

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

Section 69, Fall 2017 & Spring 2018

Instructor:	Aamina Ahmad
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Office Hours:	MW 12p.m.-1:00 p.m, and by appointment
Class Days/Time:	MW 3pm-4:15pm [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.]
Classroom:	Sweeney Hall 312
Prerequisites:	The <i>Reflection on College Writing</i> 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).
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 EO 665	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. To clear remediation, in fall: you must earn at least a B in your fall coursework AND at least a 2.5 on your midyear portfolio. You must then also earn a D- or better in the spring term in Stretch.

Our Theme: 21st Century Literacies for a Global Citizen

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

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

To tackle these broad and complex questions, we will read widely and extensively – we will **analyze** stories from the International NYT alongside a range of other texts (from essays to audio-visual texts) which will focus on this theme. We will consider the tactics the authors use in their writing and assess how effective they are. Do we buy what they are saying or not? Why? And, if not, why not? As we try to understand how these authors use **language** to persuade a specific **audience** to agree with them we will also look at where these texts sit within a wider context – who are the authors responding to, who are they challenging, who do they agree with? This process of mapping where the texts you read stand in relation to other opinions involves an open and inquiring approach, which will, in turn, prepare **you**, to enter into the conversation. Armed with a greater knowledge of the context, built through your readings and research, over time, of a story that matters to **you**, you will be able to use your own selection of writing strategies to present, to **advocate**, for *your* opinion. So whilst we will be looking at how others exercise influence over us through their words what I'm most interested in is what YOU think, your process in arriving at your position and how you will, through your writing, convince the different audiences you will engage with during this class to see things from your perspective.

What We Do in Stretch English

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

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

Stretch I is the first semester of a year-long ENGL 1A that will help you understand the writing process and the goals, dynamics, and genres of written communication. Through interpretation and analysis of texts, students will develop clear thinking and effective writing that give form and coherence to complex ideas. Students will practice these skills by writing for various audiences and rhetorical situations.

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

Stretch invites you into a learning community: This semester you are enrolled in Stretch English I, and next term, provided you successfully complete the fall course, you will enroll in Stretch English II. I will once again be your instructor, and your colleagues from fall will be your colleagues in spring. Together we will explore reading and writing for a full year.

What You Will Learn in Stretch English I and II

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

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

GE Learning Outcomes (GELO)

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

1. demonstrate the ability to read actively and rhetorically
2. demonstrate the ability to perform the essential steps in the writing process (prewriting, organizing, composing, revising, and editing) and demonstrate an awareness of said performance
3. articulate an awareness of and write according to the rhetorical features of texts, such as purpose, audience, context, and rhetorical appeals
4. demonstrate the ability to integrate their ideas and those of others by explaining, analyzing, developing, and criticizing ideas effectively in several genres
5. demonstrate college-level language use, clarity, and grammatical proficiency in writing

Through a variety of writing assignments and projects in this yearlong course, you will continuously practice all phases of the writing process: prewriting, organizing, writing, revising, and editing. As you see in the sample table, the major assignments and projects require you to produce about 9500 words. Exact word counts may vary from section to section. Several of your essays will be drafted in class, both to give you experience in timed-writing situations and to give you the opportunity to observe and confer with your instructor and your cohort about your drafting process. Several assignments will give you opportunity to explore multiple modes of presenting arguments—orally, visually, in print and on screens.

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

Assignment	Word Count/Assignment	Total Words	Assignment Type	Term	GE Learning Objective
Critical reading/reflection	Essay 1: 600 words Essay 2: 750 words Essay 3: 750 words	2100	in-class writing	F F S	GELO 1, 2, 3,4, 5
Data-driven analyses	Personal Essay 1000 words Interview 1000 words Ethnography 1000 words	2800	out of class writing	F S S	GELO 2, 3, 5
Major Essays	Blog 1000 words Profile Essay 1000 words Critical Essay 1200 words	2950	out of class writing	F S S	GELO 2, 3, 4, 5
Reflection Essays Portfolio/self-reflection essays	Major Essay Reflections (3) 750 words Midyear 750 words Final 1000 words	4000	in-class and out of class writing	F S	GELO 1, 2, 3, 4, 5

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

For more information on the Stretch Curriculum designed to meet these learning outcomes, see the Stretch English Program Syllabus: <http://www.sjsu.edu/english/ENGLgreensheets/2016ENGLfall/Stretch%20Program%20Syllabus.pdf>.

How to Prepare for Class Sessions.

This year we will collaborate to answer the question: What is the relationship between 21st century-literacies and democratic engagement as citizens in a global world? We will use reading and writing to collaborate in researching this question. You will come to class everyday ready to explore ideas, share research, analyze source materials, critique samples and workshop drafts. In short, to write. Each class session will engage you in activities that work toward the current essay assignment or project and in reflection on those activities to observe the reading and writing strategies you are practicing and their practical effects. Our goal is, by May, for you to have at the ready a set of reading and writing practices that will sustain your college study.

