4:15PM
<b>Classroom:</b>	<i>Section 1:</i> SH 411 <i>Section 14:</i> SH 444 <i>Section 8:</i> SH 411 <i>Section 35:</i> BBC 124
<b>Prerequisites:</b>	Directed Self Placement is a prerequisite to Stretch English I (English 1AF).  Credit for Stretch English I (English 1AF) is a prerequisite for Stretch English II (English 1AS).
<b>GE/SJSU Studies Category:</b>	English 1AS satisfies* Written Communication I, GE Area A2. *To earn graduation credit in this category, you must complete the yearlong course with a grade of C- or better.

**What We Will Explore Together in This Section of Stretch:**

Our mainline inquiry will examine the influence of cultural myths on identity. We will explore readings and written assignments that will help us determine how cultural myths shape the way we see ourselves and the world around us. We will discuss how the creation of these myths, the sustainability of these myths, and the global perspective of these myths impact our past, present, and future as members of a learning community. We will look at specific myths like the pursuit of the “American Dream” in order to frame our understanding of coming of age in the Modern era, the promise and accessibility of education, and how class, gender, and race fit into larger narratives about identity. Our goal is to recognize the interconnectedness between and the power that comes with applying the tools of knowledge, reading, and writing. Language is not neutral; language makes things happen.

**What We Will Learn and Do In Stretch English I and II:**

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

For more information on the Stretch Curriculum designed to meet these learning outcomes, see the Stretch English Program Syllabus on Canvas and on the department website. Table 1 maps how the yearlong course will meet Written Communication I requirements and standards as well as the GE learning objectives.

<b>Assignment</b>	<b>Assignment</b>	<b>Words</b>	<b>Total Words</b>	<b>Assignment Type</b>	<b>Term (F/S)</b>	<b>GE Learning Objective</b>
<b>Critical reading/reflection</b>	Essay 1	500	1850	in-class writing	F	GELO 1, 2, 3,4, 5
	Essay 2	600			F	
	Essay 3	750			S	
<b>Data-driven analyses</b>	Personal Essay	1000	2850	out of class writing	F	GELO 2, 3, 5
	Interview Project	850			S	
	Ethnography Project	1000			S	
<b>Major Essays</b>	Blog	750	3000	out of class writing	F	GELO 2, 3, 4, 5
	Profile Essay	1000			S	
	Critical Essay	1200			S	
<b>Portfolio/self-reflection essays</b>	Midyear	750	1550	in-class writing out of class writing	F	GELO 1, 2, 3, 4, 5
	Final	800			S	

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

### **How to prepare for class sessions.**

This year we will collaborate to answer the question: How do cultural myths shape the way we see ourselves and the world around us? We will use reading and writing to collaborate in examining this question, and writing about it. You will come to class everyday ready to do writing—that is, to explore ideas, share research and reading, analyze source materials, critique samples and workshop drafts. Nearly every class will involve in-class activities intended to further your progress on the current essay assignment or project. You will want to save this class work to your Canvas account, or to your laptop, or both. So you will want to bring your own laptop or tablet. (Laptops and tablets are also available to be checked out in the library.)

### **How to stay abreast of course assignments and materials.**

Course materials such as this syllabus, announcements, discussion boards, and some readings can be found on the Canvas learning management system course website. You are responsible to check the messaging system through MyJSU to learn of any updates to our schedule.

## Required Texts/Readings

*You can purchase these texts from the Bookstore, or from Amazon.com*

*Rereading America – ninth edition ISBN: 978-1-4576-0671-7*

Ballenger, Bruce. *The Curious Writer Brief Fourth edition (4E) ISBN: 978-0-205-87665-5 (MUST HAVE THIS EDITION. It has an orange rectangle in the center. You will only be able to find it on Amazon.)*

Moore, Wes. *The Other Wes Moore ISBN: 978-0-385-52820-7*

Packer, George. *The Unwinding: An Inner History of the New America ISBN: 978-0374534608*

## Additional Readings

Other readings (newspaper articles, public speeches, and scholarly articles) on the theme of identity and cultural myths are located on our Canvas page in the Modules tab. These shared readings will help us to develop a shared context of reading to inform our arguments.

## A Note on Participation

Participation is essential in this course. Class participation does not simply mean that you are physically present in class. You must contribute to class discussions, listen to your peers, take notes as necessary, have the required class materials, and come to class with all assignments completed.

