

San José State University
Humanities and Arts
HA 96F & HA 96S, Stretch English I and II
Section 1, Fall 2015 & Spring 2016

Course and Contact Information

Instructor:	Professor Cindy Baer
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Office Hours:	Wednesday 10:30 a.m. to 11:30 a.m.; Thursday 3 p.m. to 4 p.m.
Class Days/Time:	MW 7:30-8:45 a.m.
Classroom:	SH 229 (Note room change from the schedule listing!)
Prerequisites:	Credit for Stretch English I (HA 96F) is a prerequisite for Stretch English II (HA 96S).
GE/SJSU Studies Category:	Written Communication I (Area A2).

Course Format

Writing courses are necessarily flipped: you will come to class everyday ready to do writing—that is, to explore ideas, analyze and discuss source materials, critique samples, engage writing activities, and write. All classes will involve in-class activities and you will want to save the activities to your Canvas account, or to your laptop, or both. We are in a classroom with laptops, so you can bring your own USB to save your work, or you can bring your own laptop or tablet.

MySJSU Messaging

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

Course Description

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

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

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

Stretch is a learning community: This semester you are enrolled in Stretch English I, and next term, provided you successfully complete the fall course, you will enroll in Stretch English II. I will once again be your instructor. And you and your peers will be writing colleagues for the full year.

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

If you do NOT have a UGRM designation and you earn No Credit in fall, you will enroll in English 1A in the spring to complete your Area A2 requirement in one semester.

If you entered SJSU with a UGRM designation and you earn a NC in fall, Susan McClory, the Program Director for Developmental Studies, will help you transition to a course that will allow you to complete your remediation before moving on to English 1A. More information is available online: <https://sites.google.com/site/developmentalstudiesatsjsu/>

Section Description: 21st Century Reading and Writing in a Democratic World

"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 extols the role that newspapers play in a functioning democracy: informing citizens is their first step to access the power needed to exercise the right to self-determination promised to all in a democracy. Increasingly democracy plays out on an international stage; increasingly the world turns toward democratic values and systems for protecting those values. On this global stage there is much for millennials to do to secure their own rights and the rights of their international brethren—and there are global media tools available to do that work.

Americans read the stories of daily lives in the pages of newspapers and journals, accessed through the internet. In doing so, they engage a narrative and dialogue of global dimension: The stories of the conflicts in the Middle East, of debates about immigration laws, of floods and fires and extreme storms, of ecological disasters and political triumphs. These are the stories of our neighbors and neighborhoods, of our fellow citizens and our country, of our global brothers and sisters and our global community.

This semester we will explore the digital pages of the *New York Times International*, to explore the role of reading the news as a mode of 21st century democracy: what role does public reading play to create a democratic dialogue and to generate democratic action in a global community; where can we (locally) see such dialogue and action modeled for us; how are broad democratic principles sustained in discrete public stories?

Learning Outcomes and Course Content

The following learning outcomes and course contents are defined by General Education Area A2 guidelines. I have designed this course to ensure that you meet these outcomes.

GE Learning Outcomes (GELO)

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

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

Course Content

SJSU studies include an emphasis on diversity. General education guidelines for Written Communication I stipulate that issues of diversity shall be incorporated in an appropriate manner. I chose the *New York Times* (International) as the main text for our reading precisely because you will find and engage in these pages a full range of voices in our democratic conversation on global issues.

Assignment	Word Count/Assignment	Total Words	Assignment Type	Term (F or S)	GE Learning Objective
Critical reading/reflection	Essay 1:	600 words	in-class writing	F	GELO 1, 2, 3,4, 5
	Essay 2:	750 words		F	
	Essay 3:	750 words		S	
		2100			

Data-driven analyses	Personal Essay	1000 words	2500	out of class writing	F	GELO 2, 3, 5
	Interview Project	1000 words			S	
	Ethnography Project	500 words			S	
Major Essays	Essay for Public Forum	750 words	2950	out of class writing	F	GELO 2, 3, 4, 5
	Profile Essay	1000 words			S	
	Critical Essay	1200 words			S	
Portfolio/self-reflection essays	Midyear	750 words	1950	in-class writing out of class writing	F	GELO 1, 2, 3, 4, 5
	Final	1200 words			S	

