

San José State University
Humanities and Arts, Department of English and Comparative Literature
English 1AF & English 1AS – Stretch English I and II
Section 16 (43706) – Fall 2018 & Spring 2019

Instructor:	Dr. Linda Landau
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Office Hours:	MW 1:45pm - 2:30pm and other times/days by appointment
Class Days/Time:	MW 12:00-1:15
Classroom:	BBC 130 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.
The A2 Milestone for Progress to Degree	The California State University system and SJSU expect all students to have completed their A2 requirement within the year. They have committed to make available courses and support to help all students achieve this milestone. Please work with your Stretch Instructor and all recommended support staff to achieve this milestone successfully.

What We Do in Stretch English

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

Stretch I and II, together, fulfill the Written Communication I 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.

The yearlong 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. This allows you more time to develop habits of mind that support college learning, to expand your writing tools and practices, and hone your reading and writing skills. This added time to prepare will ensure that you are ready to transfer your writing experience and knowledge to the writing you will do in your other courses.

The yearlong Stretch invites you into a learning community: This semester you are enrolled in Stretch English I. Next term, provided you successfully complete the fall course, you will enroll in Stretch English II. You will study with the same instructor and writing colleagues from fall. Together your class cohort uses reading and writing to explore your section’s inquiry project over a full year.

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

If 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 successfully complete the spring English 1A (with a grade of C- or better), you will still complete your A2 requirement within your first year of study at SJSU.

What You Will Learn in Stretch English I and II

This course explores how reading and writing inform the work we do together at the university. 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.

GE Learning Outcomes (GELO)

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

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

For more information

on the Stretch Curriculum designed to meet these learning outcomes, see the Stretch English Program Syllabus on 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. All English Department syllabi, including this one, are available online at

<http://www.sjsu.edu/english/ENGLgreensheets/index.html>

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 several texts of varied length and complexity. Several 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. Assignments provide the opportunity to explore multiple modes of presenting arguments—orally, visually, in print and on screens.

What We Will Explore Together: Freedom of the Press, Democracy & Bias

On August 16, 2018, more than 350 newspapers responded to *The Boston Globe's* call to confront the “sustained assault on the free press” by the President of the United States. Not only did editorial boards across the nation denounce the president’s labeling of the U.S. news media as the “enemy of the American people” and the purveyors of “fake news,” but the United States Republican-controlled Senate, in an unusual bi-partisan achievement, unanimously passed a resolution affirming that the media “is *not* the enemy of the people.”

What are the dynamics behind this momentous occasion? After all, news coverage has always been subject to criticism, which is only natural considering that reporting and analyzing the news is a human endeavor, and that humans are inherently biased and prone to making mistakes. So what makes the president’s criticism so disturbing to the American press and the U.S. Senate? Do his comments about news media coverage really threaten a “free press” and the core of American democracy, as these 350 news outlets argue?

On the other hand, what moved the Founding Fathers to inscribe freedom of the press into the very first amendment of the newly created Constitution? And why did Thomas Jefferson write that “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.” Finally, why did Jefferson feel compelled to add, “But I should mean that every man should receive those papers and be capable of reading them”?

This year we will explore the role of the press in the functioning of our democracy, and we will take up Jefferson’s challenge to “receive those papers and be capable of reading them.” Anchoring our inquiry in our class subscription to *the New York Times*, we will investigate the ways different news media describe and analyze specific stories and topics. As we read individually and in teams, we will explore our own biases and personal worldviews, and the roles of gender, class, race, region, national origin, and cultural identity in our interpretation of both the news and our American experiences.

As we conduct our investigation, we will focus on the following questions:

Where can we seek answers to our questions? Where can we find facts to support our interpretations? Where can we discover who agrees with us, and who disagrees? How do we make our own views heard and respected? How can we use prior knowledge and experience to interpret complex texts? What role can our class learning community play in arriving at tentative answers?