According to Paulo Freire, dialogue isn't just about talking or deepening understanding; dialogue is an integral part of making a difference in the world. Dialogue in itself is a co-operative activity involving respect. The process can be seen as building community and social capital, and leading us to act in ways that make for justice and human flourishing. For this reason, I want you to see participation in class discussions as a way to enhance our learning community, and to construct a network of knowledge together.

NOTE 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 that “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.”

## The Work You Will Do in This Course: An Overview

**The Core Stretch Curriculum.** Table 1 outlined the major writing assignments for Stretch English. All sections of Stretch English share this core curriculum. The fall writing assignments include: A benchmark essay and two critical reading and reflection essays, written in class; a personal essay; an essay for a public forum; a self-reflection essay (written in class). The spring writing assignments include: An interview project, a profile essay, a critical/reflection essay (written in class), an ethnographic project, a critical essay, and a self-reflection essay.

- You will submit all *rough drafts* of out-of-class writing in hardcopy (paper) form, so that both your Writing Groups members and I can mark the paper as we read it.
- You will print a total of five (5) copies of your rough drafts. Four will be used in writing groups, and the fifth will be given to me.
- You will submit all *final drafts* of out-of-class writing in digital (Canvas) form. No hardcopy form is required.
- In-class writing will be done in class. All rough and final drafts will be submitted in hardcopy form.

**Midyear Self-Reflection and Portfolio Review.** At the end of the fall term and spring terms you will submit a portfolio for Stretch instructors to review. These portfolios will ask you to enter into an assessment of your writing with two members of the Stretch faculty: me and one of my colleagues.

**Our Daily Learning Activities.** The schedule of reading and writing assignments at the end of this syllabus breaks this work down into daily activities you will engage both in and out of class.

### 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. You must 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.

## Reflecting on Your Own Learning:

### The Stretch Course Learning Outcomes (CLO)

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).

## How Your Work Will Be Assessed and Graded in This Course

You can earn up to 1,000 points in each semester of this course. Please refer to the grade calculations below:

930-1000 points = A (93%-100%)	800-829 points = B- (80%-82.9%)	670-699 points = D+ (67%-69.9%)
900-929 points = A- (90%-92.9%)	770-799 points = C+ (77%-79.9%)	630-669 points = D (63%-66.9%)
870-899 points = B+ (87%-89.9%)	730-769 points = C (73%-76.9%)	600-629 points = D- (60%-62.9%)
830-869 points = B (83%-86.9%)	700-729 points = C- (70%-72.9%)	0-599 points = F (0%-59.9%)

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 **70%** of the GELOs to **earn credit (CR)** in Stretch I.

**Your final grade in Stretch English is based on both semesters of work. That being said, the Spring semester is weighted more than Fall; Fall will count for 1/3 of your total grade while Spring will count for 2/3.**

For example: If you receive 782 points in Fall, and 865 points in Spring, your grade will be calculated as follows:  
 $782 \times 0.333 = 260.4$  points.  $865 \times 0.667 = 576.95$  points. Total = 837.35 points for an 83.7% overall.

While the formal writing assignments are the most important component in the course, there are other categories that will help determine your overall grade. Each semester there is a total of 1000 points possible. The point breakdown is as follows:

**Fall 2016:** Must achieve a 70% (700 points) for CR grade in 1AF (all writing assignments must be complete)

Assignment	Description	In-Class / Out of Class / Canvas	Minimum Word Count*	Point Value
<b>Benchmark</b>	This out-of-class diagnostic requires you think about a cultural myth you have (or at one time had) internalized as "truth." Break apart this myth using evidence from your experiences or examples from contemporary culture.	OC	500	25 points
<b>Critical Reading / Reflection 1</b>	Tolstoy wrote that all happy families are alike, but that each unhappy family is different in its own way. Taking into account your own experience/observation/research, and the readings that you have explored in this unit, articulate your views of what makes a family happy or unhappy. Be sure to consider the myth of the model family.	IC	500	100 points
<b>Personal Essay</b>	Choose a single aspect of your personal history that has shaped who you are today. First, describe, in detail, a single event that showcases this aspect of YOU (this could be family, sports, gender, religion, etc). Then, discuss the broader significance of this aspect of YOU shapes how you see the world around you.	OC	1000	200 points
<b>Critical Reading / Reflection 2</b>	For this paper, you will do a comparative-analysis essay on how a common theme about cultural myths and/or "The American Dream" runs through both Dean Price and Tammy Thomas' narratives in <i>The Unwinding</i> . Consider and compare the authors' methods of conveying their overarching theme / moral. Consider their use of specific	IC	600	150 points

