

San José State University
Humanities and Arts, Department of English and Comparative Literature
English 1AF & English 1AS – Stretch English I and II
Sections 33 (46847), 39 (47520) – Fall 2017 & Spring 2018

Instructor:	Dr. Linda Landau
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Office Hours:	MW 1:45pm - 2:30pm and by appointment
Class Days/Time:	MW 10:30-11:45 12:00-1:15
Classroom:	BBC 130 BCC 121 This is the course day and time for the full year. You will enroll in this same section during the spring term, provided you earn CR in fall.
Prerequisites:	<i>Reflection on College Writing</i> is a prerequisite to Stretch English I (ENGL 1AF). Credit for Stretch English I (ENGL 1AF) is a prerequisite for Stretch English II (ENGL 1AS).
GE/SJSU Studies Category:	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.
Satisfying EO665:	If you are designated remedial in English, you must be enrolled in a writing course that will allow you to clear that remedial requirement within your first year of study. Stretch English is one of the two courses that satisfy this requirement.
Clearing Remediation:	Students who pass English 1A or English 1AS clear their remedial English requirement. This means you must earn a D- or better in the spring term in Stretch.

What We Will Explore Together: Words that Matter, Free Speech, and 21st Century Intersections of Worldviews (personal, educational, national), Public Dialogue, and Citizen Action.

“The very best leaders are critical thinkers. They “avoid group think.” Instead, they look at challenges through different lenses and from different perspectives. They understand context and have a strategic sense of how to put things where they fit both within the organization and in the world.”

— Jeff Immelt, former Chairman and CEO, General Electric

“Let us ... cherish, therefore, the means of knowledge. Let us dare to read, think, speak, and write.”

— John Adams, one of the founding fathers of the United States

To read, think, speak, and write critically – the hallmarks of a successful student and an educated citizen – a person must first and foremost be conscious of his or her own worldview. A worldview is a perspective from which people see and interpret the world as well as their knowledge about themselves, humanity, history, science, and the universe. In other words, it is a coherent collection of beliefs and values that ultimately determine how we tell stories about who we are personally and collectively, what we stand for, and how we should behave towards one another. Never before have personal and national worldviews been challenged so rigorously as today. A clear sense of our own life philosophy and a knowledgeable awareness of the worldviews of others enables us to engage in meaningful and civil public dialogue and to answer calls to action in response to current events.

This year we will collaborate to answer the questions: Where do we create and engage public dialogue? How do we listen and respond to views we do not want to hear? How do we make our own views heard and respected? How do we develop a personal worldview? Where do we see models of citizen action in our communities? How do we recognize a call to action consistent with our own worldview and when and where should we respond to it? Through our student—peer mentor—faculty collaboration, we will create new knowledge together as we pursue answers to these questions.

Developing an ever-evolving core of beliefs and values requires conscious effort and skill. The skills required for this task are outlined in the English 1A General Education Learning Outcomes: active reading of text and context, credible research, regular self-assessment, critical thinking, analytical writing that engages the entire composition cycle, and effective communication (listening, writing, speaking) skills. Our goal is two-fold: to encounter the opinions of others, both those with which we agree and those with which we disagree, in order to recognize our own assumptions and biases as we construct logically consistent worldviews; and 2) to develop the rhetorical skills – audience awareness, contextual background, purposeful writing, a sense of *Kairos* (responding in the moment), appeals to logos (logic), ethos (character), and pathos (emotions) – that will enable us to express opinions clearly, concisely, and persuasively and support them with documented, reliable, fact-based evidence. To this end, we will read extensively in the *New York Times* and other newspapers and journals. We will read books, view videos and films, and attend campus lectures and activities. Our writing will be as multimodal, multilingual, multicultural, and multidimensional as the world in which we live. As we develop these skills and a personal worldview, we will explore as a class the philosophy of San Jose State University as an educational institution in the middle of California’s Silicon Valley. Readings and discussions about our community and national beliefs and values will serve as models and provide data for our own writing. Our search for fact-based evidence to support the truths we choose to believe will lead us in three directions – to the development of critical thinking and rhetorical skills of persuasion in our writing, civil discourse in public debate, and citizen activism.

What You Will Learn in Stretch English I and II

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

For more information on the Stretch Curriculum designed to meet these learning outcomes, see the

Stretch English Program Syllabus on our homepage on our Canvas page. 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.

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.

How to Prepare for Class Sessions.

Read assigned readings before class. Come to class everyday ready to write—that is, to explore ideas, share research, analyze source materials, critique samples, and workshop drafts. All classes 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. Bring a laptop or tablet to class. (Laptops and tablets are also available to be checked out in the library.)

Where to Find Course Assignments and Materials.

Course materials such as syllabus, handouts, assignment sheets, and some readings can be found on the Canvas learning management system course website. You are responsible for checking the messaging system through MySJSU to learn of updates to our schedule.

What we will be reading and Where to Find the Texts You Need.

Reading is an integral part of writing. Together we are embarking on an exploration of the role reading and writing play in being a local and global citizen.

Reading for the course is both extensive and intensive. It includes useful samples of writing for a variety of audiences. You will read stories daily in *The New York Times* as well as articles and essays related to our theme – the intersection of worldviews, public dialogue, and citizen action. These readings will give you practice in reading to learn, reading to reflect, reading to respond, and reading to write. These texts will also serve as writing samples and models for imitation.