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, credible research, regular self-assessment, critical thinking, analytical writing that engages the entire composition cycle, and effective communication skills (listening, reading, writing, and speaking). Our goal is two-fold: 1) 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 engage in public dialogue about current events; and 2) to develop the rhetorical skills—awareness of the importance of audience, context, purpose, *Kairos*, and appeals to logos, ethos, and pathos that will enable us to express evidence-based opinions clearly, concisely, and persuasively. By using our reading and writing to help us examine our beliefs and values, we will develop a clear sense of our own life philosophies and a knowledgeable and compassionate awareness of the worldviews of others.

How to Prepare for Class Sessions.

Read assigned readings before class. Come to class everyday ready to write and discuss—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 for workshops. (Laptops and tablets are available to be checked out in the MLK library, and computer labs are available to students in the Student Success Center in Clark, first floor, and the Associated Student Lab in the Student Union, 2nd floor; and adapters in IRC 112.)

What we will be Reading and Where to Find our Texts.

Reading is an integral part of 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* as well as articles and essays related to our theme, and The John Carlos Story, our Campus Reading Program selection. 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 activities, especially writing and reading **workshops** depend on your completing your assigned readings before class, so that we can focus on 1) **reading analysis**, 2) **writing**, and 3) **discussion** in teams or with learning partners.

- **Class and outside readings from the *New York Times*, *The Atlantic*, the *New Yorker*, 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 on hardcopy 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>
- Carlos, John and Dave Zirin. *The John Carlos Story*. Haymarket Books, 2011. **Campus Reading Program. Free.**
- **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.
- 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 reading responses.
- **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.

University Policies, including Time Spent on this Work

The university expects that students will spend **a minimum** of forty-five hours for each unit of credit, or three hours per unit per week = **9 hours per week for a 3-unit course**. 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.pdf) at <http://www.sjsu.edu/senate/docs/S12-3.pdf>.

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/>

What we will be Writing in the Fall and Spring Semesters

Fall 2018: Grades in fall are based on measured progress toward proficiency in the learning objectives outlined above. To earn credit (CR) in English 1AF, you will need to demonstrate measurable progress in (75%) of CLO categories.			
Assignment	% of Course Grade	Word Count*	Type of Assignment
Reading Responses, Quizzes, Reflections	8%	N/A	in-class/out of class
Critical Reading/Reflection 1	4%	600	in-class
Personal Essay	8%	(1000)	out of class
Blog + Reflection	8%	(1000)	out of class
Critical Reading/Reflection 2	4%	750	in-class
Self-Reflection/Midyear Portfolio	8%	750	in-class
Fall Total	[40%]	4,100	
Spring 2019: A final grade of C- or better in English 1AS is needed to satisfy GE Area A2.			
Assignment	% of Course Grade	Word Count*	Type of Assignment
Interview Transcript	4%	1000	out of class
Profile Essay + Reflection	10%	(1200)	out of class
Critical Reading/Reflection 3	4%	750	in-class
Ethnography Presentation + Reflection	4%	1100	in-class/out of class
Critical Essay	10%	(1200)	out of class
Self-Reflection/Final Portfolio	15%	(1000)	out of class
Reading Quizzes, Responses	4%	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

Your Reflection on College Writing Portfolio

In summer, you wrote essays to reflect on college writing before deciding to take Stretch English. You will compile the writing you submitted to the *Reflection on College Writing* modules into an ePortfolio in the first two weeks of the fall course. This writing portfolio begins your official writing assessment at SJSU. You will return to these earliest SJSU writing samples as you move from course to course; from course to course, you will be able to gauge how far you have come!

Midyear Self-Reflection and Portfolio Review

At the end of the fall term you will submit a portfolio for Stretch instructors to review. This portfolio will contain two essays from your fall coursework: the first critical reading-reflection essay and the first major essay (the essay for a public forum). You will also submit a reflection on these two essays, written in class, comparing them to assess your progress toward the learning objectives for the first half of the course. Stretch faculty members will read your reflection essay to assess your midyear progress. This midyear self-assessment is also a rehearsal for the A2 assessment you will complete in spring, which follows the same assessment design.

