

**Department of English and Comparative Literature, San José State University**  
**English 1A: First-Year Writing**  
**Section 30, Fall 2021**

Instructor: Bronwyn LaMay  
Class Schedule: T/Th 4-5:15 PM  
Office Hours: T/Th 5:15-6:15 PM  
Prerequisites: Reflection on College Writing

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Room: Boccardo Business Complex 122  
Office Location: Online by appointment  
GE/SJSU Studies Category: A2

### **Course Theme**

“The people who come to see us bring us their stories. They hope they tell them well enough so that we understand the truth of their lives. They hope we know how to interpret their stories correctly.”

- Robert Coles, *The Call of Stories*



(Image created by my nephew, Owen LaMay)

This course will push you to think deeply about what it means to develop an authentic sense of identity in an academic space. We will also explore possibilities for developing identity through *writing*.

What *is* writing? What does it mean to be a writer? Who are you as a reader and writer? How do you develop an academic voice that is real to you? How do you engage with others' views, through reading, speaking, and writing, in a larger dialogue or conversation about topics in the university setting? What conversations do you want to enter? What do you wish to contribute?

We will explore these and other questions through a focus on topics relevant to college student experiences, ranging from linguistic diversity to social media. We will also explore different positions on these topics and, together, create a writing environment where you are encouraged to try on ideas that you explore through different genres of writing, and push

yourself beyond your current comfort level with language with support from our class community and me.

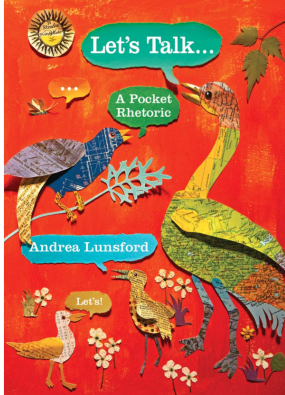
## Required Materials

**Canvas.** The majority of the materials for this class will be uploaded onto Canvas. There are readings assigned for almost every class. Many readings are also linked in the syllabus.

For help using Canvas, please see the [Canvas Student Resources Page](https://www.sjsu.edu/ecampus/software-tools/teaching-tools/canvas/student-resources/index.php), at <https://www.sjsu.edu/ecampus/software-tools/teaching-tools/canvas/student-resources/index.php>. Canvas will send notifications directly to your SJSU account, so please check your SJSU account regularly to stay on top of course updates.

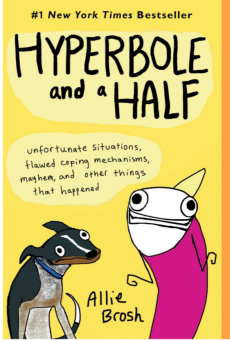
**Texts.** We will use Andrea Lunsford’s *Let’s Talk...A Pocket Rhetoric*, below, as a textbook throughout the course. It was released in July, 2021. We will project and read excerpts in class regularly.

I spoke with Norton Publishing to figure out the best way to find it. If you are able to buy it, please do. You won’t regret it.

Text	What It Looks Like	Where to Find It
<p>Lunsford, Andrea. <i>Let’s Talk... A Pocket Rhetoric</i></p> <p>ISBN (Print): 978-0-393-42718-9</p> <p>ISBN (Ebook): 978-0-393-44112-3</p>		<p>Print copies (click on “paperback”): <a href="https://www.norton.com/books/9780393427189">https://www.norton.com/books/9780393427189</a></p> <p>Ebook copies: <a href="https://digital.wwnorton.com/letstalk">https://digital.wwnorton.com/letstalk</a></p> <p>The ebook costs less. However, the print book is \$31.25 and it’s easier to use.</p>

We will end the course with Allie Brosch’s *Hyperbole and a Half*:

Text	What It Looks Like	Where to Find It
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<p>Brosch, Allie. <i>Hyperbole and a Half</i>.</p> <p>ISBN: 978-1476-6617-5</p>		<p>Online: Amazon.com, Thriftbooks.com, BetterWorldBooks.com</p> <p>Used copies are easily available, some less than \$5.</p>
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## Additional Resources

Free Online Writing Lab Resources:

- Purdue University's [Online Writing Lab](https://owl.purdue.edu/) - <https://owl.purdue.edu/>
- Excelsior [Online Writing Lab](https://owl.excelsior.edu/) - <https://owl.excelsior.edu/>

SJSU Writing Center. This is located in Clark Hall, Suite 126. It offers one-on-one support, as well as workshops each semester on different writing topics. You can make an appointment by visiting the Writing Center website, or you can find many online resources to help you at [www.sjsu.edu/writingcenter](http://www.sjsu.edu/writingcenter).