You will want to save this daily class activity and reflection. Some of it will be saved to your Canvas account; you will also want to keep a copy of your work on your laptop. (You always have a backup!) So bring your own laptop or tablet to each class, or check one out in the library. (See the Stretch program syllabus for information on campus technology access.). In addition, I'd like you to have the following:

- A journal (a notebook) for informal assignments and free response writing. Ideally this will have a subject divider so that you can use part of it as an editing journal. You must bring your journal to every class, and of course, pen/pencils and highlighters to annotate readings.

- A folder to keep ALL coursework together, labeled with your name. This work includes formal and informal: responses, reflections, assignments, peer responses, etc. Should you be interested in getting more information about your progress in the class at other points over the course of the semester, I will review these materials. **KEEP ALL OF YOUR WORK IN YOUR FOLDER AT ALL TIMES.**

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 to check the messaging system through MySJSU to learn of any updates to our schedule.

Where to Purchase the Texts You Need.

You will read stories daily in *The New York Times* (International) as well as articles and essays that are part of the extended investigation we will conduct this year into the relationship between literacy and democracy; reading the following texts will allow you to practice reading to learn, to reflect, and to respond. These texts will also serve as writing samples for study, and models for imitation.

All books are required.

Textbook Available from Amazon.com, or the Bookstore

I suggest you purchase these as you will need them for the entire year (renting will be more expensive).

- Ballenger, Bruce. *The Curious Writer*, Brief a la Carte Edition, 5/E
ISBN-10: 0134724097
ISBN-13: 9780134724096
- Wolf, Naomi. *Give Me Liberty: A Handbook for American Revolutionaries*. New York: Simon and Schuster.
ISBN-10: 1416590560
ISBN-13: 978-1416590569

Free access to our handbook

- Lunsford, Andrea. A digital version of *The Everyday Writer* called *Writer's Help* can be found by clicking the link in our Canvas course menu. Access is free to you.

Newspaper Subscription

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

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

Additional readings which may take the form of essays, blogs and visual texts will be posted to Canvas.

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: 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. 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.

The Time You Will Spend on This Work

This class has been designed to help you achieve the learning goals that define its role in your progress to earn a degree. In a 3-unit course like this one, faculty expect that students will spend **a minimum** of forty-five hours for each unit of credit (normally three hours per unit per week). This time includes preparing for class, participating in course activities, completing assignments, and so on. More details about student workload can be found in [University Policy S12-3](http://www.sjsu.edu/senate/docs/S12-3) at <http://www.sjsu.edu/senate/docs/S12-3.pdf>.

While all students will complete these same assignments, the course design does not and cannot account for the individual needs of each student. There may be added work you need to do. 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.

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 & 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).

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; 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.

How Your Work Will Be Assessed and Graded in This Course

Feedback on your work is intended to help you apply lessons from class as you complete assignments, and to transfer lessons learned from one assignment to the next. Grades are intended as a tool for assessment and reporting of outcomes during a course of instruction.

Note that “All students have the right, within a reasonable time, to know their academic scores, to review their grade-dependent work, and to be provided with explanations for the determination of their course grades.” 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.

Feedback for Individual Assignments

You and I will both assess 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 entirety of instruction.

Scoring Guide: For each assignment, you will be given a rubric 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.

Cover Sheet: Because we have “stretched” the English 1A 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. These cover sheets will help you to practice self-reflection as a writer, and so will prepare you to write the midyear and final self-reflection essays.

Canvas Discussion Boards:

There will be regular online discussions on which you will be graded. Please post your responses to discussion threads. The deadline for these is midnight Sunday, before our Monday class. Enter in the text box please (no attachments). Late posts are not accepted.

How Assignments Are Weighted Assignments to Determine Grades

Fall 2017: Grades in the fall are based on measured progress toward proficiency in the learning objectives outlined above. To earn credit in the course, you will need to have completed **all** the assigned work, and you will need to demonstrate measurable progress in at least 3 out of 4 (75%) of the CLO categories to earn credit (CR) in English 1AF.

Item	% of Course Grade	Points	Word Count*	Type of Assignment
Critical Reading/Reflection 1	3%	30	600	in-class
Personal Essay	5%	50	1000	out of class
NYT Blog	5%	50	1000	out of class
Blog Reflection Essay	8%	80	750	out of class
Critical Reading/Reflection 2	3%	30	750	in-class
Self-Reflection/Midyear Portfolio	8%	80	750	in-class
Participation: Class & Canvas Discussion Boards	8%	80	N/A	N/A

Fall Total [40%]

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

Item	% of Course Grade	Points	Word Count*	Type of Assignment
Interview Transcript	3%	30	1000	out of class
Profile Essay	6%	60	1000	out of class
Reflection on Profile Essay	8%	80	750	out of class
Ethnography Project & Reflection	8%	80	500	out of class
Critical Reading/Reflection 3	3%	30	750	in-class
Critical Essay	10%	100	1200	out of class
Self-Reflection/Final Portfolio	15%	150	1000	out of class
Participation: Class & Canvas Discussion Boards	7%	70	N/A	in-class
Spring Total	[60%]			

Word Count/ Fall and Spring: 9550 (5150 finished writing)

Table 2: Grade Distribution in the Yearlong Stretch

How I Calculate Course Grades

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

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

If you do NOT have a UGRM designation 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 you entered SJSU with a UGRM designation and you earn a NC in fall, the Developmental Studies advisors will help you transition to a course that will allow you to complete your remediation within the year. More information is available online: <https://sites.google.com/site/developmentalstudiesatsjsu/>