	rhetorical devices like ethos/pathos/logos, hyperbole and imagery, or simply an emotion that they evoke.			
<b>Blog Posts</b>	You will write a series of four short blog posts (200-250 words each) to showcase a problem that is local to your “home.” 1. Background 2. Overview 3. Case Study 4. Possible Solutions. You will choose the place and medium through which you publish this blog. Therefore, your audience will be dependent upon where your blog is and what demographic it reaches. The blog should be informative and persuasive in tone. You will incorporate visual and multi-modal elements.	OC	1000 words	200 points
<b>Canvas Response</b>	You will write a reflection post on the first few sections of <i>The Unwinding</i> including comparisons between Dean and Tammy. You will also respond to your classmates’ posts.	Canvas	500	25 points
<b>Self Reflection / Portfolio</b>	Keep all of your work. You’ll be “quoting yourself” to show your growth as a writer this semester.	IC	750	100 points

**Spring 2016:** 70% of total points in 1AF-S needed to clear remediation and satisfy GE Area A2.

<b>Assignment</b>	<b>Description</b>	<b>In-Class / Out of Class / Canvas</b>	<b>Minimum Word Count*</b>	<b>Point Value</b>
<b>Interview Essay</b>	In this essay, you will interview someone about their path to success (or not). Consider the myths we have discussed so far in this class including “The American Dream.” Consider the cultural myths that have shaped the person you are and how you perceive the person you choose to interview.	OC	850	100 points
<b>Profile Essay</b>	You will turn your interview essay into a profile essay with a specific framework to be discussed in class. We will utilize profiles from <i>The Unwinding</i> and Gay Talese’s “Frank Sinatra Has a Cold” for reference.	OC	1000	150 points
<b>Ethnographic Essay</b>	Taking into consideration the larger topic of the melting pot and then the sub-cultures that give people a place “to be,” choose a sub-culture to observe and write about. We will draw from sub-cultures we see in <i>The Other Wes Moore</i> and in pop culture for reference.	OC	1000	150 points
<b>Critical Reading / Reflection 3</b>	We will explore the myth of the melting pot and various sub-communities by doing a critical analysis of a specific hashtag. You will present this information to the class.	IC	750	100 points
<b>Critical Essay</b>	Taking into account the myths that we explored throughout the year, and especially considering “Class in America,” students will write a critical essay arguing what they believe made the difference – why did Wes #1 succeed while Wes #2 did not?	OC	1200	200 points
<b>Self Reflection / Portfolio</b>	Keep all of your work. You’ll be “quoting yourself” to show your growth as a writer these past two semesters.	IC	800	100 points

**Word Count/ Fall and Spring: 9200**

## FALL AND SPRING ADDITIONAL ASSIGNMENTS

Each of these assignment groups will be the same in quantity and quality over the course of both semesters.

Assignment	Description	GELO(s)	Word Count	Point Value
<b>Reader Responses (8 per semester)</b>	You will complete a total of 8 out of 10 potential Reader Responses for <i>Rereading America</i> selections throughout each semester. Reader Responses are your honest reactions, thoughts, feelings, and questions. They should be 250 words. RRs are clearly marked on the syllabus and, again, are only in response to <i>Rereading America</i> selections. RRs are due at the beginning of class and they must be typed. <u>No emails; no exceptions.</u> You must attend class to turn in a RR; a classmate cannot turn it in for you. RRs may never be turned in late. You may not do extra RRs for additional credit.	2,3,4 ; 1,3,5,6,8	250	10 x 8 = 80 points
<b>Quick-writes (4, 3 highest scores kept)</b>	Throughout the semester, you will write a total of four scheduled "Quick-writes" on various topics related to our course theme. You will turn these in after you write them in class. No make-ups. The lowest score of the four QWs will be dropped.	2-3; 1-3, 8	150	20 x 3 = 60 points
<b>Journal</b>	In the fall, you'll use your writing journal to keep track of your ideas about <i>The Unwinding</i> to prepare you for CRR2. In the spring, you'll use your writing journal to keep track of your ideas about <i>The Other Wes Moore</i> for your Critical Essay.			15 points
<b>Presentation</b>	Fall: Presentation of Blog Posts; Spring: Hashtag analysis presentation			25 points
<b>Writing Groups Workshop Days (2-3 per semester)</b>	Showing up on time with all copies of your outlines / drafts for your group members. Engaging in the revising and editing process with your peers.			20 points

Your Stretch colleagues and I will provide you feedback on your work to help you apply lessons learned in classroom work to complete assignments and transfer lessons learned from one assignment to the next. In this process, grades are a tool for assessment and course correction within your journey to become an independent writer: they report outcomes during a course of instruction.