- **Class readings on rhetoric** are from Bruce Ballenger, *The Curious Writer*, 5/E. Pearson, 2017 and Susan Crowley and Debra Hawhee, *Ancient Rhetorics for Contemporary Students*, Allyn & Bacon. You will be provided in class with the relevant pages to read.
- **Class readings from the *New York Times*, *The Atlantic*, and other online newspapers and journals, and videos on YouTube.** Copies or links will be posted on Canvas or the monthly syllabus schedule and/or distributed in class.
- **Subscription to the digital version of the *New York Times* for the full year (4 weeks @ 99 cents, then \$1.88 per week).** The digital edition will allow you to keep a personal archive of stories you are following for your writing assignments in this course. Use the following link to access the educational subscription page. You will use your **@sjsu.edu** account to set up a special education rate for the subscription:
<http://www.nytimes.com/subscriptions/edu/lp1474.html?campaignId=48U9F>
- Shindler, Rob. *Hot Dogs & Hamburgers*. Austin, TX: River Grove Books, 2012. **Campus Reading Program**. Free.
- **Writers Help 2.0**, includes Andrea Lunsford's *Everyday Writer* and *Learning Curve*. Free on Canvas.
- A college level **dictionary** and **thesaurus**—print or online. Bring to class every session.
- **A sturdy folder with multiple pockets** to store 1) prompts, assignment guidelines, rubrics; 2) annotated rhetoric and reading handouts or downloads; 3) class notes, new words, in-class writing, drafts of work in progress (you may be asked to submit some of these pages; 4) your double-entry journal (unless you create an e-journal).
- **An e-folder on your computer** entitled English 1A with subfolders for different assignments, etc. Files should have assignment name on them as well as your name if you upload it to Canvas.

Where Can I 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](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>

The Work You Will Do in This Course: An Overview

The Core Stretch Curriculum. Table 1 outlines the **major writing assignments** for Stretch English. All sections of Stretch English share this core curriculum. The fall writing assignments include a personal archive, 2 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.

Midyear and Year-End Self-Reflection and Portfolio Review

At the end of the fall and spring terms you will submit a portfolio for Stretch instructors to review. This portfolio 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.

Course activities include **workshops** that focus on 1) **reading analysis**, 2) **writing**, and 3) **discussion** in teams. **Reading** includes articles and *Hot Dogs & Hamburgers*, as well as articles of interest in the *New York Times*, writing about them at home and sharing them with the class. Viewings include assigned videos, films, and campus lectures. The schedule of daily reading and writing assignments is posted on Canvas.

The Time You Will Spend on This Work

Like all faculty at SJSU, I have designed this course to help you achieve your learning goals. The university expects students to spend **a minimum** of forty-five hours per semester for each unit of credit. (See [University Policy S12-3.](#)) For a 3-unit course, this translates to 9 hours of work per week spent preparing for class, participating in course activities, completing assignments. However, you may need to add more hours to this calculation for tutoring; you may take longer to read texts and look up unfamiliar words; you may need more time for editing. This will require factoring in time to seek out and use the support and resources you need, both in class and out of class. Managing workload is an important skill to learn.

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 (GELO 1);
- identify audience and purpose in 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 appeal to a specific audience (GELO 1, 3);
- identify 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 & summary to create context for readers (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

Feedback on your work is intended to help you apply lessons from class and previous writing assignments to your present writing assignment. Together we will assess how effectively you are performing the skills that you are learning and practicing and how effectively your finished writing is achieving course goals.

Grades are intended as a tool for assessment and reporting of outcomes during a course of instruction. (See [University Policy F13-1](#) for more details.) **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.

Scoring Guide: For each assignment, you will be given a scoring guide that details how the assignment will be evaluated and scored. The scoring guide will ask you to reflect upon and evaluate your own work before submitting it to me. Typically, the assignment will be evaluated both as a process completed and as a product of that process. As your writing coach, I will mark essays and make notes for revision on the scoring guide.

How Assignments Are Weighted to Determine Grades

Fall 2017: Grades in 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 3 of 4 (75%) of the CLO categories to earn credit (CR) in English 1AF.

Assignment	% of Course Grade	Word Count*	Type of Assignment
Personal Archive + Reflection	3%	N/A	in-class
Critical Reading/Reflection 1 on Archive	4%	600	in-class
Personal Essay – Archive Inquiry	4%	(1000)	out of class
Critical Reading/Reflection 2	4%	750	in-class
Blog + Reflection	8%	(1000)	out of class
Campus Activity Summary	1	250	out of class
Self-Reflection/Midyear Portfolio	8%	750	in-class
Quizzes, Responses, Learning Curve	8%	N/A	N/A
Fall Total	[40%]	4,100	

Spring 2018: A final grade of C- or better in English 1AS is needed to clear remediation and satisfy GE Area A2.

