

San José State University
Humanities and Arts, Department of English and Comparative Literature
English 1AF & English 1AS – Stretch English I and II
Sections 42 (26939), 43 (26942), 36 (26927) – Fall 2016 & Spring 2017

Instructor:	Dr. Linda Landau
Office Location:	Faculty Office Building (FOB) 115
Telephone:	(408) 924-4117 (prefer email)
Email:	linda.landau@sjsu.edu
Office Hours:	MW 1:45pm - 2:30pm and by appointment
Class Days/Time:	MW 12:00-1:15 / 3:00-4:15 / 4:30-5:45 *
Classroom:	BBC 124 / BBC 124 / BCC 124
Prerequisites:	Directed Self Placement is a prerequisite to Stretch English I (English 1AF). Credit for Stretch English I (English 1AF) is a prerequisite for Stretch English II (English 1AS).
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. *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.

What We Will Explore Together: 21st Century Literacies for a Global Citizen

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

Jefferson praises the role that newspapers play in a functioning democracy: information empowers citizens with the ability to exercise the right to self-determination promised to all in a democracy. When we read the stories of daily lives on the pages of newspapers and journals, blogs and other internet media, we engage a narrative and dialogue of global dimensions, including debates about war and political conflict, American immigration laws and worldwide migrations, and ecological disasters such as floods, fires, and extreme storms. These are the stories of our neighbors and neighborhoods, our fellow citizens, our country, and our global community.

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? Together we will explore the digital pages of the *International New York Times*, to research and write about this question. SJSU studies emphasize diversity. *International New York Times* is an excellent place to begin as these pages offer a full range of voices in our conversation on global issues. Through this collaboration between students and faculty, we will create new knowledge together.

What You Will Learn in Stretch English I and II

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

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>

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

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

Assignment Genre	Assignment	Word Count	Total Words	Assignment Type	Term	GELO
Critical reading/reflection	Essay 1	600	2,100	In-class writing	F	1-5
	Essay 2	750			F	
	Essay 3	750			S	
Data-driven analyses	Personal Essay	1,000	3,000	Out-of-class writing	F	2,3,5
	Interview	1,000			F	
	Ethnography	1,000			S	
Major Essays	Blog	1,000	3,200	Out-of-class writing	F	2-5
	Profile Essay	1,000			S	
	Critical Essay	1,200			S	
Portfolio Self-reflection Essays	Midyear	750	1,750	In-class writing	F	1-5
	Final	1,000			Out-of-class writing	

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

How to Prepare for Class Sessions.

Come to class everyday ready to write—that is, to explore ideas, share research and reading, analyze source materials, critique samples and workshop drafts. In short, to write. 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. So you will want to bring your own laptop or tablet. (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 MyJSU to learn of updates to our schedule.

Where to Purchase 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. To study that relationship, we are going to read the newspaper and share our learning and experiences in writing.

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* (International) as well as articles and essays related to our theme of local and global citizenship, which will help your practice reading to learn, to reflect, and to respond. These texts will also serve as writing samples and models for imitation. All of these books are required.

- Ballenger, Bruce. *The Curious Writer*, 5/E. Pearson, 2017. ISBN-13: 9780134495651**
Unbound (saleable) format, with Access Card is offered to us at a significant discount, \$74.67, in the Spartan Bookstore.
- 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>
- Stevenson, Bryan. ***Just Mercy: A Story of Justice and Redemption***. New York: Spiegel & Grau, 2014. 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.
- Articles and videos, or their links, posted on 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/>

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

The Stretch program syllabus is located in our Canvas files:

<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.

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 benchmark essay and 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 exploring articles of interest in the *New York Times* and writing about them at home and in class; and reading selected chapters in your textbook *The Curious Writer*, and other assigned readings. The schedule of daily reading and writing assignments is posted on Canvas. Check daily on Canvas to view the updated schedule.