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

The writing assignments you encounter in this yearlong course will give you repeated practice in all phases of the writing process: prewriting, organizing, writing, revising, and editing. As you see in the table, the assignments require about 9500 words, at least 4000 in revised final drafts. Because you will need to be able to perform well in timed writing situations, several of your essays will be written in class. Table 1 details how the yearlong course will meet Written Communication I requirements and standards.

Course Learning Outcomes (CLO)

Upon successful completion of this coursework, you will be able to:

Read to learn:

- annotate a reading selection to develop a summary and response in your writing (GELO1);
- identify audience and purpose in texts from 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 effectively appeal to a specific audience (GELO 1, 3);
- identify the 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 and summary to create context for your writing (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).

Required Texts/Readings

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* (International) as well as articles and essays on literacy and democracy. The following texts are part of the extended investigation we will conduct this year into the relationship between literacy and democracy; reading these texts, you will practice reading to learn, to reflect, and to respond. These texts will also serve as writing samples for study, and models for imitation. All of these books are required.

Textbooks

The following textbooks are available through the Spartan Bookstore, or through Amazon.

Ballenger, Bruce. *The Curious Writer*, Brief Edition, 4/E.

ISBN-13: 9780205876655

Williams, Joseph M. *Style: Lessons in Clarity and Grace*, 11th Edition.
ISBN-13: 978-0321898685

Other Readings

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

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

The following book is available as a trade paperback. You can order it on Amazon.

Wolf, Naomi. *Give Me Liberty: A Handbook for American Revolutionaries*. New York: Simon and Schuster.
ISBN: 978-4165-9056-9

Over January you will also be reading selections from Dave Eggers' collection from the *Voice of Witness* series: *The Voice of Witness Reader, Ten Years of Amplifying Unheard Voices*. These essays will be posted on Canvas.

Campus Handbook for Writers

In Canvas you have access to an online copy of Andrea Lunsford's *Everyday Writer: Writer's Help 2.0*. As an SJSU student, you have access to the online text through student fees you have already paid.

Other equipment / material requirements

You will need an electronic device out of class that allows you to access the internet and Canvas, and to read the online texts.

Course Requirements and Assignments

SJSU classes are designed such that in order to be successful, it is expected that students will spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week), including 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 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.

You will upload your writing files to our Canvas course so that I can use electronic copies for workshops. But you will submit all writing to be graded in hardcopy (paper) as well, so that I can mark the paper as I read it.

Distributed over two semesters of study, the assignments you complete are designed to build your reading, thinking and writing skills across genres that address different audiences and purposes. All writing assignments must be completed—all daily writing, all drafts, all formal projects and essays (in class and out of class). You will not be able to earn credit (at the midyear review) or to earn the required C (to clear remediation and earn graduation credit for the course) if you have not completed all writing assignments.

Learning to articulate the learning you achieve through an assignment reinforces that learning. In both fall and spring you will turn in a portfolio of writing assignments, along with an essay that reflects on your progress toward achieving the course learning objectives.

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 review this portfolio as part of our midyear assessment.

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 is your culminating exercise in this class. It will contain the reflection essay as well as the samples you have chosen from your writing (over the full 30 weeks of instruction): prewriting, drafts, and revisions. Your portfolio will be assessed by two Stretch faculty members, using a common scoring guide. I will make available to you this scoring guide as you prepare your portfolio.

Participation in Canvas Discussion Boards

This course requires daily reading and writing. As a measure of your progress on this daily work, you will make two posts a week on the Canvas discussion boards that I have set up. Each week you will post to Reading the *New York Times* or Studying Sentences in the *New York Times* or Studying Visuals in the *New York Times*. These posts will be used as the basis of discussion in class. Each is worth one participation point, which you will earn by being in class to discuss your post with your Stretch colleagues.