My grading practices respect your right to feedback within a reasonable time so that you may not only know your scores, but also understand the criteria applied to the evaluation of your work. Ultimately, we will work together to make you your own best critic.

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. In this section of the syllabus I outline specifically our grading practices for the year: information on feedback practices, relative weights of assignments, and the grade calculations.

## How We Will Work Together As Learners and Writers in Stretch English

### Absences & Make-ups

If you miss a class (or know you will miss a class ahead of time) it is your responsibility to contact a classmate for notes, assignments, etc. The full list of readings is available to you in this syllabus, so that you can keep yourself up to date. **If you know you will miss class when we have an in-class essay or have an assignment due, you must contact me in writing 24 hours in advance for the chance to make this item up.** If you miss

class and do not communicate before hand, you will be denied the opportunity to make up an in-class essay. If you miss class and do not communicate before hand, you may not turn in any assignment that was due that day. Reader Responses and Quick-writes can never, ever be made up or turned in late (the reason being that only 8 of 10 RRs are required and the lowest of three QW scores will be dropped. This gives you wiggle room).

### **Essay Format**

-Essays will be typed in Times New Roman 12 pt. font, double-spaced, with 1-inch margins all around, a proper header, title, etc.

-You must title all papers. "Essay 1" will not do. Be creative.

-All essays must include a word count at the end of the submission.

-All formatting must meet MLA Format. Use the OWL guide to help you.

<http://owl.english.purdue.edu/owl/resource/747/01/>

### **Rough Drafts**

Rough Drafts are mandatory. Failure to submit a draft on the day that it is due will result in a 1/3<sup>rd</sup> letter grade drop. (A B+ paper would become a B, etc.) Due to the nature of Stretch English, where every day involves some amount of writing for your next major assignment, it's highly unlikely that you would be unable to produce a draft on the day it is due.

### **Late Work & Extensions**

I do not accept late work for any unexcused reason. Late rough drafts will be dropped 1/3<sup>rd</sup> letter grade for each day late. (A B+ paper would become a B, etc.) Late final essays will be dropped one full letter grade for each class day late (a "B" paper due Monday and turned in on Wednesday will receive a "C"). If an emergency arises that requires your absence from class, or you are taken ill, you would do well to contact the instructor at your earliest opportunity by email. Giving less priority to your education than other time commitments does not constitute an emergency.

Extensions on papers may be given on a case-by-case basis. However, this is **ONLY** if you contact me in writing 48 hours in advance of the due date. Do not ask me in class for an extension. **You may not ask for an extension the day before a paper is due.**

### **My Professional Policies**

Much of my teaching pedagogy is based out of the critical theory of Paulo Freire.

*I believe:*

- *in empowering students to be critically engaged and active participants in society*
- *in a dialogic exchange between teachers and students, where both learn, both question, both reflect and both participate in meaning-making*
- *that to teach is not to transfer knowledge but to create the possibilities for the production or construction of knowledge*

Freire writes, "*Intellectuals who memorize everything, reading for hours on end . . . fearful of taking a risk, speaking as if they were reciting from memory, fail to make any concrete connections between what they have read and what is happening in the world, the country, or the local community. They repeat what has been read with precision but rarely teach anything of personal value*"

While I am your instructor, I am not an oracle that wishes to bank knowledge into you. I want to work with you to build our learning community.

### **Classroom Courtesy**

I expect you to show up to class awake, aware, and present. Coffee and snacks are allowed, but please be courteous. Everyone deserves to be heard in this course. I am personally committed to having students take charge of their own learning. At times we may discuss or watch some touchy or controversial material. I would ask that you would be kind to your classmates and respectful of their thoughts and opinions even if they differ from your own. Ask questions and speak your mind, as long as you remain respectful. This same kind of respectfulness goes for the times we work in groups (writing and otherwise). Be constructive with your criticism, but do remember that our goal is to learn from one another—not to take cheap shots at others' work.

### **Communication**

Please contact me through the messaging service on Canvas—do not email me directly. I won't see it. I will try to respond to your messages within 24 hours.

### **Technology**

Classroom etiquette requires that cell phones be turned to silent mode, that full attention is given to the class, that computers only be used for class purposes, and that we listen carefully and without interruption to one another.