Final Self-Reflection and Portfolio Review

The last essay you write will also be a self-reflection essay; it will be the presentation piece in your final portfolio. This portfolio, submitted as a Canvas ePortfolio, is your culminating exercise in this class. It will contain the reflection essay as well as two samples of your writing: the pre-instruction *Reflection on College Writing* critical essay, and your final critical essay in Stretch English. Your portfolio will be assessed by two Stretch faculty members, using a common scoring guide to determine your progress to proficiency as a college writer as defined by the goals of GE Area A2.

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.

Your Grade: The grade on your work measures your ability to manage the writing assignment requirements defined on the prompt, which may include such tasks as reading actively and rhetorically to learn and to write, performing essential steps in the writing process, identifying and using specific rhetorical strategies, integrating research, developing arguments, explaining and analyzing ideas, and writing concisely and clearly using college level vocabulary and specific kinds of sentence structure.

Your Scoring Guide: For each assignment, we will develop together a scoring guide that details the assignment requirements and the GELOs and CLOs to be scored, along with the reading, thinking, and writing processes that will help us achieve them. The scoring guide will also ask you to reflect on your own work, evaluate your progress, and identify the challenges on which you would like to focus for your next essay.

The default grade on essays and collaboration is a B: This means that if you fulfill **all the requirements defined on the prompt and scoring guide** using plenty of **critical thinking** and the complete **reading and writing processes**, and if your active **participation in all class activities** contributes to your team and the class's understanding of the assignment and its concepts, you will earn a **B**.

Going beyond assignment and participation requirements **as defined on the scoring guide** will earn an **A**. **A students read more articles**, which provides them with more information and ideas, and shows in deeper critical thinking, a stronger reader/writer ethos that engages readers/teammates in dialogue, more compelling logic boosted by more factual evidence and sources cited, and a larger vocabulary and more sophisticated college-level sentence structure.

Work that fulfills less than 100% but **more than 75%** of assignment requirements **as defined on the scoring guiding** will earn a **C**, and work that fulfills **less than 75%** will earn a **D**. Work that does not address the assignment will earn an **F**.

Course Grade: Your course grade is based on the grades you earn on the work you produce through *both semesters*. 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		Failing	
4.0-3.9	A+	3.3-3.2	B+	2.6-2.4	C+	1.9-1.3	D+	.6-0	F
3.8-3.6	A	3.1-2.9	B	2.3-2.2	C	1.2-1.0	D		
3.5-3.4	A-	2.8-2.7	B-	2.1-2.0	C-	0.9-0.7	D-		

What You Need to Know about GE Area 2 Grading Policy and Yearlong Grading in Stretch English

In keeping with GE policy, your final course grade for English 1AS will be a letter grade: A to F. You must earn a C- or better to receive graduation credit for GE Area A2.

English 1AF, however, is graded CR/NC. To receive credit in the fall semester, you must honor your instructor's grading contract and/or policies and demonstrate significant, measurable progress throughout the semester. We will expect to see enough progress to suggest that you are on track to earn a C- or better in the spring term.

Please note that your spring grade in Stretch includes the grades you earned in fall. All the coursework, both fall and spring, comprises the work of one general education course requirement: GE Area A2. You will find in your section syllabus an accounting of how coursework will be graded and accumulated into the final course grade.

How Do I Earn Credit for GE Area A2?

To satisfy your CORE GE Area A2 and to move on to CORE GE Area A3, **you must pass this course in the spring (English 1AS) with a C- or better**. A C- grade in the course signifies that you are a capable college-level writer and reader of English. See [University Policy F13-1](#) for more details on your right to understand your grades.

How We Can Get the Most Out of our Collaboration Together

Participation and Collaboration: Sharing ideas, asking questions, and providing valuable feedback to team and classmates are the basic contributors to a successful learning environment. Think of yourself and your classmates as your most valuable resources.