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 & 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 as you complete assignments and to transfer lessons learned from one assignment to the next. 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 the 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 2015: 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
Critical Reading Reflection 1 + Reflection	4%	600	in-class
Personal Essay	4%	(1000)	out of class
NYT Blog	8%	(1000)	out of class
Critical Reading/Reflection 2	4%	750	in-class
Self-Reflection/Midyear Portfolio	8%	750	in-class
Quizzes, Reflections, Learning Curve	8%	N/A	N/A
Fall Total	[36%]	4,100	

Spring 2016: 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	3%	1000	out of class
Profile Essay	10%	(1000)	out of class
Ethnography Presentation	5%	550	out of class
Critical Reading/Reflection 3	8%	750	in-class
Critical Essay	15%	(1200)	out of class
Self-Reflection/Final Portfolio	15%	(1000)	out of class
Participation in Canvas Discussion Boards	8%	N/A	in-class
Spring Total	[64%]	5,500	
	Fall and Spring	9,600 (5,200 finished)	

Table 2: Grade Distribution in the Yearlong Stretch

Course Grade: In Stretch English, your course grade is based on the grades you earn on the work you produce through both semesters. I weight these grades to determine the final grade, rather than averaging them. I use 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. We make ourselves available during office hours to provide you access to our time as a key resource in your studies. 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. Nor is email a suitable vehicle for student-teacher conferencing. 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**.
- **Your work** is public in this class, part of our collective inquiry into writing, reading, and citizenship. We will share work in Canvas regularly. I reserve the right to publish your work to the class as part of our workshop activities.
- **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 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 ONLY for dictionary use and course related research only. Using electronic equipment for texting and other personal entertainment is rude to everyone in the classroom. It constitutes non-participation, and you will be asked to put it away.
- **Tardiness:** If you are not *in* class, you cannot participate, 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 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. For **SJSU Counseling Services**, located in the Student Wellness Center, 3rd floor, 300B, visit their website at <http://www.sjsu.edu/counseling>.
- **For Accessible Education Center** <http://www.sjsu.edu/aec/services-at-a-glance/academic-accommodation/>.

English 1AS / Stretch English II, MW Spring 2017 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	<p>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.</p> <p>OVERVIEW OF SEMESTER – ACTIVISM AND CHANGEMAKERS, <i>Just Mercy</i></p> <p>INTERVIEW NOTES</p> <p>Review: CW, Ch. 4, Writing a Profile and Interviewing pp. 115-125</p> <p>Bring to Class: <i>Curious Writer</i> and your interview transcript – questions and answers.</p> <p>In-Class Activity 1: Finding the elements of a profile in your raw data from the field. Interview Qs CW p. 117</p> <p>In-Class Activity 2: Finding Patterns. Do you need more information? Additional Qs CW p. 123</p> <p>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.”</p> <p>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.</p>
1	W 2/1	<p>PROFILE SAMPLES</p> <p>Review Ch. 4, p.110-113 Q 113-114, 102. Identifying features of a profile</p> <p>Bring to Class: Your profile in progress (your work from Activity 2 on assignment sheet).</p> <p>In-Class Activity 1: Share Profile 3 (110-113) answers to p.113 with team.</p> <p>In-Class Activity 2: Identify quotes, anecdotes and other profile features in Pang’s profile (p.102).</p> <p>In-Class Activity 3: Imitate sentences (embedding dialogue and quotations): Identify one dialogue.</p> <p>HW: Review Ch.4 Prompt p.115, 119-20, Framing the Profile</p> <p>Read and annotate (identify scenes, dialogue, anecdotes) published profile by SJSU student: https://storiesofeastpaloalto.wordpress.com/2016/07/13/profile-on-ruben-abrica/</p> <p>Highlight one sentence that captures a distinguishing characteristic of the person profiled.</p> <p>Fast write a scene, a dialogue, and an anecdote for your own profile.</p> <p>LC: Fragments + Multilingual Writers: Articles</p>
2	M 2/6	<p>PROFILE PROMPT – 5 STEPS TO TRANSFORM YOUR INTERVIEW NOTES INTO AN ESSAY</p> <p>Review: CW, Ch. 4. 115-120</p> <p>Discussion: Framing the profile p.118</p> <p>Bring to Class: Annotated SJSU profile; a scene, a dialogue, an anecdote you have written for your profile</p> <p>In-Class Activity 1: Discuss published profile by SJSU student – key characteristic sentence, anecdote, quote</p> <p>In-Class Activity 2: Step 1 on Prompt: Workshop your scene, dialogue, anecdote – How will you frame it?</p> <p>HW: Step 2: Annotate Interview Notes and fill in your chart.</p>
2	W 2/8	<p>WRITING A SKETCH</p> <p>Review: CW, Ch. 4, pp. 126-128</p> <p>Bring to Class: annotated Interview Notes and completed chart.</p> <p>In-class Activity: Step 3: Write your sketch</p> <p>HW: Evaluate your Sketch using your chart. Study Visuals in <i>NYT</i>. 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</p> <p>LC: Comma Splices & Fused Sentences, Capital Letters + Multilingual Writers: Prepositions</p>
3	M 2/13	<p>CONTEXT AND BACKGROUND FOR PROFILE – WORKSHOP & REVISION WORKSHEET</p> <p>Review: CW, Ch. 11, “Research Techniques,” 382-416; Ch. 4, “3 key sentences” pp. 542-544</p>