How to Get the Most Out of This Class

- **Office hours:** I am a resource for you and here to help with queries or to clarify any concerns you might have about the class or your assignments. Make use of me! You may make an appointment or drop in during office hours.
- **Attendance:** is required. Absences on workshop days will adversely affect the grade for that paper. Assignments in this class are cumulative, with each one preparing you for the next one so missing class also means you will fall behind on crucial preparatory work for your written assignments. To be clear: **if you do not come to class, or if you skip assignments your grade on individual assignments AND your overall grade will be adversely affected.**
- **Excused absences (for illness, family emergencies, etc.):** these must be communicated in advance of class and will require documentation. Work that needs to be made up as a result of an EXCUSED ABSENCE **only** must be done so by arrangement with me.
- **Punctuality:** In addition to the statement on attendance, I ask that you arrive on time. If you know you are going to be late (as with an absence) tell me ahead of time.
- **Deadlines:** I regard late work as highly unprofessional. **Work submitted late will receive an automatic grade deduction by a letter grade for each late day.** An excused absence does not excuse late work; please do not assume you can turn in late work because of an excused absence.
- **Format:** your papers should be double spaced, Times New Roman, point 12, and page numbers should be marked. Please be prepared to print your papers. A hard copy should be handed to me at the START of class and an electronic copy (when appropriate) should be posted to Canvas ahead of class. Please do not email your papers to me.
- **Email:** is the best way to communicate with me. If you email after 5pm please note that I may not be able to respond till after 9am the following morning. Similarly, with queries that come in on Friday night - be prepared that I may not respond till the following Monday. Please plan accordingly for this scheduling issue. Longer queries specific to your writing or an assignment are best addressed during office hours.

- **Online discussions:** will be posted to Canvas (these may be based on readings you have completed from the text book or articles I ask you to post). By midnight on Sunday (before class), I will expect you to have contributed something to the online discussion. Please write in the text box; no attachments please. Please also note, midnight, Sunday is a hard deadline: **I do not accept late discussion posts.**
- **Your work** is public in this class, part of our collective inquiry into writing, reading, and democracy. We will share work in Canvas regularly. I reserve the right to publish your work to the class as part of our workshop activities.
- **Workshops:** are an essential part of this class. Your participation in workshops which take place IN CLASS is critical to your success, and 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 draft of the essay. (Only with documented reason and prior approval will I allow you to complete workshops with your group via email.) Unexcused absences on workshop days will result in a letter grade deduction.
I also expect you to actively engage with the work of your class mates during workshops and treat their work with respect and consideration, whilst also pushing your colleagues to improve their work as much as they can. Points for participation in workshop will be built into the rubric of each major assignment.
- **Participation:** Class participation takes a number of forms from listening to your peers, contributing to discussion, completing in class assignments to workshoping. I expect you to participate in ALL these ways. Learning to express your ideas in a public forum is an important life skill and this class is a safe place to learn how to master this. It does not come easily to everyone but I expect to see improvements in this skill over the year – as hard as it might feel to speak up, I expect you to try. Remember: participation in class (and on Canvas Boards) accounts for an overall 15% of your final grade. Earn those points! The more prepared you are before class, the easier this will feel: do the reading and any required written work so you don't have to 'hide' in class.
- **Classroom Etiquette:** Please do not sleep, text, eat, do homework for other classes, play around with cell phones or socialize in a distracting manner during this class. You will get a great deal more from this class if you come prepared to really engage with the material we will be discussing.
- **Plagiarism:** Don't do it. Make sure you understand what plagiarism is – if you have any doubts about how you are handling your material and sources please come and see me before you turn in your work. Academic dishonesty has serious repercussions and will certainly result in an F on any assignment that shows evidence of plagiarism. Be honest with me and with yourself.

Where You Can Go to Get Support as a Writer at SJSU: Resources for Stretch Composition Students

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

- **Peer Mentors:** Dedicated Writing Support for Stretch English Students. Some Stretch Instructors have requested a peer mentor for the section. A Stretch peer mentor is a fellow SJSU student trained to work with Stretch English students and instructor as part of the learning community of the classroom. This type of writing support offers you a rare opportunity to work one on one with an advanced writer who knows the assignments and materials you are working on and with. Your peer mentor will schedule appointments and workshops on a weekly basis. Look for Canvas announcements about upcoming meeting times and places. Sign up immediately when these appointments open.
- **SJSU Peer Connections:** Peer Connections offers course-content based tutoring, enhanced study and time management skills, more effective critical thinking strategies, decision making and problem-solving abilities, and campus resource referrals. There are three mentoring locations: SSC, Room 600 (10th Street Garage on the corner of 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 at <http://peerconnections.sjsu.edu> for more information.
- **SJSU Writing Center** Located in Clark Hall, Suite 126; the Writing Center offers appointments with tutors who are well trained to assist you as you work to become a better writer. The Writing Center offers both one-on-one tutoring and workshops on a variety of writing topics. To make an appointment or to refer to the Center's online resources, visit the Writing Center website at <http://www.sjsu.edu/writingcenter>. For additional resources and

updated information, follow the Writing Center on Twitter and become a fan of the SJSU Writing Center on Facebook.