## Course Description

ENGL 1A is an introductory writing course that will help you understand the writing process and the goals, dynamics, and genres of written communication. Through interpretation and analysis of texts, you will learn to think clearly and write effectively as you give form and coherence to complex ideas. You will explore writing for various audiences and rhetorical situations.

## English 1A Learning Outcomes/Course Goals

### 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

**The 1A Curriculum.** English 1A has a focus on writing *and* reading. During the semester, you will read many pieces of different genres and consider how they communicate to readers. This is also an intensive writing course.

There will be **regular, short, informal, in-class writing assignments** that will relate to our readings and count towards your grade.

All **out-of-class writing assignments** are noted on the table below. Each will include a draft that we will workshop in class. Every draft will pose an opportunity for you to grow and develop a deeper sense of your revision process. Peer feedback will be part of this. Please make an office hours appointment with me if you would like additional support with any of the writing assignments.

Assignment	Word Count
#1 - Personal Essay	600-800
#2 - Linguistic Identity & Analysis Essay	1500-1750
#3 - Social Media Argument & Research Essay	1500-1750
#4 - Personal Narrative & Argument of Definition	800-1000
#5 - Multimodal Project	1000-1275
In-Class Reflections on Assignments 1-4	1000 (250 each)
In-Class Informal Writing	250 (or more) per week

\*Total Word Count = 8,150 - 9,325

In a three-unit course, the expectation is that you will spend at least forty-five hours for each unit of credit. This is about three hours per unit per week. This includes the time you spend preparing for class, reading, participating in class activities, and working on your writing outside of class. More information about student workload is posted in University Policy S12-3 at <http://www.sjsu.edu/senate/docs/S12-3/pdf>.

## Class Expectations

**Participation Through Dialogue and Active Listening.** This course seeks to promote an active learning process through individual and shared writing, collective inquiry, dialogue, interaction, and engagement. In this course we will delve into some difficult and sometimes

controversial themes. Some discussions, readings, and assignments may evoke strong convictions, emotions, or experiences. It is important to me that the classroom community is a safe space for us to share these. All of us are responsible for our role in creating this space by approaching course topics and one another with honesty, sensitivity, and thoughtful inquiry.

Expectations for class participation include careful, attentive listening to peers, active engagement in class, a respect for the privacy and confidentiality of others, and a willingness to explore new or controversial concepts as you evaluate and/or relate to ideas in the readings to class discussions. *Your voice is valued.*

**Class Preparation.** Please stay current with the reading assignments. All readings are due on the dates listed in the class schedule. Please complete the reading before class and come prepared to participate. Bring a digital or print copy of the reading to class with you.

Please also come to every class ready to *write* -- to journal, to explore or connect ideas, to analyze sources, to respond to others' writing, and to workshop drafts of your different assignments.

**Shared Writing & Writing Workshop.** At various points in this class, we will read one another's writing with the same respect and care that we read any author who is listed on the syllabus. Sometimes you may be asked to share small pieces of work anonymously. Sometimes you will be asked to share with partners or a small writing group. Sometimes you will be asked to share part of your work with me in a 1:1 conference. You are welcome to ask to share your work at any point in the class. From time to time, I may also share excerpts of my writing. The purpose is to build a community of shared writing, where we read and write in response to each other as we build the class conversation.

*Writing is personal.* For this reason, it is crucial that we are mindful of how we respond to one another's work. Our response or critique needs to be constructive, considerate, and careful in tone.

**Technology Etiquette.** Please avoid texting, emailing, websurfing and other tasks that keep you from being fully present in class. *The class will be its best if we are all having the same conversation.* Please remove ear buds and keep cell phones silenced and put away, and use your laptops only for in-class work and activities. *No social media, please!*

**Attendance and Late Work.** If you are absent, please email me so I can check in with you on class developments and send you any materials you missed. If you know in advance that you will be absent, please *email me as soon as you know.* To excuse an absence, bring documentation. Don't forget to check Canvas to see if there is something you missed.