### **Office Hours**

Please come see me during office hours on M/W from 12:00-1:00PM. I care about your well being as an individual as well as a student. My office has an open-door policy. If I'm not available for office hours at the same time you are, send me a message on Canvas and we'll set something up. I am more than willing to help you at any stage of your writing process from brainstorming to revising. I guarantee that my help will increase your chances of a higher score on your papers—take advantage of my office hours!

### **Where You Can Find Information about 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 at <http://www.sjsu.edu/gup/syllabusinfo/>

### **Where You Can Find Information about Earning A2 Credit and Clearing Remediation**

The Stretch program syllabus is located in our Canvas files. In that syllabus you will find information about how, in Stretch I and II, you can earn A2 credit and, if you need to, clear your remediation in English.

## Stretch English 1AF: Fall 2016 Course Schedule

*This schedule is subject to change with fair notice. Always consult Canvas for up-to-date info.*

*All readings / work in the Assignments Due column are due by THAT class period (not after).*

**CW:** *The Curious Writer*, **RA:** *Rereading America*, **TU:** *The Unwinding*, **OWM:** *The Other Wes Moore*

Week	Date	In Class Activities / Schedule	Assignments Due
0	W 8/24	Introductions / Go over syllabus Assign <b>Benchmark Essay</b>	None
1	M 8/29	Vocabulary: Oppositional Reading, Cultural Myths Beliefs, Habits Exercise 1.1 & 1.4 in class	Read: <b>RA:</b> "Thinking Critically..." pg. 1-6 <b>CW:</b> "Writing As Inquiry" pg. 3-11
1	W 8/31	Reading Discussion America is not the greatest country (video + discussion) <i>Ethos / Pathos / Logos</i>	Read: <b>RA:</b> "Harmony at Home" pg. 16-18 <b>RA:</b> "Looking for Work" pg. 19-24 <b>Benchmark Essay Due</b> in class
2	M 9/5	LABOR DAY	NO CLASS
2	W 9/7	Reading Discussion Paragraph Workshop Writing Groups announced <i>Myths of family subverted:</i> <a href="https://www.youtube.com/watch?v=IZkg8jICdiU">https://www.youtube.com/watch?v=IZkg8jICdiU</a>	Read: <b>RA:</b> "The Color of Family Ties" pg. 44-53 <u>Reader Response 1 Due</u> <b>CW:</b> "Reading As Inquiry" pg. 39-48
3	M 9/12	Reading Discussion Grammar Workshop: Fragments & Run-On Sentences <i>Emotion and Imagery</i>	Read: <b>TU:</b> <i>Prologue ; 1978 ; Dean Price</i> pg. 3-17
3	W 9/14	Visual Portfolio Discussion Bring in examples of "family." (What cultural myths are present?) <i>Emotion and Imagery cont.</i>	Read: <b>RA:</b> "Marriage Markets" pg. 77-86 <u>Reader Response 2 Due</u>
4	M 9/19	Quick-Write #1: Dean & Tammy Reading Discussion <i>Grammar Workshop: Commas / Semicolons</i>	Read: <b>TU:</b> <i>1984 ; Tammy Thomas</i> pg. 37-56
4	W 9/21	Reading Discussion <b>Critical Reading Reflection 1 Prompt Given</b> <i>Audience Workshop</i>	Read: <b>RA:</b> "Cartoon Mothers" pg. 86-96 <u>Reader Response 3 Due</u>  CANVAS DISCUSSION DUE SATURDAY 9/24 @ 11:59PM
5	M 9/26	Canvas Discussion Review Quick-Write #2: Mother Tongue <i>Thesis Work</i>	Bring a working thesis to class Read: <b>eText:</b> <a href="http://bit.ly/1sAFrwD">http://bit.ly/1sAFrwD</a> ("Mother Tongue")
5	W 9/28	Reading Discussion <i>Outlining Group Work</i>	Bring skeleton of essay to class