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

You will need an electronic device out of class that allows you to access the internet and Canvas, and to read the online Stretch English I and II, English 1AF and 1AS, Fall 2017 and Spring 2018. The University provides students access to technological resources at several locations on campus:

- **Academic Success Center** (Clark Hall). Computer labs for student use are available in the Academic Success Center at <http://www.sjsu.edu/at/asc/> located on the 1st floor of Clark Hall and in the Associated Students Lab on the 2nd floor of the Student Union. Additional computer labs may be available in your department/college.
- **Media Services** (Martin Luther King Library). Computers are also available in the Martin Luther King Library. A wide variety of audio-visual equipment is available for student checkout from Media Services located in IRC 112. These items include DV and HD digital camcorders; digital still cameras; video, slide and overhead projectors; DVD, CD, and audiotape players; sound systems, wireless microphones, projection screens and monitors.

Where Can I Find Information about Earning A2 Credit and Clearing Remediation?

The Stretch program syllabus is located in our Canvas files and on the Department website:

<http://www.sjsu.edu/english/ENGLgreensheets/2016ENGLfall/Stretch%20Program%20Syllabus.pdf>.

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.

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/>

Schedule of Reading & Writing in Stretch English for Fall 2017 & Spring 2018

Fall 2017

The schedule below is SUBJECT TO CHANGE but I will inform you of any possible changes via email or on Canvas. Please speak to me if you have any queries regarding schedule. Please note that major deadlines are marked **in BLUE**.

Week	Date	Topics, Readings, Assignments, Deadlines
<i>Our Inquiry in Module 1: ARE WE GLOBAL CITIZENS? WHAT DOES THAT MEAN?</i>		

Week	Date	What to Do BEFORE Class <i>THIS WORK MUST BE COMPLETED BEFORE CLASS ON DAY LISTED BELOW</i>	What We Are Doing in Class <i>COME PREPARED TO DISCUSS YOUR POSTS AND READINGS. BRING WRITING ASSIGNMENTS TO CLASS.</i>
1	23 August	<i>If you can, please bring a laptop or other internet-capable device (phone/tablet) to class.</i> Read (before class): Syllabus, bring questions to	OUR GOAL: to start our shared inquiry into the topic Activities: Using Canvas. 'Getting to know you' questionnaire. What <i>is</i> a text? What's <i>our</i> text? The NYT! Subscribe to the <i>International New York Times</i> (NYT) digital

Week	Date	<u>What to Do BEFORE Class</u> THIS WORK MUST BE COMPLETED BEFORE CLASS ON DAY LISTED BELOW	<u>What We Are Doing in Class</u> COME PREPARED TO DISCUSS YOUR POSTS AND READINGS. BRING WRITING ASSIGNMENTS TO CLASS.
		class. Email/send me links for your: Reflections on college writing.	(online). Post-its on board: what matters to you? Begin reading in class – to be completed outside of class: “Millenials and Print Newspapers.”
2	28 August	Read: Millenials and Print Newspapers Canvas Discussion: Post story from the front page of the <i>NYT</i> and find one related story or link and share. Comment on where you get your news, with reference to Pape’s Millenials and Print Newspapers.	OUR GOAL: building our collaboration Activity: Establishing Reading Teams. Bring in your Reflections on College Writing to share with cohort. How do you read? Pre-reading, annotating, prior learning, new questions. Strategies for when a text challenges us? Discussion of “What does it mean to be a global citizen?” team reading.
2	30 August	Read: 3 stories from front page <i>NYT</i> . Read: Ballenger, “Reading as Inquiry.” Assignment: Annotate two pages of the Ballenger text for class (see sample in Ballenger).	OUR GOAL: sharing strategies Bring to Class: Annotation of Ballenger and one of your <i>NYT</i> articles. Activity: Discussion of readings. Discussing selecting a topic. Read “Why there’s no such thing as global citizenship.” Double Entry Journal – why we’ll do it. Let’s make an entry for the article we just read/your <i>NYT</i> article.
3	4 September	Read: Stories from front page <i>NYT</i> . Read: Critical Reading & Reflection 1 (CRR1) up on Canvas. Review: pages 50 to 52 in Ballenger to prepare for KWL+ exercise. Complete KWL+ exercise.	LABOR DAY – NO CLASS
3	6 September – LAST DAY TO DROP	Read: Stories from front page <i>NYT</i> . Canvas Discussion: Reading <i>NYT</i> : What are you learning? What are your concerns about choosing a topic? What’s difficult about the <i>NYT</i> reading?	OUR GOAL: to practice looking for answers and generating new questions. Bring to class: annotation of one of your stories. Class Discussion: Choosing a topic. Activity: KWL+ discussion. Workshop: Sentence workshop based on our readings. How do we speak differently to different audiences? What’s genre? How do we tackle language across genres?
4	11 September	Review: pages 52-57 in Ballenger Prepare: double-entry journal on the KWL+ articles for your chosen <i>NYT</i> story. Canvas Discussion: Getting your audience’s attention; who will you be writing to?	OUR GOAL: to consider how we connect to audiences and make an argument. Discussion: Rhetorical Appeals and your audience. Pathos, logos. <i>Prairie Home Companion</i> – Mom calls Duane. Activity: Strategies for writing to family. Drafting sentences. Activity: Close read to uncover: how writing comes to life-attention grabbers, active sentences, character
4	13 September	Read: So what, Who Cares? Read and post: Use your <i>NYT</i> articles – how do they indicate why we should care, what’s the so what? Canvas Discussion: Post material for online workshops.	NO CLASS, BUT COMPLETE CANVAS ACTIVITIES: <ol style="list-style-type: none"> 1. Discussion of “Global Citizenship poster” and “The Myth of Cosmopolitanism”; examples from two different genres – how do these authors speak to their specific audiences, role of genre, what appeals do they make? 2. Online Workshop: why do you think your story should matter to the reader of your letter. Share ideas and suggestions. 3. After workshop, use the feedback you have received