There will be many in-class assignments and activities that will count towards your grade. If you miss a class, there is not an authentic way to make it up. Late papers are also discouraged. They will be marked down unless your absence is excused. This is intended not to punish you, but to be fair to other students who also have many things on their schedules.

**Course Evaluation.** You will be asked to submit a formal evaluation of this course during the last class. However, please do not save feedback for the final evaluation form. You are welcome to share your comments as the course unfolds.

## **Grading and Assessment**

**Grade Determination.** Requirements for particular assignments will vary, but in all cases your grade will reflect the paper's effectiveness, which is broken down into three major areas: content (this includes maturity and sophistication of thought), organization, and expression.

- An "A" paper is thoughtful, organized and well-developed, demonstrating a clear understanding and fulfillment of the assignment, written in a unique and compelling voice. It will show the student's ability to use language effectively with a solid command of grammar, mechanics, and usage.
- A "B" range essay demonstrates competence in the same categories as an "A" essay, but it may show slight weakness in one of these areas. It will respond to the topic suitably and may contain some grammatical, mechanical or usage errors.
- A "C" range essay will complete the requirements of the assignment, but it will show weaknesses in fundamentals, such as development. It may show weakness in mastery of grammar, mechanics, usage, or voice.
- A "D" range essay will neglect to meet all the requirements of the assignment or may be superficial in its treatment of the topic. It may lack development or fail to stay on topic. It may contain grammatical, mechanical, and/or usage errors that interfere with reader comprehension.
- An "F" essay does not fulfill the requirements of the assignment.

**Feedback on Written Work.** I will offer feedback on your written work to help you apply what we learn and discuss in class, or to transfer feedback from one assignment to the next, or to better see and reflect on your writerly process. Feedback is intended to help you grow. It is best when it is a dialogue between us. You are welcome to share your thoughts in response to my feedback.

**Due Dates.** All take-home assignments must be submitted online via Canvas before the start of class. Participation will be scored based on your contributions to the learning we do together as a class each day, including warm-up writing, discussions, group work and in-class activities.

**Participation.** This will be based on your contributions to what we do together as a class each day. It will take a number of forms, including journal writing, discussions, active listening, in-class activities, and workshopping with me or with each other. I invite you to participate and engage in all of these ways. The more you participate, the more you will grow. Finding your voice in an academic setting can be challenging. It comes more easily to some than to others. The expectation is for you to try.

Attendance cannot be used as a criterion for grading, if you aren't in class, it's tough to participate.

**Calculating Your Grades.** You will be graded according to the following breakdown.

Assignment	Points Possible	Percentage of Course Grade
In-Class Informal Writing	100	10%
Assignment #1 (two drafts)	100	10%
Assignment #2 (two drafts)	150	15%
Assignment #3 (two drafts)	150	15%
Assignment #4	100	10%
In-Class Reflections on Assignments 1-4	100	10%
Assignment #5	150	15%
In-Class Participation	150	15%

You will receive a letter grade at the end of the semester, based on the following calculations:

93-100%	A	83-86%	B	73-76%	C	63-66%	D
90-92%	A-	80-82%	B-	70-72%	C-	60-62%	D-
87-89%	B+	77-79%	C+	67-69%	D+	0-59%	F

**Earning A2 Credit.** To satisfy your CORE GE Area A2 and move on to CORE GE Area A3, you need to pass this class with a C- or better.

**Academic Integrity.** [University Academic Integrity Policy F15-7 \[pdf\]](#) asks that you are honest in all of your academic coursework. This value is at the heart of all academic endeavors. While there are many ways to argue a position or ask others to engage with your views, the non-negotiable here is that your work is uniquely *yours*.

## University Policies

University-wide policy information relevant to all courses is available on the [Syllabus Information Page](#) at <https://www.sjsu.edu/gup/syllabusinfo>. This includes information on accommodations, academic integrity, counseling services, technology support, and so forth.