Assignment	% of Course Grade	Word Count*	Type of Assignment
Interview Transcript	2%	1000	out of class
Profile Essay	6%	(1000)	out of class
Reflection on Profile Essay	8%	750	out of class
Ethnography Presentation & Reflection	8%	550	in-class/out of class
Critical Reading/Reflection 3	4%	750	in-class
Critical Essay	10%	(1200)	out of class
Self-Reflection/Final Portfolio	15%	(1000)	out of class
Quizzes, Responses, Learning Curve	7%	N/A	in-class
Spring Total	[60%]	6,250	
	Fall and Spring	10,350 (5,200 finished)	

Table 2: Grade Distribution in the Yearlong Stretch

Course Grade: Your course grade is based on the grades you earn on the work you produce through *both semesters* as weighted above. In the fall you receive Credit/No Credit. In the spring you receive a letter grade based on a 4 point scale:

Excellent		Very Good → Good		Competent → Not Passing		Not Competent		Unsatisfactory	
4.0 - 3.8	A+	3.3 - 3.1	B+	2.6 - 2.4	C+	1.9 – 1.6	D+	0	F
3.7 - 3.5	A	3.0 – 2.8	B	2.3 - 2.1	C	1.5 – 1.1	D		
3.4	A-	2.7	B-	2.0	C-	1.0	D-		

How to Get the Most Out of Our Collaboration

The following policies are intended to ensure the smooth operation of our class and to encourage a professional working environment congenial to all.

- **Office hours:** University professors expect students to seek out what they need as they take charge of their own learning outcomes. Please use our office hours to ask questions, discuss assignments and your progress, and learn tips for success. Office hours are yours; use them.
- **Email** is useful 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. I cannot accept papers via email. However, if you have a *specific* question about an assignment that cannot be answered by rereading the prompt and guidelines, or consulting with teammates, you should send me an email and I will try to answer within 24 hours.
- **Format** your papers as 1.5 spaced pages. This practice will conserve paper when printing. (Don't try this in your other classes without clearing it with your professor first because standard format is double-spaced in MLA.) Make sure that **your name, class name and section number, my name, and date is printed in the top left corner of the first page**. All subsequent pages should have **your last name and page number in top right corner**.
- **Canvas:** Assignments are posted on Canvas and all major essays are uploaded to the appropriate assignment box on Canvas. Current assignment prompts, workshop guidelines, scoring guides, and readings are posted on our homepage on Canvas and moved to Files. Learning Curve exercises are accessed on Canvas.
- **Late Papers and Missed In-class Essays:** Deadlines must be honored. Late papers are not accepted, and quizzes cannot be made up. If you miss an in-class exam and you have a valid excuse (documented illness, religious holiday), you will be allowed to make up the exam during my office hours on condition you notify me *before* the missed exam date and hour.
- **Workshops** are an essential part of the writer's working experience. Your participation in workshops is critical to your success in this class, and they are mandatory. These workshops are conducted in class: You *must* bring to workshops a completed draft, and you *must* turn in to me the workshop copies as well as the final, revised essay.
- **Participation and Collaboration:** Sharing ideas, asking questions, and providing valuable feedback contribute to your and your team's success. In-class activities cannot be made up. If you cannot attend a team meeting, it is your responsibility to notify your team and make arrangements to exchange papers with a team member.
- **Diversity:** SJSU studies include an emphasis on diversity. You will engage in reading, writing, and class discussion to construct your own arguments on complex issues such as class and social equity, gender and racial equality. Classroom discussion will always be inclusive and respectful of other viewpoints.
- **Electronic equipment:** Smart phones, laptops, tablets may be used during class for dictionary use and course related research ONLY. Using electronic equipment for texting and other personal entertainment distracts others and prevents you from participating. Such behavior violates university norms of conduct.
- **Tardiness:** If you are not *in* class, you are not participating, and thus cannot learn. Arriving late disturbs the class and results in your missing important discussion and activities. Late students will lose participation points.
- **Recording class sessions** might be possible, but you must advise me in writing so that I may seek permission from all members of 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 [University Policy S12-7](#).
- **Food and drinks.** ONLY drinks properly covered and dry food are allowed in the classroom. Warm food is NEVER allowed in the classroom.
- You may find all syllabus-related **University Policies and Resources** listed on GUP's [Syllabus Information web page](#) at <http://www.sjsu.edu/gup/syllabusinfo/>.
- **SJSU Health Center:** Call (408) 924-6122, or visit <http://www.sjsu.edu/studenthealth>. For after-hours **Advice Nurse Line**, call (866) 935-6347. **SJSU Counseling Services**, <http://www.sjsu.edu/counseling> located in the Student Wellness Center, 3rd floor, 300B, offers a variety of workshops, support groups, and professional help.
- **Accessible Education Center** <http://www.sjsu.edu/aec/services-at-a-glance/academic-accommodation/>.

Stretch English Schedule MW Fall 2017-Spring 2018

The schedule below is intended to provide an overview of the work in this class.

The details of the daily schedule will be adjusted as we work together this year to develop your writing.

I will publish an updated schedule with each assignment sheet and will post these revised schedules on our Canvas homepage.