Week	Date	<u>What to Do BEFORE Class</u> THIS WORK MUST BE COMPLETED BEFORE CLASS ON DAY LISTED BELOW	<u>What We Are Doing in Class</u> COME PREPARED TO DISCUSS YOUR POSTS AND READINGS. BRING WRITING ASSIGNMENTS TO CLASS.
			to devise your thesis, then share your thesis statement to Canvas.
5	18 September	Read: stories from the International front page of the <i>NYT</i> . Canvas Discussion Board: Reading NYT, week 4. Select sentences from your readings. Canvas Discussion: upload thesis statement to Canvas.	OUR GOAL: to practice close reading Bring to class: double-entry journal pages for your story (see sample from Ballenger) Activity: Share the sentences you pulled from your reading. We'll discuss. Workshop the thesis for your letter home.
5	20 September	Read: stories from the front page of <i>NYT</i> . Read: appositives and adjectives handout. Canvas Discussion Board: Studying sentences in NYT.	OUR GOAL: to explore language as interaction Bring to class: a completed KWL+ for your story (at least 3 stories on your NYT topic); and your double-entry journal page for your story Activity: Selecting evidence and using appositives and adjective clauses to inform readers.
6	25 September	Read: stories from the front page of the <i>NYT</i> . Watch: TED Talk, "How The News Distorts our Worldview." Canvas Discussion Board: Studying sentences in NYT.	OUR GOAL: to explore the systems for cohesion Bring to class: KWL+ of your NYT story and double-entry journals. Activity: A workshop on selecting evidence for your essay. Paragraph exercise. Preparing an outline.
6	27 September	Prepare for your in-class drafting experiment.	ASSIGNMENT – DELIVER TODAY IN CLASS Bring to class: your annotated story, your KWL+, your double-entry journal, your outline, to be submitted with your draft. Activity: Critical Reading/Reflection Essay 1: write in class. Submit: You will submit Critical Reading and Reflection Essay #1 to Canvas in class.)
7	2 Oct	Read: Ballenger, Chapter 1, "Writing as Inquiry"; and "Write What Happened" (on handout/Canvas); and "Introduction" in Naomi Wolf's Give Me Liberty, pages 3-12) Canvas Discussion Board: Reflection on CRR1.	OUR GOAL: to consider our writing selves and history Bring to class: an annotated copy of the Personal Essay assignment from Canvas; an annotated copy of Wolf's "Introduction." Activity: Develop a writing process inventory/plan.
7	4 October	Read: Ballenger, Chapter 3, "Writing a Personal Essay"; and "Weaving Story into Breaking News" (Canvas/Assignments); and stories from the International front page of the <i>NYT</i> . Canvas Discussion Board: Reading NYT. (Describe your development as a reader of this story so far.)	OUR GOAL: to explore new writing strategies Bring to class: an annotated copy of "Weaving Story" essay; the first step in your prewriting plan, completed. Activity: a workshop to repurpose your reading/reflection for a new audience.
8	9 October	Read: stories from front page of the <i>NYT</i> . Read: "Unlearning the myth of Americanism." Canvas Discussion Board: Studying Sentences in NYT.	OUR GOAL: to give shape to our stories Bring to class: your prewriting and a quick sketch for your essay (Ballenger 95-101). Activity: Discussion of reading: "Unlearning the myth...", considering structure in the personal essay.
8	11 October	Read: stories from front page of the <i>NYT</i> . Read: "The Ungrateful Refugee." Canvas Discussion Board: Studying Form in NYT.	OUR GOAL: to make our stories and sentences come to life. Activity: discussion of "The Ungrateful Refugee," – pulling out sentences that give us detail. Also, a sentence composing exercise to generate details in narrative writing.
9	16 October	Read: Ballenger, Chapter 14, "The Writer's Workshop."	OUR GOAL: to collaborate on strategies for clarity Bring to class: three copies of a complete content-form draft