## Class Schedule of Readings and Assignments

\*Note: Assignments and due dates may change, depending on the shape things take once we get started. Any adjustments to the schedule or assignments will be communicated to you at least one class in advance.

### Week 1

<p>Thursday, 8/19</p>	<p><b>Essential Question #1: What does it mean to have an “academic identity,” and how do you develop it in a university setting?</b></p> <p>Introductions</p> <p>In-class Reading - Excerpt from Graff &amp; Birkenstein’s <i>They Say, I Say</i></p> <ul style="list-style-type: none"> <li>● Do you consider yourself a writer? What does it mean to be a writer?</li> <li>● What is academic writing?</li> <li>● How can you learn, through reading, speaking, and writing, to engage with others’ views in a larger dialogue or conversation on a topic? What conversations do you want to enter? What do you wish to contribute?</li> </ul> <p>Syllabus Review</p>
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### Week 2

<p>Tuesday, 8/24</p>	<p>Read Before Class: “Writing for Teachers,” An Excerpt from Peter Elbow’s <i>Writing With Power</i></p> <ul style="list-style-type: none"> <li>● What is <i>voice</i>? How can you develop an authentic voice in an academic setting? What is your purpose as a writer? Who is your audience? How do you adjust to different rhetorical situations?</li> <li>● What is the purpose of feedback, and what forms can it take?</li> </ul> <p>In-Class Excerpts from Andrea Lunsford’s <i>A Pocket Rhetoric</i>, Chapter 5 - “Reading to Understand, Engage, and Respond”</p>
<p>Thursday, 8/26</p>	<p>Read Before Class: “Eve Lin,” An Excerpt from Denise Pope’s <i>Doing School</i></p> <ul style="list-style-type: none"> <li>● In-class section of Mike Rose’s <i>Lives on the Boundary</i> - what is the purpose of school? What is <i>your</i> purpose?</li> <li>● Defining “engagement” - How do you engage? How does this connect to your academic identity?</li> </ul> <p>In-Class Excerpts from <i>A Pocket Rhetoric</i>, Chapter 12 - “A Guide to Summarizing and Responding”</p>

### Week 3

<p>Tuesday, 8/31</p>	<p>Read Before Class: Paulo Freire, "The Importance of the Act of Reading"</p> <ul style="list-style-type: none"> <li>• What is active reading? What is close reading? What is metacognition? What does it look like to <i>think while you read</i>?</li> <li>• How are reading, writing, and revision forms of <i>life processes</i> that exist outside of the classroom? Who are <i>you</i> as a reader and writer?</li> </ul> <p><b>Guest Speaker Kate Flowers - Annotation Strategies</b></p>
<p>Thursday, 9/2</p>	<p>Read Before Class: Anne Lamont, "Shitty First Drafts"</p> <ul style="list-style-type: none"> <li>• What is the drafting process? How does it feel to write your way through multiple drafts? Why is this necessary to produce almost anything you feel good about?</li> </ul>

### Week 4

<p>Tuesday, 9/7</p>	<p><b>Essential Question #2: What is the connection between our language and our identity? What is <i>your</i> linguistic identity, and how does it factor into your academic identity?</b></p> <p>From Gloria Anzaldúa, <i>How to Tame a Wild Tongue</i>: "If you really want to hurt me, speak badly about my language."</p> <p>Read Before Class: Amy Tan, "Mother Tongue"</p> <ul style="list-style-type: none"> <li>• What does Amy Tan mean by different "Englishes?"</li> <li>• What is a language? What is a dialect?</li> <li>• How do linguistic dichotomies, biases and privileges exist in <i>every</i> language?</li> </ul> <p>In-Class Excerpts from <i>A Pocket Rhetoric</i>, Chapter 24 - "Mixing Languages and Dialects"</p> <p><b>Writing Assignment #1 Draft Due</b> - In-class Writing and Workshopping</p>
<p>Thursday, 9/9</p>	<p>Read Before Class: Julia Alvarez, "La Gringuita - On Losing a Native Language"</p> <ul style="list-style-type: none"> <li>• Where does language live in the brain?</li> <li>• Why do we unconsciously default to our native tongue under stress or extreme emotion?</li> <li>• How do we navigate language when we straddle different cultural</li> </ul>

	spaces? In what language do you <i>love</i> ?
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## Week 5