Week	Date	Topics, Readings, Assignments, Deadlines
		<p>Discussion: Researching context and background; Opening and closing strategies.</p> <p>In-class Activity: Share distinctive qualities of introductory and closing paragraphs in Profiles 1-3, and p.126.</p> <p>Workshop: Write opening gestures/scenes and closing reflections for your sketch. write 3 key sentences.</p> <p>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.</p> <p>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.</p> <p>In-Class Activity 1: Share Student Essay annotations</p> <p>In-Class Activity 2: 1st roundtable workshop of drafts – organization, key sentences, embedding dialogue.</p> <p>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</p> <p>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.</p> <p>In-Class Activity 1: 2nd roundtable workshop of revised drafts – strategic language, transitions and signal words, embedded visuals.</p> <p>In-Class Activity 2: Questions about his activism to ask Bryan Stevenson</p> <p>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.</p> <p>Overview – Ethnography Unit → 3 projects on activism; local and campus activists list</p> <p>Discussion: Ethnography Unit – Team Project. <i>Just Mercy</i> themes. Questions to ask Bryan Stevenson</p> <p>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.</p> <p>*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> <p>HW: Review <i>Just Mercy</i> Introduction and Ch. 1 – Identify one key sentence. What is the frame of the book?</p>
5	M 2/27	<p>CRITICAL READING/REFLECTION 3 – CR/R3 PROMPT</p> <p>Bring to Class: Summary-Analysis of Stevenson Lecture and <i>Just Mercy</i></p> <p>In-Class Activity 1: Essay Quiz on Stevenson, <i>JM</i> Themes, Framing the Argument – Introduction and Ch. 1</p> <p>In-Class Activity 2: Discussion of Stevenson lecture and CR/R3 assignment sheet</p> <p>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.</p> <p>HW: Review CW, Chapter 2, "Reading as Inquiry"; Revise Summary-Analysis, Proofread and edit it</p>
5	W 3/1	<p>SUBMIT LECTURE SUMMARY-ANALYSIS CRITICAL READING/REFLECTION 3 (due 3/8)</p> <p>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.</p> <p>In-Class Activity 2: Worksheets on Coordination & Subordination, Combining Sentences.</p> <p>LC: Coordination & Subordination + Multilingual Learners: Subject-Verb Agreement</p> <p>HW: Develop <i>Just Mercy</i> profile, anecdote, dialogue, scene to support your thesis. Fast-write observation.</p>
6	M 3/6	<p>CRITICAL READING/REFLECTION 3 Peer Review before submission 3/8 on Canvas</p>