Week	Date	<u>What to Do BEFORE Class</u> THIS WORK MUST BE COMPLETED BEFORE CLASS ON DAY LISTED BELOW	<u>What We Are Doing in Class</u> COME PREPARED TO DISCUSS YOUR POSTS AND READINGS. BRING WRITING ASSIGNMENTS TO CLASS.
		Canvas Discussion Board: Reading NYT.	of your personal essay. Activity: a peer workshop of your content-form draft.
9	18 October	Read: On Punctuation plus activity. Canvas Discussion Board: Studying sentences in NYT. (Find 3 compound sentences.)	OUR GOAL: to practice fine tuning our sentences Bring to class: a new draft that incorporates the suggestions from the content-organization workshop on October 16. Activity: a sentence-editing workshop and choosing punctuation.
10	23 October	Read: Continue reading stories from the International front page of the NYT. Canvas Discussion Board: Reading NYT. (Get to know the NYT audience: Pew).	ASSIGNMENT – DELIVER TODAY IN CLASS Bring to class: a final draft of your Personal Essay: submit all prewriting (including your prewriting plan), outlines, drafts, along with the cover sheet and essay. Activity: a discussion/workshop about re-purposing narrative as argument.
10	25 October	Read: Opinion pages NYT. (Look in archive for Op-Eds relevant to your NYT story.) Read and annotate: Wolf, ““Become the Media Yourself,” 221-244. Canvas Discussion Board: Reflection on your personal essay.	OUR GOAL: to consider our public voice Bring to class: Wolf’s annotated “Become the Media.” Activity: shaping language for a public audience.
11	30 October	Read: Opinion pages NYT Read: Ballenger, Chapter 7, “Writing an Argument.” Annotate: pages 235 to 250; 260-267. Canvas Discussion Board: Studying sentences in NYT. (Post sentences with quotations: whole, 5 words).	OUR GOAL: to build an argument Workshop: framing an argument (bring in a framing paragraph that defines the issue for your readers). Do your readers connect with it? Activity: Claims and evidence, rhetorical strategies. Cementing our rhetorical strategies.
11	1 November	Read: Opinion pages NYT. Read: Ballenger, Chapter 12, Using sources, pages 477-492. Review: Ballenger, Chapter 7, pages 260-67. Canvas Discussion Board: Studying sentences in NYT. (Introducing a source.)	OUR GOAL: to persuade with evidence Workshop: choosing evidence and linking to sources.
12	6 November	Read: Opinion pages NYT. Review: Ballenger, 235-50. Canvas Discussion Board: Studying Form in NYT	OUR GOAL: to grab attention, to bring it together Workshop: bring in two samples of opening gestures and two samples of closing appeals from the opinion pieces you have read in the NYT. Activity: imitation exercise.
12	8 November	Read: Opinion pages NYT. Read: <i>They Say, I Say</i> on Canvas. Canvas Discussion Board: Studying Sentences in NYT. (using conjunctions)	OUR GOAL: to make our work cohere Bring to Class: A sketch of your argument (see Ballenger pages 238-40, and 267-73). Workshop: shaping evidence in paragraphs: claims, reasons, and evidence. Including the naysayers
13	13 November	Read: Opinion pages NYT. Read: Ballenger, Chapter 13, “Revision strategies.” Canvas Discussion Board: Studying Sentences in NYT. (using complex sentences.)	First Draft Workshop: bring to class three copies of a complete draft of your blog.
13	15 November	Read: Opinion pages NYT. Canvas Discussion Board: Post 3 NYT sentences that use a dash or colon.	OUR GOAL: to examine the whole Workshop: bring to class 3 copies of your revised draft (that is, a revision of your draft based on the feedback from the

Week	Date	<u>What to Do BEFORE Class</u> THIS WORK MUST BE COMPLETED BEFORE CLASS ON DAY LISTED BELOW	<u>What We Are Doing in Class</u> COME PREPARED TO DISCUSS YOUR POSTS AND READINGS. BRING WRITING ASSIGNMENTS TO CLASS.
		Canvas Discussion Board: Post one lesson learned from November 13 workshop that you have applied to revise.	November 13 workshop). Activity: Inventory of strategies for emotional and logical appeal in your essays.
14	20 November	Canvas Discussion Board: Post an improved sentence from the November 16 workshop. Read: Portfolio Assignment	ASSIGNMENT DELIVER TODAY IN CLASS Turn in for evaluation: Blog; submit all writing exercises, both peer-reviewed drafts, the cover sheet and the essay. In-class activity 1: Inventory of learning objectives and assignments for midyear reflection.
14	22 November	Read: “Why Local Newspapers Are the Basis for Democracy.” Canvas Discussion Board: Studying sentences in NYT.	OUR GOAL: assessing what we’ve done Bring in: annotated copy of the reading, AND a double-entry journal for it. Reread: “A First Reflection on Your Writing Process” (Ballenger, pages 16-33). Workshop: thesis workshop. Activity: preparation for in-class draft of reflection.
15	27 November	Write in Class: Critical Reading/Reflection Essay 2 Bring in: annotations, double-entry journal pages, other prewriting, outline/sketch, and your CR/R 2, to submit with your draft.	ASSIGNMENT DELIVER IN CLASS TODAY Write in Class: Reflection Essay 2 Bring in: annotations, double-entry journal pages, other prewriting, outline/sketch, and your CR/R 2, to submit with your draft.
15	29 November	Read: Ballenger, Appendix A, “The Writing Portfolio.” Canvas Discussion Board: Studying Sentences in NYT, week 15. (Imitation)	OUR GOAL: to reflect Activity: Where did we begin and where are we now? Reflect further on reflections on college writing from week one.
16	4 December	Canvas Discussion Board: Studying sentences in NYT.	OUR GOAL: to take stock Bring to Class: completed worksheet for developing your portfolio. Activity in class: a check list of sentence and language development strategies.
16	6 December	Canvas Discussion Board: Studying sentences in NYT.	ASSIGNMENT DELIVER IN CLASS TODAY DELIVER TODAY IN CLASS Write in class: Self-reflection essay; submit the portfolio for midyear assessment, which will include all prewriting and outline/sketch of the self-reflection essay. Canvas Discussion Board: Submit your draft to Canvas in class.
	11 December	SH 444, 9:45 a.m. to 12:00 noon Read: Ballenger, Chapter 4, “Writing a Profile.” Watch: Ted Talk: “How to start a movement.”	OUR GOAL: Bring to class: A list of possible interview subjects for your news investigation. Activity in class: Interview Workshop: conducting research in the field.