<p>Tuesday, 9/14</p>	<p><b>Writing Assignment #1 Final Due &amp; In-Class Reflection</b></p> <p>Read Before Class: "Chameleon", from Trevor Noah's <i>Born a Crime</i> (Optional Reading: "The World Doesn't Love You," from <i>Born a Crime</i>)</p> <p>From Nelson Mandela: "If you talk to a man in a language he understands, that goes to his head. If you talk to him in his own language, that goes to his heart."</p> <ul style="list-style-type: none"> <li>• <a href="#">NPR Fresh Air Interview</a> with Trevor Noah</li> <li>• How can language be inclusive? Exclusive?</li> <li>• How do we use language to navigate social situations?</li> </ul> <p>In-Class Excerpts from <i>A Pocket Rhetoric</i>, Chapter 11 - "Narrating"</p>
<p>Thursday, 9/16</p>	<p>Read Before Class: June Jordan, "No One Mean More to Me than You and the Future Life of Willie Jordan"</p> <ul style="list-style-type: none"> <li>• What is standard English, and who sets the standard?</li> <li>• What is African American Vernacular English (AAVE)?</li> <li>• How is AAVE and its history misunderstood, and how did this play out in Oakland public schools several years ago?</li> </ul> <p>In-Class Excerpts from <i>A Pocket Rhetoric</i>, Chapter 20 - "MLA Style"</p>

## Week 6

<p>Tuesday, 9/21</p>	<p>Read Before Class: "Tran," from Danling Fu's <i>My Trouble is My English</i></p> <ul style="list-style-type: none"> <li>• How is Tran's story a portrait of literacy?</li> <li>• How does Tran's experience learning English in American public schools shape his sense of himself as a learner and thinker?</li> </ul> <p><b>Visit from Santa Clara High School - Angela Dancheva's SDAIE Class (SDAIE = Specially Designed Academic Instruction in English)</b></p>
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Thursday, 9/23	<p>Essay Prewriting/Organizational Strategies: Deductive and Inductive Thinking</p> <ul style="list-style-type: none"> <li>• What is the metacognitive work of writing? How can your ideas, connections, and relationships shape the structure of your words?</li> <li>• What combination of inductive or deductive thinking works for the way you think? What kind of thinker are <i>you</i>?</li> </ul> <p>In-Class Excerpts from <i>A Pocket Rhetoric</i>, Chapter 9 - "Analyzing"</p>
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## Week 7

Tuesday, 9/28	<p><b>Guest Speakers Johnny Reyna &amp; Tom Shea - Hip Hop Culture &amp; Bay Area Lingo</b></p> <ul style="list-style-type: none"> <li>• How does language develop from a particular region and culture?</li> <li>• How is culture embedded in language? How is rejection of language essentially a rejection of culture?</li> </ul> <p>In-class Reading: Excerpts from Samy Alim's <i>Roc the Mike Right - The Language of Hip Hop Culture</i></p>
Thursday, 9/30	<p><b>Writing Assignment #2 Draft Due</b></p> <p>In-class Writing and Workshopping</p> <p>In-Class Excerpts from <i>A Pocket Rhetoric</i>, Chapter 19 - "Giving Credit, Using Sources Ethically"</p>

## Week 8

Tuesday, 10/5	<p><b>Writing Assignment #2 Final Due &amp; In-class Reflection</b></p> <p><b>Essential Question #3: What is the impact of social media on the quality of our personal and social lives?</b></p> <p>Read Before Class: Chapter 1, "The Importance of Being 'Liked,'" from Donna Freitas' <i>The Happiness Effect</i></p> <ul style="list-style-type: none"> <li>• Social Media Survey</li> <li>• Bailey Parnell, <a href="#">TED Talk</a>, "Is Social Media Hurting Your Mental Health?"</li> <li>• Does social media have the power to impact our mental health?</li> </ul>
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	<p>In-Class Reading: Caroline Knorr, Washington Post, <a href="#">"Most teens say social media makes them feel better, not worse, about themselves"</a></p> <p>In-Class Excerpts from <i>A Pocket Rhetoric</i>, Chapter 8 - "Arguing"</p>
Thursday, 10/7	<p>Read Before Class: Chapter 9, "My Smartphone and Me," from Donna Freitas' <i>The Happiness Effect</i></p> <ul style="list-style-type: none"> <li>• In-class: Jonathan Haidt &amp; Jean Twenge, NY Times, <a href="#">"This is Our Chance to Pull Teenagers Out of the Smartphone Trap"</a></li> <li>• What is an op ed?</li> <li>• What is your relationship with technology? With your phone? With social media? Is addiction to social media a <i>real</i> thing?</li> </ul> <p>In-Class Excerpts from <i>A Pocket Rhetoric</i>, Chapter 12 - "An Op Ed, and a Response"</p>