Week	Date	Deadlines for Reading and Writing Assignments
<p><i>Reading and writing assignments are due in class on the day listed below. Come prepared to discuss your reading and writing. If you can, please bring a laptop or other internet-capable device to class.</i></p>		
1	W 8/23	<p>In-Class Activities: Introductions, Syllabus, Course Goal and Theme, New York Times subscription Subscribe to the <i>International New York Times (NYT)</i> digital (online)</p> <p>Workshop: Pres. Papazian’s Reflection – SJSU worldview</p> <p>Homework: Complete Personal Survey. Browse <i>NYT</i> for titles that catch your eye. Read articles below in <i>NYT</i> opinion section, do fact checks if necessary, write summaries of their worldviews, and compare tone, purpose of each to share with your teammates: “The Test of Nazism that Trump Failed” (an analysis of Trump’s worldview) https://www.nytimes.com/2017/08/18/opinion/the-test-of-nazism-that-trump-failed.html?emc=edit_th_20170819&nl=todaysheadlines&nlid=74957783</p> <p>“How to Make Fun of Nazis”: https://www.nytimes.com/2017/08/17/opinion/how-to-make-fun-of-nazis.html?ribbon-ad-idx=4&rref=opinion&module=Ribbon&version=context&region=Header&action=click&contentCollection=Opinion&pgtype=article&r=0</p>
2	M 8/28	<p>MODULE 1 INQUIRY: How do we recognize and develop a personal worldviews? How and where do we create and engage public dialogue?</p> <p>CRITICAL THINKING: CURIOSITY and KAIROS</p> <p>In-Class Activities: Language background survey (online), Access our Canvas webpage Discuss article, written responses</p> <p>PERSONAL ARCHIVE PROMPT – semiotic analysis exercise; diagram</p> <p>HW: Read stories in <i>NYT</i> on free speech, 1st Amendment at https://constitutioncenter.org/ Begin working on personal archive, fill in or create diagram</p>
2	W 8/30	<p>OPENNESS & INTELLECTUAL COURAGE–“I learn by going where I have to go” –Roethke: MULTIMODAL GENRES, MULTICULTURAL ISSUES, MULTILINGUAL IDEAS</p> <p>In-Class Activity: Defining free speech Archive Challenges - browse and search techniques, interviewing, context, audience Accessing Writers Help & Learning Curve (LC)</p> <p>HW: Work on archive; Read DefiningTermsofPublicDebate.UM.Harvard (print posted on Canvas)</p>
3	M 9/4	LABOR DAY – NO CLASSES
3	W 9/6	<p>ENGAGEMENT: READING/LISTENING ACTIVELY AND RHETORICALLY – PURPOSE, THESIS, CONTEXT</p> <p>In-Class Activities: Defining free speech, political correctness, microaggression, awareness of the other – the University of Michigan Compromise and the Harvard Argument Rhetorical analysis of Robinson videos; Reflect on reading/seeing process – rhetorical situation; annotation exercise</p> <p>Homework: View “Something’s Happening Here”: Warning: Has graphic war images: https://www.bing.com/videos/search?q=paranoia+runs+deep&&view=detail&mid=874E79BF0832170C9F0F874E79BF0832170C9F0F&rvsmid=54E2B44445C7DB7222DC54E2B44445C7DB7222DC&FORM=VDQVAP</p> <p>Read lyrics posted on Canvas; Work on archive</p>
4	M 9/11	<p>PERSISTENCE: Hunting for treasure – data, evidence</p> <p>Bring to class annotated slides for your archive to share with team</p> <p>In-Class Activity: Finding a central theme, analyzing slides</p>

Week	Date	Deadlines for Reading and Writing Assignments
		<i>Reading and writing assignments are due in class on the day listed below. Come prepared to discuss your reading and writing. If you can, please bring a laptop or other internet-capable device to class.</i>
		HW Work on archive: Read CW, "Reading as Inquiry"(handout); double-entry journal; View and summarize Sir Kenneth Robinson's Ted Talk videos on creativity and critical thinking in schools: "Do Schools Kill Creativity?" http://youtu.be/iG9CE55wbtY and "How to Escape the Death Valley of Education" www.youtube.com/watch?v=wX78iKhInsc
4	W 9/13	CREATIVITY: Connecting the dots of your story In-class Activity: Selecting and arranging your slides for viewing Homework: Prepare personal archive – slides and presentation David Hirsh lecture on Anti-Semitism–7:00pm Student Union Room 3B – Campus Activity for credit
5	M 9/18	FLEXIBILITY Personal Archives Presentations
5	W 9/20	RESPONSIBILITY Personal Archives Presentations CRITICAL READING/REFLECTION 1 PROMPT--REFLECTION ON PERSONAL ARCHIVE ; LC
6	M 9/25	METACOGNITION – WRITING A REFLECTIVE ESSAY Reflecting on our thinking and on the individual and cultural processes structuring knowledge. Workshop: Peer Reviews of presentation;, finding a purposeful thesis, selecting evidence for Reflection HW: Do fast writes and lists, other prewrites
6	W 9/27	WRITING A REFLECTIVE ESSAY Workshop: Thesis; Selecting, arranging evidence – outline; Defining terms; Grammar in context ; LC
7	M 10/2	IN-CLASS WRITING: Critical Reading/Reflection Essay 1 on Personal Archive: write in class and upload to Canvas. Submit your outline and other prewrites with your draft. Homework: Read <i>NYT</i> stories Submit Reflection on Writing Experience/Quiz to Canvas by Sunday Read <i>Curious Writer</i> "Writing as Inquiry" handout
7	W 10/4	WRITING PROCESS: AN OVERVIEW – "Writing as Inquiry" In-Class Activity: PERSONAL ESSAY PROMPT—ANALYSIS OF QUESTION/ISSUED RAISED IN ARCHIVE Workshop: Asking a question about your archival research. Sharing questions. Asking "so what"? HW: Fast write questions on the prompt. Make a list of key points. Read and annotate Thomas Friedman's "Dancing in a Hurricane." <i>New York Times</i> , 19 Nov. 2016, http://www.nytimes.com/2016/11/20/opinion/sunday/dancing-in-a-hurricane.html?ribbon-ad-idx=4&rref=opinion&module=Ribbon&version=origin&region=Header&action=click&contentCollection=Opinion&pgtype=article
8	M 10/9	READING FOR LEARNING/READING FOR WRITING – RHETORICAL SITUATION In-Class Activities: Rhetorical analysis of "Dancing in a Hurricane"; Pre-writing activities for personal essay – fast writes, lists, research to define key terms and fill in context HW: Write a definition of your key terms, revise thesis, begin composing first draft of personal essay; Read "The Mystery of a Slightly Used Dog" (print – posted on Canvas)
8	W 10/11	COMPOSING THE PERSONAL ESSAY – APPEALS TO LOGIC, ETHOS, PATHOS In-Class Activities: logical evidence to support thesis; using rhetorical appeals; grammar in context HW: Read about modern love and other stories in the <i>NYT</i> : Modern Love: Even in Real Life there were screens between us , Winner 2011(<i>NYT</i>) http://www.nytimes.com/2011/05/01/fashion/01Modern.html?action=click&contentCollection=Style&module=RelatedCoverage&region=EndOfArticle&pgtype=article Modern Love: My So-called Instagram Life https://www.nytimes.com/2017/05/05/style/modern-love-my-so-called-instagram-life.html?emc=edit_nn_20170507&nl=morning-briefing&nid=74957783&te=1&r=0
9	M 10/16	REVISING THE PERSONAL ESSAY - DICTIONARY WORK In-Class Activity: Peer Review; Revising your draft, avoiding empty question words and "is" in definitions