Week	Date	<u>What to Do BEFORE Class</u> THIS WORK MUST BE COMPLETED BEFORE CLASS ON DAY LISTED BELOW	<u>What We Are Doing in Class</u> COME PREPARED TO DISCUSS YOUR POSTS AND READINGS. BRING WRITING ASSIGNMENTS TO CLASS.
Final Exam	13 December 12:15pm-14:30		Further preparation on Winter break assignments.

Your January Reading and Interview Assignments

Over January you will be reading Naomi Wolf's book *Give Me Liberty* and conducting your field interviews.

Spring 2018

Please note: this is a *very* tentative schedule and is subject to change. An updated schedule will be posted to Canvas nearer the time.

Week	Date	Topics, Readings, Assignments, Deadlines
<i>Our Inquiry in Module 2: HOW DOES THE WAY WE ACCESS INFORMATION VIA 21ST CENTURY LITERACIES SHAPE THE ACTION WE TAKE AS CITIZENS? OR NOT?</i>		
1	22 Jan	Read before class: Wolf, p23-88 Bring to Class: 3 copies of your interview transcript and your KWL+ for this project. Activity: Debriefing the Interview: do you need a follow up? Finding the elements of a profile in your raw data from the field. Canvas Discussion Board (in class): Post a sentence that captures a distinguishing characteristic.
1	24 Jan	Read: The two NYT profiles posted in Canvas. Bring to Class: Your profile in progress. Activity: Workshop to analyze and interpret field notes. Canvas Discussion Board: Studying Sentences in NYT. (capturing voices).
2	29 Jan	Review: Ballenger, Chapter 4, "Writing a Profile." Discussion: the features of a profile. Bring and Workshop: a scene, a dialogue, an anecdote. Canvas Discussion Board: Studying Visuals in NYT. (Post a visual you think will work in your Profile essay, to establish context.)
2	31 Jan	Read: Ballenger, Chapter 13 Bring and Workshop: opening gestures/scenes and closing reflections. Canvas Discussion Board: Studying visual argument in NYT, week 3 (framing the subject).
3	5 Feb	Bring and workshop: draft of the Profile Essay. Canvas Discussion Board: stories from NYT on your story
3	7 Feb	Bring to class: comments on the profile essay you were assigned. Activity: outline profile, quoting, paragraph detail Canvas Discussion Board: Post the most compelling element of your profile essay—the one segment of the whole that really captures the subject and provokes the class to think about what citizenship might require of them.
4	12 Feb	DELIVER TODAY IN CLASS Bring to class: A final draft of your profile essay. Along with the final version, submit your field notes and interview transcript(s), all prewriting, peer review comments (mine and your 3 peers"), and the cover sheet. Read: Wolf, "How to Pitch a Feature Piece," page 231. Bring to Class: printed copies of the assignment sheets for third series of writing assignments: Critical Reading and Reflection Essay 3; Ethnographic Essay; Critical Essay. Discussion: Brainstorming ideas and setting up groups for the finals series of assignments. Canvas Discussion Board: Post a 75-word pitch for your profile essay: why should the editor of your local newspaper publish your profile essay for his/her readership?