- **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. Listen before responding.
- **Workshops** are an essential part of the writer's working experience. Your participation in workshops is critical to your success in this class. You *must* bring to class the required draft for workshoping or peer review. If you cannot attend a team meeting or peer review session, notify your team and make arrangements to exchange papers, notes, or essays with a team member.
- **Missed classes:** If you must miss class, please check Canvas for the updated schedule and announcements, and just as important, contact a team or classmate to find out what you have missed, so you can keep up with the class. Sharing class notes is an effective way to collaborate and succeed.
- **Electronic equipment:** Smart phones, laptops, tablets may be used during class for course related essay writing and 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 and taking breaks disturbs the class and results in your missing important discussion and activities. Tardiness will lose you points.
- **Food and drinks:** ONLY drinks properly covered and dry food such as energy bars and cold sandwiches are allowed in the classroom. Warm food is NEVER allowed in the classroom. Think of classmates who may also be hungry.
- **Recording class sessions:** Since our class is participation-based, *written permission* to record the class is required from *all* class members as per [University Policy S12-7](#). 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.

Professor – Student Collaboration

- **Office hours are part of the college experience:** University professors expect students to visit us during office hours to get acquainted, share ideas, ask questions, discuss assignments, and learn tips for success.
- **Email** is useful to schedule appointments, share your concerns about your progress, and ask questions about an assignment that cannot be answered by rereading the prompt and guidelines, or by consulting with teammates.
- **Canvas:** Our syllabus and assignments are posted on Canvas and all your major essays are uploaded to the appropriate assignment box on Canvas. I send announcements through Canvas, so open your mail regularly.
- **Late Papers and Missed In-class Essays:** Late papers are not accepted without a valid excuse. Quizzes cannot be made up. If you miss an in-class essay 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.
- **Formatting your papers:** You may use **1.5 spacing**, which 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.) Own your work: Place **your name, English 1AF- section number, my name, and date in the top left corner of the first page.** Place **your last name and page number in top right corner** of all subsequent pages.