A Note on Your Workload in This Course

This course work is designed to help all the students in Stretch English meet the learning objectives for GE Area A2. While all students will complete these same assignments, the course design does not and cannot account for individual needs of each student. There may be added work you need to do. You may need extra hours for tutoring; you may take longer to read texts so that you can look up words you find unfamiliar; you may need more time for editing.

Your goal in this class is to learn what you need as a writer in order to develop your skills as a writer—and to get what you need. That will take commitment, of your time and your attention, to the work of this class; commitment to seek out the support and resources you need, both in class and out of class. Be sure to factor into your study plan for this semester, the time and attention you need to develop your writing skills.

Resources for Stretch Composition Students

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

Writing Fellows: Dedicated Writing Support for Stretch English Students.

A writing fellow is a graduate student trained to work with Stretch English students and instructor as part of the learning community of the classroom. Our Writing Fellow this semester is Colleen Bird. Colleen will attend class regularly, so [he] will be familiar with the work you are engaged in and will grow to know your needs as a developing writer over time. This type of writing support offers you a rare opportunity to work one on one with an advanced writer who knows the assignments and materials you are working on and with; you will definitely want to take advantage of the great, and unusual, opportunity that the program affords you as you develop your writing skills at SJSU.

Colleen will schedule office hours and workshops on a weekly basis. Look for Canvas announcements about upcoming meeting times and places. Sign up immediately when these appointments open.

SJSU Peer Connections

Peer Connections is a campus-wide resource for mentoring and tutoring. You are encouraged to take advantage of their services which include course-content based tutoring, enhanced study and time management skills, more effective critical thinking strategies, decision making and problem-solving abilities, and campus resource referrals. Peer Connections is located in three locations: SSC, Room 600 (10th Street Garage on the corner of 10th and San Fernando Street), at the 1st floor entrance of Clark Hall, and in the Living Learning Center (LLC) in Campus Village Housing Building B. Visit [Peer Connections website](http://peerconnections.sjsu.edu) at <http://peerconnections.sjsu.edu> for more information.

SJSU Writing Center

The SJSU Writing Center is located in Clark Hall, Suite 126. The Writing Center offers appointments with tutors who are well trained to assist all students at all levels within all disciplines to become better writers. In addition to one-on-one tutoring services, the Writing Center also offers workshops every semester on a variety of writing topics. To make an appointment or to refer to the numerous online resources offered through the Writing Center, visit the [Writing Center website](http://www.sjsu.edu/writingcenter) at <http://www.sjsu.edu/writingcenter>. For additional resources and updated information, follow the Writing Center on Twitter and become a fan of the SJSU Writing Center on Facebook.

Grading Practices and Policies

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

Note that “All students have the right, within a reasonable time, to know their academic scores, to review their grade-dependent work, and to be provided with explanations for the determination of their course grades.” See [University Policy F13-1](http://www.sjsu.edu/senate/docs/F13-1.pdf) at <http://www.sjsu.edu/senate/docs/F13-1.pdf> for more details.

Feedback for Individual Assignments

We will both assess as well how effectively your finished writing is achieving the goals outlined for the course; this part of the grading will detail how effectively you are performing the skills that you are learning and practicing in the class. Your grade on an assignment will measure your progress and achievement so that you can manage your learning through the 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. 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.

Cover Sheet: Because we have “stretched” the English 1A curriculum to a year, each assignment is the result of weeks of work you will have completed both in class and out of class: when you submit your work for my evaluation, you will account for the learning you have achieved through this process. These cover sheets will help you to practice self-reflection as a writer, and so will prepare you to write the midyear and final self-reflection essays.

Weighted Assignments to Determine Grades

Fall 2015: Grades in the fall are based on measured progress toward proficiency in the learning objectives outlined above. To earn credit in the course, you will need to have completed **all** of the assigned work, and you will need to demonstrate measurable progress in at least 75% of the CLOs to earn credit (CR) in HA96F.