Week	Date	Deadlines for Reading and Writing Assignments
		<i>Reading and writing assignments are due in class on the day listed below. Come prepared to discuss your reading and writing. If you can, please bring a laptop or other internet-capable device to class.</i>
		HW: Revise and edit final draft
9	W 10/18	SUBMIT PERSONAL ESSAY FINAL DRAFT TO CANVAS: submit all prewriting (including your prewriting plan), outlines, drafts, along with scoring guide cover sheet and essay WRITING AN ARGUMENTATIVE PERSONAL ESSAY—A BLOG In-class activities: Reflection exercise: re-purposing question/issue as an argument for a new audience and context; choosing visual evidence and linking to sources; integrating sources HW: Finish reading/reviewing <i>Hot Dogs & Hamburgers</i> by Rob Shindler
10	M 10/23	MODULE 2 INQUIRY: Where do we see models of citizen action in our communities? Exploring news media, activist websites, social media, and lectures to find ways to respond to a call to action. ANALYZING AN ANALYSIS OF AN ACTIVIST MEMOIR (PERSONAL ESSAY) In class activity: Team, Class Discussion <i>Hot Dogs & Hamburgers</i> : inventing a thesis, finding evidence
10	W 10/25	ANALYZING AN ANALYSIS OF AN ACTIVIST MEMOIR (PERSONAL ESSAY) In class activity: Team and Class Discussion of <i>Hot Dogs & Hamburgers</i> ; in-class draft of CR/R2 Homework: Revise CR/R2 draft
10	TH 10/26	Rob Shindler Lecture/Reception 3:00pm
11	M 10/30	WRITE IN CLASS CR/Reflection 2 ON HOT DOGS & HAMBURGERS AS CITIZEN RESPONSE Write in class and submit to Canvas with outline, prewrites, drafts Homework: Read Opinion Pages/stories in the <i>NYT</i>
11	W 11/1	WRITING A BLOG—APPEALS TO LOGIC, ETHOS, PATHOS or Campus Reading Program Activity SU4B noon (for credit) Workshop: Finding a purposeful thesis that appeals to ethos and pathos, logical evidence HW: Find an activist website to analyze in class Monday
12	M 11/6	IN-CLASS RHETORICAL ANALYSIS OF AN ACTIVIST WEBSITE – share analysis with class Homework: Read opinion pages and stories in the <i>NYT</i> ; Studying Sentences in <i>NYT</i> that use conjunctions “Revision Strategies” Get to know the <i>NYT</i> audience: Pew Research
12	W 11/8	WRITING A SKETCH Bring to class: A sketch of your argument Workshop: shaping evidence in paragraphs: claims, reasons, and evidence Homework: Read opinion pages and stories in the <i>NYT</i> : Studying Sentences in <i>NYT</i> – complex sentences.
13	M 11/13	REVISING AND EDITING YOUR BLOG In-class activity: strategies for emotional and logical appeal in your essays; punctuation – dash and colon First Draft Workshop: bring to class a complete draft of your blog for Peer Review CITING AND INTEGRATING SOURCES —appositives, adjective clauses, quotations, commas Homework: Read opinion pages and stories in the <i>NYT</i> ; Find 3 <i>NYT</i> sentences that use a dash or colon
13	W 11/15	EDITING DRAFT WORKSHOP: bring to class your revised draft (that is, a revision of your draft based on the feedback from the November 9 workshop). In-Class Activity: Emphasis and Subordination: writing complex sentences, subordinate conjunctions Homework: Read opinion pages and stories in the <i>NYT</i> : Find 3 <i>NYT</i> subordinate conjunctions
14	M 11/20	SUBMIT BLOGS w/ pre-write exercises, peer-reviewed drafts, scoring guide cover sheet. Midyear Portfolio and Reflection Prompt. HW: Reflect (in your journal) on your process and progress as you read to learn and read to write.
14	W 11/22	THANKSGIVING – NO CLASSES
15	M 11/27	REVISIONS Workshop: Revising previous work Worksheets: Citing & Integrating, Coordinating & Transitioning, and Signal Words & Transitions In-class Portfolio activity: Midyear self-reflection inventory of study habits and process strategies; citing yourself, coordinating and transitioning