SJSU – Student Collaboration

- 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 2018-Spring 2019

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
		<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>
1	W 8/22	<p>Introductions, Syllabus, Course Goals and Theme Subscribe to <i>New York Times</i> (NYT) digital (online)</p> <p>MODULE 1 INQUIRY: How do we recognize and develop a personal reading and writing ethos as we explore and evaluate answers to our main inquiry – What is the role of the press in a functioning democracy, and the role of worldview in interpretation?</p> <p>HW: Browse NYT for titles that could answer our inquiry. Write definitions of democracy. Read and listen to Bob Dylan lyrics to “The Times They Are A Changin’” https://www.youtube.com/watch?v=JxvVk-r9ut8 and the Jimmy Fallon 2018 remake https://www.youtube.com/watch?v=wZ9drv78dCQ</p>
2	M 8/27	<p>CRITICAL THINKING HABIT of Successful Students: CURIOSITY KAIROS and CONTEXT: “The Times They Are A Changin’ Reading Response in class to song lyrics; Identifying and defining key terms in Democracy Inquiry HW: Read NYT articles on 1960s. Write thoughts in notebook about songs, Kairos, and context.</p>
2	W 8/29	<p>CT HABIT: OPENNESS & INTELLECTUAL COURAGE–“I learn by going where I have to go” –Roethke KAIROS, WORLDVIEW, and ETHOS: Identifying and defining key terms in Democracy Inquiry WS: NYT article “August 16, 2018 free press declarations” HW: Read NYT articles on democracy. Read and annotate “August 16, 2018 free press declarations”</p>
3	M 9/3	LABOR DAY – NO CLASSES
3	W 9/5	<p>CT HABIT: ENGAGEMENT – ETHOS CARD and Class Networking for Teams READING TO LEARN – CONTEXT, KEY TERMS, ARGUMENT Reading Response to par. 4-10 “August 16, 2018 free press declarations” – Kairos and main question/idea WS: Asking content vs. rhetorical strategy questions; identifying challenging sentences as key sentences HW: Read NYT articles on democracy and a sub-question.</p>
4	M 9/10	<p>TEAM WORKSHOP: RR to “August 16, 2018 free press declarations” – write 4 content questions, 4 rhetorical strategy questions, comments or questions about 4 words from the text, possible answers to each of the 12 questions or comments: upload to canvas one set per team HW: Read NYT articles on democracy and a sub-question. Read “The Very American Killing of Nia Wilson”</p>
4	W 9/12	<p>CT HABIT: CREATIVITY: Connecting the dots when reading and writing Reading Response to “The Very American Killing of Nia Wilson” – find at least five American crises mentioned or implied in the article – write as 5 complete sentences WS: Rhetorical Analysis Reading Chart (RARC); authors’ vs. reader’s ethos/wv & challenging sentences HW: Read NYT articles on democracy and a sub-question. Read CW, “Reading as Inquiry”(handout)</p>
5	M 9/17	<p>CT HABITS: PERSISTENCE Reading Response to “The Very American Killing of Nia Wilson” – the broader purpose, bigger picture; CRITICAL READING/REFLECTION PROMPT: connecting ideas to NYT articles you are reading. HW: Read NYT articles on democracy and a sub-question.</p>
5	W 9/19	<p>TEAM WORKSHOP – Share RARC with team: write topic and individual review of challenges – upload to canvas HW: Read NYT articles on democracy and a sub-question.</p>
6	M 9/24	<p>CT HABIT: FLEXIBILITY / READING TO WRITE Preparing a Scoring Guide WS: finding a purposeful thesis from articles and selecting evidence from RARC; fast writes, lists.</p>
6	W 9/26	<p>CT HABIT: RESPONSIBILITY WRITING A CRITICAL READING/REFLECTION ESSAY – Reading to Write Workshop: Writing a sketch from a thesis statement; defining terms</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: Write a sketch or outline for your in-class reflective essay Submit Writing Experience Quiz and Reflection
7	M 10/1	IN-CLASS WRITING: CRITICAL READING/REFLECTION: write in class and upload to Canvas. Submit your SCORING GUIDE , outline and other prewrites with your draft. HW: Read NYT article “Lessons of Chateau de Calberte”
7	W 10/3	CT HABIT: RESOURCEFULNESS PERSONAL ESSAY PROMPT and INVENTION STRATEGIES Reading Response to “Lessons of Chateau de Calberte” WS: Providing personal observations/experiences explaining writer-reader stakes in the inquiry. Asking and answering “so what”? HW: Fast write an incident that occurred to you or that you witnessed. List key points.
8	M 10/8	CT HABIT: CRITICAL THINKING Write a Sketch Outline WS: Composing a thesis statement and logical supporting evidence from prewrites HW: Turn your sketch outline into a sketch
8	W 10/10	COMPOSING THE PERSONAL ESSAY WS: Write a final draft from your sketch to share with your classmates using appeals to logic, ethos, and pathos to make the new idea or argument meaningful; Preparing a Scoring Guide
9	M 10/15	REVISING AND EDITING THE PERSONAL ESSAY – PEER REVIEW, SELF REVIEW, RE”SEEING” THE ESSAY Peer Review and Edit essay for writing complex sentences; emphasis and subordination – dash vs. colon HW: Revise, edit, proofread final draft for submission Wednesday on Canvas and in print in class
9	W 10/17	SUBMIT PERSONAL ESSAY FINAL DRAFT IN CLASS AND TO CANVAS: submit in class SCORING GUIDE and all prewriting (including your prewriting plan), sketch, drafts BLOG PROMPT Workshop: re-purposing question/issue as an argument for a new audience and context; choosing visual evidence and linking to sources; integrating sources CW, “Writing as Inquiry” (handout)
10	M 10/22	WRITING TO LEARN Reading Response to “Why Are Millennials Wary of Freedom?” – question as rhetorical strategy WRITING a SKETCH OUTLINE and SKTECH for the BLOG – claims, reasons, and evidence
10	W 10/24	RESEARCHING FACTUAL EVIDENCE / EVALUATING WEBSITES – Mission Statement, Sponsors, Bias National Constitution Center https://constitutioncenter.org/ , http://www.pewresearch.org/quiz/news-statements-quiz/ , Economic Policy Institute www.EPI.org , Natural Resources Defense Council www.NRDC.org www.bloomberg.com
11	M 10/29	INTEGRATING THE IDEAS OF OTHERS AND CITING SOURCES Reading Response to “Amendment that Reinvented Freedom” – models of integration HW: Continue searching for evidence; Revise sketch into draft.
11	W 10/31	REVISING AND EDITING YOUR BLOG Preparing a Scoring Guide Peer review and edit sketch to integrate summary, paraphrase, quotation, citation, appositives; visuals. HW: Continue searching for evidence if necessary; Revise final draft using feedback.
12	M 11/5	PEER REVIEWING AND REVISING YOUR BLOG Peer Review and Edit Blog draft for writing complex sentences; emphasis and subordination – dash vs. colon HW: Revise, proofread and edit final draft.
12	W 11/7	SUBMIT BLOG with Works Cited – Scoring Guide on top, Reflection, peer-reviewed drafts with signatures. CRITICAL READING/REFLECTION 2 PROMPT Bring to class The John Carlos Story
13	M 11/12	VETERANS DAY – NO CLASSES
13	W 11/14	MODULE 2 INQUIRY: Where do we create public dialogue? Where do we see citizen models answering our inquiry questions? Exploring profiles in courage.