Item	% of Course Grade	Word Count*	Type of Assignment
Critical Reading/Reflection 1	3%	600	in-class
Personal Essay	5%	(1000)	out of class
NYT Blog	7.5%	(750)	out of class
Critical Reading/Reflection 2	5%	750	in-class
Self-Reflection/Midyear Portfolio	7.5%	750	in-class
Participation in Canvas Discussion Boards	10%	N/A	N/A

Spring 2016: A final grade of C or better in HA 96S is needed to clear remediation and satisfy GE Area A2.

Item	% of Course Grade	Word Count*	Type of Assignment
Interview Transcript	2%	1000	out of class
Profile Essay	10%	(1000)	out of class
Ethnography Presentation	5%	500	out of class
Critical Reading/Reflection 3	5%	750	in-class
Critical Essay	15%	(1200)	out of class
Self-Reflection/Final Portfolio	15%	(1200)	out of class
Participation in Canvas Discussion Boards	10%	N/A	in-class

Word Count/ Fall and Spring: 9500/ (5150 finished writing)

Course Grade Calculations

Course grades are based on the grades you earn on the work you produce; note that these grades are not averaged but weighted to determine the final grade. In weighting letter grades, an A+ will be valued at 12, an A at 11, an A- at 10, etc. So an A+ on the Profile Essay assignment, for instance, will be calculated as 12 x .5 of the course grade in HA 96S.

GE Area 2 Grading Policy and Yearlong Grading in Stretch English

In keeping with GE policy, your final course grade for HA 96S will be a letter grade: A to F. You must earn a C or better to receive graduation credit for GE Area A2.

HA 96F is graded CR/NC. To receive credit in the fall semester, a student must complete all coursework and demonstrate significant, measurable progress throughout the semester that suggests the student is on track to earn a C or better in the spring term.

How Do I Clear Remediation?

Students who enter Stretch English with a UGRM designation must clear remediation within a year of their enrollment as freshman at SJSU. Students who pass the spring term of Stretch English, HA 96S, with a C or better will meet this requirement, simultaneously earning their GE A2 credit and clearing remediation.

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 (HA 96S) with a C or better. A passing grade in the course signifies that the student is a capable college-level writer and reader of English.

Student Access to Technology and Counseling Resources

The University provides students access to technological resources at several locations on campus:

Academic Success Center (Clark Hall). Computer labs for student use are available in the [Academic Success Center](http://www.sjsu.edu/at/asc/) at <http://www.sjsu.edu/at/asc/> located on the 1st floor of Clark Hall and in the Associated Students Lab on the 2nd floor of the Student Union. Additional computer labs may be available in your department/college.

Media Services (Martin Luther King Library). Computers are also available in the Martin Luther King Library. A wide variety of audio-visual equipment is available for student checkout from Media Services located in IRC 112. These items include DV and HD digital camcorders; digital still cameras; video, slide and overhead projectors; DVD, CD, and audiotape players; sound systems, wireless microphones, projection screens and monitors.

SJSU Counseling Services. The SJSU Counseling Services is located on the corner of 7th Street and San Fernando Street, in Room 201, Administration Building. Professional psychologists, social workers, and counselors are available to provide consultations on issues of student mental health, campus climate or psychological and academic issues on an individual, couple, or group basis. To schedule an appointment or learn more information, visit [Counseling Services website](http://www.sjsu.edu/counseling) at <http://www.sjsu.edu/counseling>.

Classroom Protocol

The template for SJSU syllabuses asks instructors to explain to students the specific behaviors appropriate to the classroom. I find this request somewhat puzzling: Adults already know how to behave, and you are an adult. But here are some truisms about behavior that an adult student will know:

- You should come to class every day prepared to participate.
- Attendance is its own reward and, therefore, need not be commanded.
- Attention is its own reward and, therefore, need not be commanded.
- Tardiness is an obscenity, and can only be overlooked with great pain from those affronted with it.
- Phones as phones are not part of our classroom. You may use a “device”—a phone, a tablet, a notebook, a computer—to access online activities and texts for classroom uses.