## Week 9

Tuesday, 10/12	<p>Read Before Class: Shoshana Zuboff, NY Times, <a href="#">"You Are Now Remotely Controlled"</a></p> <ul style="list-style-type: none"> <li>• What is meant by the term "surveillance capitalism?"</li> <li>• How is our privacy compromised by social media? How is our data sold without our knowledge or permission, and to whose benefit?</li> </ul> <p>In-Class Excerpts from <i>A Pocket Rhetoric</i>, Chapter 15 - "Evaluating Sources, Checking Facts"</p> <p>View in Class: "The Great Hack" or "The Social Dilemma" (TBD)</p>
Thursday, 10/14	<p>Read Before Class: <a href="#">"High school students are unprepared to judge the credibility of information on the internet, according to Stanford researchers,"</a> by Carrie Spector</p> <p>Read Before Class: <a href="#">"Why Students Can't Google Their Way to the Truth,"</a> by Sam Wineburg &amp; Sarah McGrew</p> <ul style="list-style-type: none"> <li>• What is "fake news?" How can you spot it? Who is the person behind the curtain and what is their agenda?</li> <li>• What is the difference between misinformation and disinformation?</li> <li>• How does social media spread disinformation, and with what consequences?</li> </ul>

	<p>In-Class Excerpts from <i>A Pocket Rhetoric</i>, Chapter 6, "Recognizing Facts, Misinformation, and Lies"</p> <p>Finish Viewing: "The Great Hack" or "The Social Dilemma" (TBD)</p>
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## Week 10

<p>Tuesday, 10/19</p>	<p><b>Guest Speaker Sam Wineburg - Can Students Detect Fake News?</b></p> <ul style="list-style-type: none"> <li>• What does it mean to "source" your news?</li> <li>• What is evidence, and why does it matter?</li> </ul> <p>In-Class Excerpts from <i>A Pocket Rhetoric</i>, Chapter 17 - "Synthesizing Ideas"</p> <p>In-class Writing and Workshopping (Assignment #3)</p>
<p>Thursday, 10/21</p>	<p>Read Before Class: Excerpt from Sheera Frenkel and Cecilia Kang's <i>The Ugly Truth</i></p> <ul style="list-style-type: none"> <li>• Media Resources: <ul style="list-style-type: none"> <li>○ <a href="#">NPR on <i>The Ugly Truth</i></a></li> <li>○ <a href="#">NY Times Review of <i>The Ugly Truth</i></a></li> <li>○ <a href="#">Fresh Air - Interview @ <i>The Ugly Truth</i></a></li> <li>○ <a href="#">PBS Newshour - Interview with Frenkel and Kang</a></li> </ul> </li> </ul> <p>In-Class Excerpts from <i>A Pocket Rhetoric</i>, Chapters 18 &amp; 30 - "Quoting, Paraphrasing, Summarizing" &amp; "Social"</p> <p>In-class Writing and Workshopping (Assignment #3)</p>

## Week 11

<p>Tuesday, 10/26</p>	<p><b>Writing Assignment #4 Draft Due</b></p> <p>In-Class Excerpts from <i>A Pocket Rhetoric</i>, Chapter 23 - "Writing Great Sentences"</p>
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Thursday, 10/28	<p><b>Writing Assignment #4 Final Due &amp; In-Class Reflection</b></p> <p>In-Class Excerpts from <i>A Pocket Rhetoric</i>, Chapter 26 - "Using Visuals"</p>
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## Week 12