Week	Date	Topics, Readings, Assignments, Deadlines
		<p>Read: continue reading <i>Just Mercy</i>; use the discussion to help you annotate the samples you bring to class.</p> <p>Bring to class: Annotated samples of NYT text and images: OR Just Mercy chapter</p> <p>In-Class Activity: rehearsing topic sentences (claims) to invent arguments for CR/R3.</p> <p>Canvas Discussion Board: Studying Sentences in NYT Graphics</p>
6	W 3/8	<p>WRITE IN CLASS: CRITICAL READING/REFLECTION ESSAY 3; submit draft with all prewriting and sketch/outline.</p> <p>LC: Shifts in Tense and Voice</p> <p>HW: Read CW, Chapter 9, "Ethnographic Essay"</p>
7	M 3/13	<p>ETHNOGRAPHY PROJECT</p> <p>In-Class Activity (presentation group): Locating primary sources for your ethnographic research:</p> <p>Bring to class: a duplicate MSWord file of your CRR3—with no tracking comments.</p> <p>Revision Workshop revising a paragraph from CR/R 3 (paragraphs as logical units).</p> <p>Discussion: What is multimodality?</p> <p>Canvas Discussion Board: Reading NYT, week 7 (post on an infographic from an NYT story).</p>
7	W 3/15	<p>ETHNOGRAPHY PROJECT</p> <p>Bring to Class: your double-entry journal pages on samples</p> <p>In-Class Activity: presentation group workshop: defining the project and developing the project plan</p> <p>HW: Read: CW, Chapter 7 on argumentation, pages 235-54.</p> <p>LC: Evaluating, Integrating, and Acknowledging Sources</p>
8	M 3/20	<p>ETHNOGRAPHY PROJECT</p> <p>Bring to Class: 2 images, 2 infographics, and 1 video clip from NYT related to your group activism.</p> <p>In-Class Activity 1: testing the visual paragraph (slide) as a medium for evidence and conclusions.</p> <p>In-Class Activity 2: Rhetorical Analysis of a visual image.</p> <p>Studying visuals in NYT</p>
8	W 3/22	<p>ETHNOGRAPHY PROJECT</p> <p>Bring to class: rough cut of two slides for a multimodal Power Point presentation.</p> <p>In-Class Activity 1: revision workshop on sentences as logical units; revising sentences from CR/R 3 to develop sentence-revision strategies.</p> <p>In-Class Activity 2: workshop multimodal slides; work in groups to revise project for submission.</p> <p>LC: Parallelism</p>
9	M 3/27 W 4/1	<p>SPRING BREAK: NO CLASSES</p>
10	M 4/3	<p>ETHNOGRAPHY PRESENTATIONS</p> <p>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.</p> <p>Individual audience critiques of multimodal presentations submit in class: one strength, one weakness.</p>
10	W 4/5	<p>ETHNOGRAPY PRESENTATIONS</p> <p>Bring in: Sketch of reflection essay on your project.</p> <p>Assessment Workshop: Illustrating a self-critique</p> <p>In-class Project Assessment Activity: Develop and complete assessment surveys.</p> <p>LC: Modifiers</p> <p>Read: CW, Chapter 8, "Writing an Analytical Essay"</p>
11	M 4/10	<p>CRITICAL ESSAY</p> <p>Submit for Evaluation: Ethnographic Exercise: individual samplings + individual self-reflection (800 words) + group Power Point or Prezi + assessment sheet. Rhetorical Analysis Statements</p>
11	W 4/12	<p>CRITICAL ESSAY</p> <p>Post a <i>well-shaped</i> sentence from your reading.</p> <p>In Class Activity: Generating the terms to drive a critique: thinking and planning rhetorically.</p> <p>LC: Vocabulary</p>

Week	Date	Topics, Readings, Assignments, Deadlines
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.)
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	42 –5/23 T 9:45-12:00 43 –5/24 M 12:15-2:30 36 –5/23 T 2:45-5:00	In our classroom In-Class Activity 1: First-Year Writing Exit Survey. In-Class Activity 2: Assemble and download ePortfolios.