Week	Date	In Class Activities / Schedule	Assignments Due
			Read: <b>TU:</b> 1987 pg. 69; <i>Dean Price</i> pg. 77-88
6	M 10/3	<b>Critical Reading Reflection 1</b> – outline required for a passing grade	Bring all <b>CRR1</b> materials
6	W 10/5	<b>Assign Personal Narrative</b> <i>Brainstorming workshop on Narrative voice. In medias res</i>	Read: <b>RA:</b> “Learning Power” 99-105 <u>Reader Response 4 Due</u> <b>CW:</b> “Writing a Personal Narrative” pg. 77-83
7	M 10/10	Reading Discussion <i>Shifting Tense</i> <i>Then &amp; Now Narrator</i>	Read: <b>CW:</b> “Personal Essays 1 & 2” pg. 71-76  <b>TU:</b> <i>Tammy Thomas</i> pg. 89-99
7	W 10/12	Reading Discussion <i>Writing Groups Workshop: Personal Narrative</i>	Read: <b>RA:</b> “Essentials of a Good Education” pg. 105-113 <u>Reader Response 5 Due</u> <b>TU:</b> 1999 pg. 136 <b>Personal Narrative Draft Due in class</b>
8	M 10/17	Reading Discussion <i>Review Voice, Paragraph &amp; Sentence structure</i> Partner pair work on Narrative	Read: <b>RA:</b> “Against School” pg. 114-123 <u>Reader Response 6 Due</u> <b>TU:</b> <i>Dean Price</i> pg. 137-148
8	W 10/19	Quick-Write #3: Do We Really Need School? Narrative Reflection Unschooling / Homeschooling	<b>Personal Narrative Final Due at 11:59 PM on Canvas</b> Read: <b>RA:</b> “Learning to Read” pg. 161-169 <u>Reader Response 7 Due</u>
9	M 10/24	Blog Assigned Browse online blogs (what makes these blogs effective & efficient?!) Brainstorm topics	Read: <b>CW:</b> Chapter 6 “Proposal” <b>TU:</b> <i>Tammy Thomas</i> pg. 149-153
9	W 10/26	Blog Assignment Language / Publishing formats	Read: <b>RA:</b> “Ivy League” pg. 200-209 <u>Reader Response 8 Due</u>  <b>TU:</b> <i>Dean Price</i> pg. 175-183
10	M 10/31	Quick-Write #4: School, Tammy, and Dean Reading Discussion Blog Argument Review <i>Writing Groups Workshop: Blog Posts</i>	Read: <b>CW:</b> Chapter 7 “Argument” <b>TU:</b> 2008 pg. 217; <i>Tammy Thomas</i> pg. 231-239 <b>Blog Draft Due in Class</b>
10	W 11/2	<i>Portfolio Discussion</i> Reading Discussion	Read: <b>RA:</b> “Growing Up Tethered” pg. 236-252 <u>Reader Response 9 Due</u>

Week	Date	In Class Activities / Schedule	Assignments Due
			TU: <i>Dean Price</i> pg. 240-251
11	M 11/7	BLOG PRESENTATIONS	<b>Blog Final Draft Due at 11:59 PM on Canvas</b>
11	W 11/9	BLOG PRESENTATIONS	--
12	M 11/14	<b>Portfolio Assigned</b> Reading Discussion	Read: TU: <i>2010</i> pg. 297 ; <i>Dean Price</i> pg. 316-326
12	W 11/16	<b>Critical Reading Reflection 2 Prompt Given</b> Brainstorming Workshop	Read: RA: “Growing Up Tethered” pg. 236-252 <u>Reader Response 10 Due</u> TU: <i>Tammy Thomas</i> pg. 327-333
13	M 11/21	<b>CRR2 Workshop</b> <i>Outlining / Thesis Work</i>	Read: TU: <i>2012</i> pg. 379 ; <i>Tammy Thomas</i> pg. 408-413
13	W 11/23	THANKSGIVING HOLIDAY	TU: <i>Dean Thomas</i> pg. 414-430 and any <i>Dean / Tammy</i> selections you need to review for <b>CRR2</b>
14	M 11/28	<b>Critical Reading Reflection 2 In Class</b> – outline required for a passing grade	<b><i>The Unwinding Journal DUE</i></b>
14	W 11/30	<b>Portfolio Workshop</b>	Bring all Portfolio Items to Class
15	M 12/5	<b>Portfolio Workshop</b>	Bring all Portfolio Items to Class CW: Look over “Chapter 4” for Final
15	W 12/7	<i>Process Analysis Workshop</i> Outline in Class	TBD
16	M 12/12	LAST DAY OF CLASS In-class reflection	<b>Portfolios Due</b>
	12/14 or 12/15 or 12/20		

### Finals Schedule:

**Section 1:** Tuesday, December 20 7:45 – 9:30 AM

**Section 8:** Thursday, December 15 12:15 – 2:30 PM

**Section 14:** Wednesday, December 14 9:45 AM – 12:00 PM

**Section 35:** Wednesday, December 14 2:45 – 5:00 PM