Week	Date	Deadlines for Reading and Writing Assignments
		<i>Reading and writing assignments are due in class on the day listed below. Come prepared to discuss your reading and writing. If you can, please bring a laptop or other internet-capable device to class.</i>
15	W 11/29	REVISIONS
16	M 12/4	PORTFOLIO AND SELF-REFLECTION Bring to class: Evidence Page, Reflection Prewrite, Worksheets: Citing & Integrating, Coordinating & Transitioning, and Signal Words & Transitions; grammar worksheet In-class activity: Share thesis statement, Evidence Page and Reflection Sketch; Workshop transitions Homework: Study sentences in <i>NYT</i> – complex sentences; Write Reflection draft
16	W 12/6	PORTFOLIO AND SELF-REFLECTION Bring to Class: Completed Evidence Page, Reflection Essay, Portfolio Activity in class: Peer Review of portfolio Homework: Revise Reflection Essay and Portfolio; Profile Prompt
17	M 12/11	WRITE IN CLASS: SELF-REFLECTION ESSAY SUBMIT PORTFOLIO TO CANVAS IN CLASS

English 1AS / Stretch English II, MW Spring 2018 Course Schedule

The schedule below is intended to provide an overview of the work in this class. The details of the daily schedule will be adjusted as we work together this year to develop your writing. I will publish an updated schedule with each assignment sheet and will post these revised schedules on our Canvas homepage.

Week	Date	Topics, Readings, Assignments, Deadlines
1	M 1/30	Conferences: 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, FOB 115, 1:45-2:45. OVERVIEW OF SEMESTER – ACTIVISM AND CHANGEMAKERS, Just Mercy INTERVIEW NOTES Review: CW, Ch. 4, Writing a Profile and Interviewing pp. 115-125 Bring to Class: <i>Curious Writer</i> and your interview transcript – questions and answers. In-Class Activity 1: Finding the elements of a profile in your raw data from the field. Interview Qs CW p. 117 In-Class Activity 2: Finding Patterns. Do you need more information? Additional Qs CW p. 123 In-Class Activity 3: Workshop to analyze and interpret field notes: Identify KWL – (K) “what readers need to know”; (W) “what readers already know”; (L) what readers will learn.” HW: Review Ch.4, pp.99-114 . Answer questions on p. 113 for Profile 3 by Amelia Pang, pp. 110-113 . Write new words – dulcet, purveyor, fecund, indelible, demeanor – in your notebook, and define each word and how it explains and enriches the sentence in which it is found. Does it add to our understanding of the point Pang is making with her profile? Bring your answers to these questions and those on p.113 to class. 1 pt.
1	W 2/1	PROFILE SAMPLES Review Ch. 4, p.110-113 Q 113-114, 102. Identifying features of a profile Bring to Class: Your profile in progress (your work from Activity 2 on assignment sheet). In-Class Activity 1: Share Profile 3 (110-113) answers to p.113 with team. In-Class Activity 2: Identify quotes, anecdotes and other profile features in Pang’s profile (p.102). In-Class Activity 3: Imitate sentences (embedding dialogue and quotations): Identify one dialogue. HW: Review Ch.4 Prompt p.115, 119-20, Framing the Profile Read and annotate (identify scenes, dialogue, anecdotes) published profile by SJSU student: https://storiesofeastpalocalto.wordpress.com/2016/07/13/profile-on-ruben-abrica/ Highlight one sentence that captures a distinguishing characteristic of the person profiled. Fast write a scene, a dialogue, and an anecdote for your own profile. LC: Fragments + Multilingual Writers: Articles