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>
		Reader Response to THE JOHN CARLOS STORY Team discussion and analysis workshop
14	M 11/19	Reader Response to THE JOHN CARLOS STORY Team discussion and analysis workshop Preparing a Scoring Guide
14	W 11/21	THANKSGIVING – NO CLASSES WEDNESDAY - FRIDAY
15	M 11/26	IN CLASS WRITING – CRITICAL READING/REFLECTION 2 on THE JOHN CARLOS STORY Write in class and submit to Canvas. In class submit SCORING GUIDE with sketch, prewrites, drafts
15	W 11/28	CT HABIT: METACOGNITION – THE WRITING CYCLE Reflecting on our thinking and on the individual and cultural processes structuring knowledge WS PORTFOLIO AND SELF-REFLECTION WS: PORTFOLIO SELF-REFLECTION PROMPT – self-reflection inventory of study habits and process strategies; citing yourself; coordinating and transitioning
16	M 12/3	CT HABIT: SENSE OF HUMOR PORTFOLIO AND SELF-REFLECTION WS: Writing drafts
16	W 12/5	PORTFOLIO AND SELF-REFLECTION WS: Peer Review Revised Evidence Page, Reflection Essay, Portfolio PROFILE PROMPT AND INTERVIEW NOTES for Spring Semester; Writing questions for the profile. HW: Revise Reflection Essay and Portfolio
17	M 12/10	WRITE IN CLASS: SELF-REFLECTION ESSAY SUBMIT PORTFOLIO TO CANVAS IN CLASS HW: Conduct your interview.

English 1AS / Stretch English II, MW Spring 2019 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 1/28	PROFILE SAMPLE WS: Identifying quotes, dialogue, anecdotes and other profile features in Ruben Abrica Profile by Elizabeth Real , SJSU student. Highlight one sentence that captures a distinguishing characteristic of Abrica HW: Conduct your interview if you haven't yet. Read and annotate (identify scenes, dialogue, anecdotes) Read CW, Ch. 4, Writing a Profile and Interviewing, esp. 102, 110-115, 123, 126-27, 137
1	W 1/30	ELEMENTS OF A PROFILE WS: Discuss Abrica – frame; key characteristic sentence, anecdote, quote, dialogue. WS: Your notes from your interview. Under each question + answer ask a question about your interviewee's answer. Need more information? Look for patterns, repetitions in your field notes.
2	M 2/4	STEP 1: TRANSFORM INTERVIEW NOTES INTO A SKETCH OUTLINE – FRAMING THE PROFILE WS: What's the bigger picture in your notes? Fast write a scene, a dialogue, and an anecdote from your interview notes that explains this bigger purpose. HW: Step 2: Annotate Interview Notes and fill in your chart.
2	W 2/6	STEPS 2-3: TRANSFORM SKETCH NOTES INTO SKETCH ESSAY – UPLOAD TO CANVAS Bring to Class:

Week	Date	Topics, Readings, Assignments, Deadlines
		In-class Activity: Write your sketch from your annotated Interview notes and completed chart 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.
3	M 2/11	STEP 4: TRANSFORM SKETCH INTO DRAFT – ADDING CONTEXT & BACKGROUND WORKSHOP & REVISION WORKSHEET Bring your sketch to class Discussion: Researching context and background; Opening and closing strategies. In-class Activity: Share distinctive qualities of introductory and closing paragraphs in Profiles 1-2, and p.126. Workshop: Write opening gestures/scenes and closing reflections for your sketch. Write 3 key sentences. HW: Transform your Sketch into a Draft. Step 5: Evaluate your Profile draft by filling in Workshop & Revise Worksheet.
3	W 2/13	STEP 4: PROFILE WORKSHOP – EMBEDDED QUOTES & VISUALS, STRATEGIC LANGUAGE, SIGNAL WORDS Bring to class: your draft annotated and evaluated on Workshop & Revise Worksheet Workshop: Integrating dialogue quotes & embedded visuals, and using signal words to support thesis and reveal attitude toward profile subject Peer Review: Share your profile annotations; practice using quotation marks HW: Revise your essay using your own and classmate’s Workshop & Revise WS.
4	M 2/18	STEP 5: PROFILE WORKSHOP – PEER REVIEW Bring to class: Your revised essay and your Workshop & Revise WS completed for your own essay, and 2 blank Workshop & Revise WS for reviewing by your team. In-Class Activity 1: 2 nd roundtable workshop of revised drafts – strategic language, transitions and signal words, embedded visuals. Peer review by filling in your teammates’ Workshop & Revise worksheets. HW: Revise your essay using peer reviewers’ comments. Proofread and edit your essay.
4	W 2/20	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 – Team Project Ethnography Unit → projects on activism; local and campus activists list
5	M 2/25	ETHNOGRAPHY PROJECT PROMPT In-Class Activity 1: Defining the project, developing the project plan, getting started charts and questions
5	W 2/27	ETHNOGRAPHY PROJECT – APPEALS TO LOGOS, ETHOS, PATHOS In-Class Activity: Finding and reviewing “Taking Control of the Narrative” (activist) websites and articles
7	M 3/4	ETHNOGRAPHY PROJECT Bring to Class: 2 images, 2 infographics, and 1 video clip from NYT related to your group. In-Class Activity: testing the visual paragraph (slide) as a medium for evidence and conclusions.
7	W 3/6	ETHNOGRAPHY PROJECT Bring to class: rough cut of two slides for a multimodal Power Point presentation. In-Class Activity: workshop multimodal slides; work in groups to revise project for presentation. HW: Prepare presentations
8	M 3/11	ETHNOGRAPHY PRESENTATIONS and Roundtable discussion of Power Point Presentations 3 group presentations: 5 minutes for presentation; 5 minutes for group to discuss their use of multimodality and research techniques; 5 minutes for audience critique. Write Individual audience critique for each multimodal presentation, including your own group’s presentation. Submit in class: one strength, one weakness.
8	W 3/13	ETHNOGRAPY PRESENTATIONS and Roundtable discussion of Power Point Presentations 3 group presentations: 5 minutes for presentation; 5 minutes for group to discuss their use of multimodality and research techniques; 5 minutes for audience critique. Write Individual audience critique for each multimodal presentation, including your own group’s presentation. Submit in class: one strength, one weakness. LC: Modifiers Read: CW, Chapter 8, “Writing an Analytical Essay”