Week	Date	Topics, Readings, Assignments, Deadlines
4	14 Feb	<p>Read: Wolf, p.91-104</p> <p>Bring : double entry on Principle 1</p> <p>Activity: Brainstorm to develop a thesis for Critical Reading & Reflection #3</p>
<p><i>Our Inquiry: IF WE AGREE THAT ACCESS TO INFORMATION IS ESSENTIAL TO THE FUNCTIONING OF OUR DEMOCRACY HOW EFFECTIVE ARE THE 21ST LITERACIES WE HAVE IN GUARANTEEING THE FUTURE OF OUR DEMOCRACY HERE AND ELSEWHERE?</i></p>		
5	19 Feb	<p>Review: Wolf, p.105-123</p> <p>Read/listen to: Three recent speeches.</p> <p>Bring to Class: double entry of Wolf reading</p> <p>Activity: Workshop these for CRR3</p> <p>Canvas Discussion Board: What is ‘the rhetorical moment’?</p>
5	21 Feb	<p>Read: Wolf, p.125-139</p> <p>Bring to class: Wolf double entry</p> <p>Activity: rehearsing topic sentences (claims) to invent arguments for CRR3.</p> <p>Canvas Discussion Board: Studying Sentences in NYT</p>
6	26 Feb	<p>Read: Wolf, p141-155</p> <p>Bring: double entry on Wolf.</p> <p>Activity: Outline and sketch for CRR3</p>
6	28 Feb	<p>DELIVER TODAY IN CLASS</p> <p>Write in Class: Critical Reading/Reflection Essay 3; submit draft with all prewriting and sketch/outline.</p> <p>Canvas Discussion Board: Studying sentences in NYT graphics, week 6.</p>
7	5 March	<p>Read: Ballenger, Chapter 9, “Ethnographic Essay.”</p> <p>Activity: Locating primary sources for your ethnographic research: sampling digital forums.</p> <p>Discussion: What is multimodality?</p> <p>Canvas Discussion Board: Reading NYT (post on an infographic from an NYT story).</p>
7	7 March	<p>Bring to Class: your double-entry journal pages on samples from the digital forum your group intends to study and present to the class.</p> <p>Activity: Workshop: defining the project and developing the project plan.</p> <p>Revision Workshop: revising a paragraph from CR/R 3 in prep for ethnographic project</p> <p>Canvas Discussion Board: Reading NYT</p>
8	12 March	<p>Read: Ballenger, Chapter 7 on argumentation, pages 235-54. Pay particular attention to analysis of visual and digital arguments.</p> <p>Bring to Class: KWL+ with 2 images, 2 infographics, and 1 video clip from NYT related to your story</p> <p>Activity: Rhetorical Analysis of a visual image.</p> <p>Canvas Discussion Board: Studying visuals in NYT (rhetorical analysis).</p>
8	14 March	<p>Bring to class: rough cut of two slides for a multimodal Power Point presentation.</p> <p>Activity: revision workshop on sentences as logical units; revising sentences from CR/R 3 to develop sentence-revision strategies.</p> <p>Activity: workshop multimodal slides</p> <p>Canvas Discussion Board: Studying sentences in NYT (Post an elegant sentence.)</p>
9	19 March	<p>Bring to class and workshop: ethnography assignment.</p>
9	21 March	<p>DELIVER TODAY IN CLASS</p> <p>Submit for Evaluation: Ethnographic Exercise: individual samplings + individual self-reflection (800 words) + group Power Point or Prezi + assessment sheet.</p> <p>First Presentations</p>
10	26 March- 30 March	<p>Spring Break</p>

Week	Date	Topics, Readings, Assignments, Deadlines
11	2 April	Ethnographic Presentations Read: stories from NYT Activity: Introduction to the critical essay Canvas Discussion Board (in class): Rhetorical Analysis
11	4 April	Ethnographic Presentations Read: Ballenger, Chapter 8, "Writing a Critical Essay." Activity: Workshop to create outline for critical essay
12	9 April	Bring to Class: draft of body paragraphs for your critical essay Activity: paragraph development workshop Canvas Discussion Board: stories from NYT
12	11 April	Read: Ballenger, "Preparing the Works Cited Page." Bring and workshop: thesis for critical essay Canvas Discussion Board: share revised thesis
13	16 April	Bring to class and workshop: draft of the Critical Essay. Activity: sentence revision workshop Canvas Discussion Board: stories from NYT
13	18 April	Bring to class and workshop: openings and closing statements. Activity: reflect and address notes from various workshops. Activity: review sources.
14	23 April	DELIVER TODAY IN CLASS Submit: Critical Essay; with final essay, submit all prewriting, sketches or outlines, both peer-reviewed drafts, and cover sheet. Canvas Discussion Board: Reading NYT. (Post one major change you see in your approach to reading after spending a year with the NYT online.)
14	25 April	Read: Stories from the NYT Bring: drafts of everything, share work and opinions on your development. Activity: brainstorm to consider the development of your writing
15	30 April	Read: Ballenger, Chapter 5, "Writing a Review." Bring to Class: your midyear portfolio and self-reflection essay. In-Class Activity: workshop to inventory improved skills. Canvas Discussion Board: Studying Sentences in NYT. (Post one lesson learned about the role of "rules" in crafting sentences by explaining the nuts and bolts of one NYT sentence.)
15	2 May	Activity: reflecting on your own writing (double-entry journaling). Canvas Discussion Board: Studying Sentences in NYT. (Post one lesson learned about sentence writing by reading like a writer in the NYT this semester.)
16	7 May	Exercises to take stock: paragraphs, sentences, putting together and following a plan, adapting the plan and revising. Canvas Discussion Board: Reading NYT. (Post one lesson learned about the role of reading as you write to inquire and to learn.)
16	9 May	Preparing the final portfolio.
17	14 May	DELIVER TODAY IN CLASS Submit: Final Self-Reflection Essay and ePortfolio due in Canvas. Bring to class: your laptop and files for the ePortfolio (including self-reflection essay) ready to upload! Workshop: Creating and sharing an ePortfolio in Canvas.
Final Exam	TBC May	Room , time Activity 1: First-Year Writing Exit Survey. Activity 2: What to Take after English 1A