Week	Date	Topics, Readings, Assignments, Deadlines
2	M 2/6	<p>PROFILE PROMPT – 5 STEPS TO TRANSFORM YOUR INTERVIEW NOTES INTO AN ESSAY Review: CW, Ch. 4. 115-120 Discussion: Framing the profile p.118 Bring to Class: Annotated SJSU profile; a scene, a dialogue, an anecdote you have written for your profile In-Class Activity 1: Discuss published profile by SJSU student – key characteristic sentence, anecdote, quote In-Class Activity 2: Step 1 on Prompt: Workshop your scene, dialogue, anecdote – How will you frame it? HW: Step 2: Annotate Interview Notes and fill in your chart.</p>
2	W 2/8	<p>WRITING A SKETCH Review: CW, Ch. 4, pp. 126-128 Bring to Class: annotated Interview Notes and completed chart. In-class Activity: Step 3: Write your sketch HW: Evaluate your Sketch using your chart. Study Visuals in NYT. Embed a visual you think will work in your sketch to establish context. Read CW, Ch. 4, pp. 542-544, Ch. 11, “Research Techniques,” 382-416 LC: Comma Splices & Fused Sentences, Capital Letters + Multilingual Writers: Prepositions</p>
3	M 2/13	<p>CONTEXT AND BACKGROUND FOR PROFILE – WORKSHOP & REVISION WORKSHEET Review: CW, Ch. 11, “Research Techniques,” 382-416; Ch. 4, “3 key sentences” pp. 542-544 Discussion: Researching context and background; Opening and closing strategies. In-class Activity: Share distinctive qualities of introductory and closing paragraphs in Profiles 1-3, and p.126. Workshop: Write opening gestures/scenes and closing reflections for your sketch. write 3 key sentences. HW: Step 4: Transform your Sketch into a Draft. Review CW, Ch.4, pp. 127-129. Step 5: Annotate Student Essay pp.133-136; mark up text by using Workshop & Revise Worksheet. Evaluate your Profile draft by filling in Workshop & Revise Worksheet and guidelines in CW, Ch.4, pp.130-133.</p>
3	W 2/15	<p>PROFILE WORKSHOP Review: CW, Ch.4, pp. 127-129, 130-137 Submit Draft for Workshop. Bring to class: 1) Annotated Student Essay on Workshop & Revise Worksheet, your essay annotated and evaluated on Workshop & Revise WS, a blank Workshop & Revise WS for evaluating a classmate’s essay. In-Class Activity 1: Share Student Essay annotations In-Class Activity 2: 1st roundtable workshop of drafts – organization, key sentences, embedding dialogue. HW: Revise your essay using your own and classmate’s Workshop & Revise WS. LC: Quotation Marks and Italics + Multilingual Learners: Verbs</p>
4	M 2/20	<p>PROFILE WORKSHOP – SCORING GUIDE FOR PROFILE Submit Revised Draft for Peer Review Bring to class: Your revised essay and your Workshop & Revise WS completed for your own essay, and a blank Workshop & Revise WS to evaluate a second classmate’s essay. In-Class Activity 1: 2nd roundtable workshop of revised drafts – strategic language, transitions and signal words, embedded visuals. In-Class Activity 2: Questions about his activism to ask Bryan Stevenson HW: Revise your essay using peer reviewer’s comments. Proofread and edit your essay.</p>
4	W 2/22	<p>SUBMIT PROFILE ESSAY with your interview notes, sketch, all prewriting, peer review comments and Workshop & Revise Worksheets (yours and your 2 peers’), and the Scoring Guide Cover Sheet. Overview – Ethnography Unit → 3 projects on activism; local and campus activists list Discussion: Ethnography Unit – Team Project. <i>Just Mercy</i> themes. Questions to ask Bryan Stevenson LC: Commas, Word Choice (being concise) + Multilingual Learners: Verbs, Adjectives Adverbs</p>
4	F 2/24	<p>BRYAN STEVENSON LECTURE at the Hammer Theater, 12:00pm – Required and Free* Summary and Response due on Canvas by Monday. Bring print copy to class Monday. *Course requirements include attendance at events outside of class meeting times, and some of these events may charge an entrance fee. If you anticipate any difficulty in meeting this course requirement, please consult with me in the first two weeks of the semester.</p>

Week	Date	Topics, Readings, Assignments, Deadlines
		HW: Review <i>Just Mercy</i> Introduction and Ch. 1 – Identify one key sentence. What is the frame of the book?
5	M 2/27	CRITICAL READING/REFLECTION 3 – CR/R3 PROMPT Bring to Class: Summary-Analysis of Stevenson Lecture and <i>Just Mercy</i> In-Class Activity 1: Essay Quiz on Stevenson, <i>JM</i> Themes, Framing the Argument – Introduction and Ch. 1 In-Class Activity 2: Discussion of Stevenson lecture and CR/R3 assignment sheet Workshop: Share your draft with teammates to revise your summary and analysis of Stevenson’s lecture – Does it relate to themes in CRR3 prompt, to Stevenson’s activism, something else? Identify 2 key sentences. HW: Review CW, Chapter 2, “Reading as Inquiry” ; Revise Summary-Analysis, Proofread and edit it
5	W 3/1	SUBMIT LECTURE SUMMARY-ANALYSIS CRITICAL READING/REFLECTION 3 (due 3/8) In-Class Activity 1: Workshop to find a profile, anecdote, dialogue, or scene in <i>Just Mercy</i> for your focus and to develop a thesis for Critical Reading/Reflection 3. In-Class Activity 2: Worksheets on Coordination & Subordination, Combining Sentences. LC: Coordination & Subordination + Multilingual Learners: Subject-Verb Agreement HW: Develop <i>Just Mercy</i> profile, anecdote, dialogue, scene to support your thesis. Fast-write observation.
6	M 3/6	CRITICAL READING/REFLECTION 3 Peer Review before submission 3/8 on Canvas Read: continue reading <i>Just Mercy</i> ; use the discussion to help you annotate the samples you bring to class. Bring to class: Annotated samples of NYT text and images: OR <i>Just Mercy</i> chapter In-Class Activity: rehearsing topic sentences (claims) to invent arguments for CR/R3. Canvas Discussion Board: Studying Sentences in NYT Graphics
6	W 3/8	WRITE IN CLASS: CRITICAL READING/REFLECTION ESSAY 3; submit draft with all prewriting and sketch/outline. LC: Shifts in Tense and Voice HW: Read CW, Chapter 9, “Ethnographic Essay”
7	M 3/13	ETHNOGRAPHY PROJECT In-Class Activity (presentation group): Locating primary sources for your ethnographic research: Bring to class: a duplicate MSWord file of your CRR3—with no tracking comments. Revision Workshop revising a paragraph from CR/R 3 (paragraphs as logical units). Discussion: What is multimodality? Canvas Discussion Board: Reading NYT, week 7 (post on an infographic from an NYT story).
7	W 3/15	ETHNOGRAPHY PROJECT Bring to Class: your double-entry journal pages on samples In-Class Activity: presentation group workshop: defining the project and developing the project plan HW: Read: CW, Chapter 7 on argumentation , pages 235-54. LC: Evaluating, Integrating, and Acknowledging Sources
8	M 3/20	ETHNOGRAPHY PROJECT Bring to Class: 2 images, 2 infographics, and 1 video clip from NYT related to your group activism. In-Class Activity 1: testing the visual paragraph (slide) as a medium for evidence and conclusions. In-Class Activity 2: Rhetorical Analysis of a visual image. Studying visuals in NYT
8	W 3/22	ETHNOGRAPHY PROJECT Bring to class: rough cut of two slides for a multimodal Power Point presentation . In-Class Activity 1: revision workshop on sentences as logical units; revising sentences from CR/R 3 to develop sentence-revision strategies. In-Class Activity 2: workshop multimodal slides; work in groups to revise project for submission. LC: Parallelism
9	M 3/27 W 4/1	SPRING BREAK: NO CLASSES
10	M 4/3	ETHNOGRAPHY PRESENTATIONS