Week	Date	Topics, Readings, Assignments, Deadlines
9	M 3/18	CRITICAL READING/REFLECTION 3 PROMPT Workshop: Rhetorical Analysis
9	W 3/20	CRITICAL READING/REFLECTION 3 Workshop: Rhetorical Analysis; Grammar in context
	M 3/25	CRITICAL READING/REFLECTION 3 Workshop: Rhetorical Analysis; Grammar in context
	W 3/27	IN-CLASS CRITICAL READING/REFLECTION 3
10	M 4/1 – 4/5	SPRING BREAK: NO CLASSES
11	M 4/8	CRITICAL ESSAY PROMPT Workshop: Defining goals and key terms – Cultural Analysis – back to the Personal Archive HW: Research
11	W 4/10	CRITICAL ESSAY In Class Activity: Fast write → Thesis → Evidence → Sketch outline HW: Write Sketch
12	M 4/15	CRITICAL ESSAY – Writing an effective introduction; arranging evidence paragraphs Bring to class: Sketch and paragraph 1 Workshop 1: Paragraphs as logical units – supporting each topic sentence with evidence in context. Workshop 2: Planning rhetorically – selecting, omitting, ordering paragraphs and their information. HW: Revise paragraphs and write draft of critical essay, including your conclusion.
12	W 4/17	CRITICAL ESSAY – Writing an effective conclusion Bring to class: Paragraph 1, revised Body Paragraphs, Conclusion sketch, and Works Cited due Workshop 1: Attaching quotes to a key sentence as evidence/support – Quotes are not free-floating, and they cannot be key statements/Th.St./t.s). Ex. X argues that “a is c” (4). Indented long quotes. (4) Workshop 2: Writing a conclusion – writing a key sentence and summarizing key points; returning to information mentioned in paragraph one (anecdote, statistics, quote); responding to critic’s counter-analysis; making a dire prediction if activists fail. Sharing conclusions. HW: Write final draft of critical essay for peer review using Critical Essay Scoring Guide
13	M 4/22	Revised Draft of Analytical Essay with Outline and Works Cited due for Peer Review Workshop 1: roundtable peer reviews of drafts Workshop 2: Revision vs. proofreading, editing, correcting – Grammar Worksheet and tense shifts LC: Chart due with all assignments completed
13	W 4/24	SUBMIT CRITICAL ESSAY with Works Cited and Outline on Canvas. Submit Scoring Guide in class. In-Class Activity: Write cover sheet paragraphs in class: 1) Describe one major change since the beginning of the year that you see in your approach to writing. 2) What makes an effective reflection?
14	M 4/29	PORTFOLIO REFLECTION PROMPT In-Class Activity 1: Metacognition Worksheet. Discuss key words in groups. Which part of the writing process do you engage in the most, the least, avoid altogether? In-Class Activity 2: Write in class: 1) Describe one major change since the beginning of the year that you see in your approach to writing. 2) Describe one major change in your approach to reading after spending a year reading <i>NYT</i> , <i>Hot Dogs & Hamburgers</i> , and other readings. 3) What makes an effective reflection? 4) Which was your favorite essay to write? Why? 5) Which was your least favorite essay? Why? 6) Which essay project was the most challenging? 7) Which was the least challenging, or least helpful for developing your writing skills. Why? HW: Write a thesis statement about your growing awareness about what makes an effective essay and a list of improved skills focusing on your first and last critical essays.
14	W 5/1	PORTFOLIO REFLECTION & Appendix of Evidence Reflection Essay Instruction Sheet. Focusing on GELO 4.

Week	Date	Topics, Readings, Assignments, Deadlines
		<p>Bring to Class: your thesis statement about your progress and a self-reflection essay list organized in categories to prove your thesis statement about your progress.</p> <p>In-Class Activity 1: Thesis statement and parallelism; Write one lesson learned about sentence writing.</p> <p>In-Class Activity 2: Workshop to inventory and document improved skills; analyzing the evidence in Appendix of Evidence.</p>
15	M 5/6	<p>PORTFOLIO REFLECTION</p> <p>In-Class Activity 1: quoting yourself; critiquing yourself, reflecting on your own writing. Grammar WS.</p> <p>In-Class Activity 2: planning paragraphs as logical units.</p> <p>Write: how do we identify purpose and audience in a text we are reading? How do we address purpose and audience in our own essays? How do we integrate the ideas of others in our essays?</p>
15	W 5/8	<p>PORTFOLIO REFLECTION</p> <p>Bring to Class: Your draft of your reflection essay</p> <p>In-Class Activity: Peer Review</p>
16	M 5/13	<p>SUBMIT FINAL SELF-REFLECTION ESSAY AND EPORTFOLIO to Canvas</p> <p>Bring to class: your portfolio and self-reflection essay all ready to edit and turn in!</p> <p>In-Class Activity 1: Assemble and upload ePortfolios</p> <p>In-class Activity 2: Exit Survey</p>