Tuesday, 11/2	<p><b>Essential Question #4: What is our personal narrative? Why do the stories we create to make sense of our lives matter?</b></p> <p>From Jerome Bruner, <i>Life as Narrative</i>: "In the end, we <i>become</i> the autobiographical narratives that we tell about our lives."</p> <p>Read Before Class: Jerome Bruner, "Life as Narrative"</p> <ul style="list-style-type: none"> <li>• How do our stories influence our life outlook and ways we engage with the world? How do they inform our positioning in real-world conversation and academic argument?</li> <li>• What is <i>your</i> story, and how does it serve you?</li> </ul>
Thursday, 11/4	<p>Read Before Class: "Skin Hunger," by Bruce Perry &amp; Maia Szalavitz's <i>The Boy Who Was Raised as a Dog</i></p> <ul style="list-style-type: none"> <li>• Is love natural or learned?</li> <li>• What is empathy? How does it develop? Where does empathy live in the brain?</li> </ul> <p>Nadine Burke Harris, <a href="#">TED Talk</a>, "How Childhood Trauma Affects Health Across a Lifetime"</p> <p>In-Class Excerpts from <i>A Pocket Rhetoric</i>, Chapter 28 - "Oral"</p>

## Week 13

Tuesday, 11/9	<p>Read Before Class: bell hooks, Chapters 1 &amp; 2, <i>All About Love</i></p> <ul style="list-style-type: none"> <li>• Why do our stories about love matter? How do they cut to the core of who we are, and impact how we show up in the world?</li> <li>• What are narrative templates? How do they operate, and how do they shape the stories we tell or write?</li> </ul>
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	Chimamanda Ngozi Adichie, <a href="#">TED Talk</a> , "The Danger of a Single Story"
Thursday, 11/11	<b>No Class/Veterans' Day</b>

## Week 14

Tuesday, 11/16	<p>Read Before Class: <a href="#">"The Cheater's Guide to Love"</a>, from Junot Díaz's <i>This is How You Lose Her</i></p> <ul style="list-style-type: none"> <li>• What narrative templates, or internal stories, can you detect under the surface of this story? What stories about love does this character hold? How do they play out, and with what outcomes?</li> <li>• What other storylines intersect, parallel, subsume, or conflict with the character's story about love?</li> </ul> <p>In-class Reading Excerpts: <a href="#">New Yorker Interview with Junot Díaz</a></p>
Thursday, 11/18	<p>Read Before Class: Junot Díaz, The New Yorker, <a href="#">"The Silence: The Legacy of Childhood Trauma"</a></p> <ul style="list-style-type: none"> <li>• How can self-defining memories work their way into fictional stories?</li> <li>• Why is it important to revise our stories of "what happened and why?"</li> </ul> <p>In-class Reading: NY Times, <a href="#">Do Works by Men Implicated by #MeToo Belong in the Classroom?</a>, by Emma Goldberg</p>

## Week 15

Tuesday, 11/23	<p><b>Assignment #4 Final Due</b></p> <p>Read Before Class: <i>Hyperbole and a Half</i>, Part 1</p> <ul style="list-style-type: none"> <li>• What is a blog?</li> <li>• What is a graphic novel?</li> <li>• How do these forms of writing work?</li> </ul> <p>In-Class Excerpts from <i>A Pocket Rhetoric</i>, Chapter 29 - "Blogs"</p>
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Thursday, 11/25	<b>No Class/Thanksgiving</b>
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## Week 16

Tuesday, 11/30	<p>Read Before Class: <i>Hyperbole and a Half</i>, Part 2</p> <ul style="list-style-type: none"> <li>• How can our stories, and our revisions to these stories, give us something to contribute to larger academic and real-world conversations?</li> </ul> <p>In-Class Excerpts from <i>A Pocket Rhetoric</i>, Chapters 25-26 - "Using Visuals" &amp; "Thinking Rhetorically About Design"</p>
Thursday, 12/2	<p>Read Before Class: <i>Hyperbole and a Half</i>, Part 3</p> <ul style="list-style-type: none"> <li>• How can our personal and academic identities intersect, and how can personal and academic growth occur in tandem?</li> </ul> <p>In-Class Writing and Workshopping</p>

## Week 17

Thursday, 12/9	Final Exam: 2:45-5:00 PM
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