Week	Date	Topics, Readings, Assignments, Deadlines
		Roundtable discussion of Power Point Presentations (5 group presentations: 5 minutes for presentation itself; 5 minutes for group to discuss their use of multimodality; 5 minutes for audience critique.) post a comment for each multimodal presentation, including your own group's presentation. Individual audience critiques of multimodal presentations submit in class: one strength, one weakness.
10	W 4/5	ETHNOGRAPY PRESENTATIONS Bring in: Sketch of reflection essay on your project. Assessment Workshop: Illustrating a self-critique In-class Project Assessment Activity: Develop and complete assessment surveys. LC: Modifiers Read: CW, Chapter 8, "Writing an Analytical Essay"
11	M 4/10	CRITICAL ESSAY Submit for Evaluation: Ethnographic Exercise: individual samplings + individual self-reflection (800 words) + group Power Point or Prezi + assessment sheet. Rhetorical Analysis Statements
11	W 4/12	CRITICAL ESSAY Post a well-shaped sentence from your reading. In Class Activity: Generating the terms to drive a critique: thinking and planning rhetorically. LC: Vocabulary
12	M 4/17	CRITICAL ESSAY Bring to Class: draft of body paragraphs for your critical essay In-Class Activity: paragraph development workshop In Class Activity: First-Year Writing Program's Reading assessment. Canvas Discussion Board: Studying Form in NYT, week 12.
12	W 4/19	Submit Revised Draft of Critical Essay Bring to class: comments on critical essay drafts you were assigned to read and annotate for workshop. In-Class Activity: roundtable workshop of the drafts listed above. LC: Semicolons & Colons
13	M 4/24	Submit Revised Draft of Critical Essay Bring to class: comments on the critical essays you were assigned to read and annotate for workshop. In-Class Activity: roundtable workshop of the drafts listed above. Read drafts and post comments to the drafts assigned to you.
13	W 4/26	SUBMIT CRITICAL ESSAY with all prewriting, sketches or outlines, both peer-reviewed drafts, and scoring guide cover sheet. In-Class Activity: Cover sheet paragraphs in class: what makes a reflection paragraph effective? One major change you see in your approach to reading after spending a year with <i>NYT</i> and <i>Just Mercy</i> . Bring to class: comments on critical essays you were assigned to read and annotate for today's workshop. In-Class Activity: Read drafts; roundtable workshop of the drafts listed above. LC: Apostrophes HW: Read CW, Chapter 5, "Writing a Review."
14	M 5/1	PORTFOLIO REFLECTION Bring to Class: your midyear portfolio and self-reflection essay. In-Class Activity: workshop to inventory and document improved skills. (Post one lesson learned about the role of "rules" in crafting sentences.
14	W 5/3	PORTFOLIO REFLECTION
15	M 5/8	PORTFOLIO REFLECTION In-Class Activity 1: reflecting on your own writing (double-entry journaling). In-Class Activity 2: quoting yourself; critiquing yourself. Write one lesson learned about sentence writing by reading like a writer in the NYT and Just Mercy this semester.
15	W 5/10	PORTFOLIO REFLECTION In-Class Activity 1: planning paragraphs as logical units. In-Class Activity 2: rehearsing sentences analyzing evidence. Reading NYT (Post one lesson learned about the role of reading as you write to inquire and to learn.)

Week	Date	Topics, Readings, Assignments, Deadlines
16	M 5/13	SUBMIT FINAL SELF-REFLECTION ESSAY AND PORTFOLIO Bring to class: your portfolio and self-reflection essay all ready to turn in!
Final Exam		In our classroom In-Class Activity 1: First-Year Writing Exit Survey. In-Class Activity 2: Assemble and download ePortfolios.