My Professional Policies

I have developed these policies over the last three decades of teaching composition. They are intended to ensure the smooth operation of the class and to encourage a professional working environment congenial to all.

- **Office hours** are yours: you paid for them; use them. 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 students access to our time as a key resource in their studies.
- **Deadlines** must be honored I do not accept late work..
- **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.

- **Format** your papers as single-spaced pages. This practice will conserve paper. (Don't try this in your other classes without clearing it with your professor first; it is not standard form in MLA.)
- **Your work** is public in this class, part of our collective inquiry into writing, reading, and democracy. I reserve the right to publish your work to the class as part of our workshop activities.
- **Recording class sessions** is 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.
- **Make ups** for in class work can be made up only with documentation of a compelling reason for missing the planned work in the first place. This includes all discussions, activities, in-class essays, and workshops. I will expect an email advising me of the absence and requesting the makeup.
- **Workshops** are an essential part of the writer's working experience. Your participation in workshops is mandatory. These workshops are conducted in class: You *must* bring to workshops a completed draft, and you *must* turn in to me the workshop copies as well as the final, revised draft of the essay. (Only with documented reason and prior approval will I allow you to complete workshops with your group via email.)

University Policies

The following policies govern daily life here at SJSU. You should get to know them.

General Expectations, Rights and Responsibilities of the Student

As a member of the academic community, you accept both the rights and responsibilities incumbent upon all members of the institution. Faculty and administrators at the university encourage students to familiarize themselves with SJSU's policies and practices; these policies and practices outline the procedures to follow if and when questions or concerns about a class arises.

More detailed information on a variety of related topics is available in the SJSU catalog, at <http://info.sjsu.edu/home/catalog.html>.

In general, it is recommended that students begin by seeking clarification or discussing concerns with their instructor. If such conversation is not possible, or if it does not serve to address the issue, it is recommended that the student contact the Department Chair as a next step.

Link to More University Policies

You can read the following policies by linking to the Frosh Writing program page at http://www.sjsu.edu/english/frosh/program_policies/index.html:

- Adding and dropping classes
- Seeking consent to record classes
- Preserving academic integrity
- Making education accessible to all

SJSU Attendance Policy

NOTE that [University policy F69-24](http://www.sjsu.edu/senate/docs/F69-24.pdf) at <http://www.sjsu.edu/senate/docs/F69-24.pdf> states that "Students should attend all meetings of their classes, not only because they are responsible for material discussed therein, but because active participation is frequently essential to insure maximum benefit for all members of the class. Attendance per se shall not be used as a criterion for grading."

HA 96F / Stretch English I, Fall 2015, Course Schedule

The schedule below is intended to provide us all an overview of the work in this class. I based this projected schedule on what worked last year, but that may be different this year, with a new class. We will see as we go. While I expect the general framework of assignment due dates to stay the same, 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.

Course Schedule

Week	Date	Deadlines for Reading and Writing Assignments
		<i>Reading and writing assignments, including Canvas posts to the discussion threads, are due in class on the day listed below. Come prepared to discuss your readings and the corresponding Canvas posts. Discussion of these posts will earn you your full participation point for the day. See Canvas for Discussion topics.</i>
1	August 24	<i>If you can, please bring a laptop or other internet-capable device (phone?) to class.</i> Read (before class): Syllabus Bring to class: Questions about Syllabus Discuss: “Millennials Read Print News” (demonstration: accessing Canvas files and pages) In-Class Activity: Language background survey (online) In-Class Activity: Subscribe to the <i>International New York Times (NYT)</i> digital (online). Canvas Discussion Board: Reading <i>NYT</i> , week 1. (Post one title that caught your eye.)
1	August 26	In Class: Write a benchmark essay. Read: Stories from the International front page of the <i>NYT</i> . Canvas Discussion Board: Reading <i>NYT</i> , week 1. (Find one related story or link.)
2	August 31	Read: Stories from the International front page of the <i>NYT</i> . Read: Ballenger, Chapter 2, “Reading as Inquiry.” Assignment from reading: Annotate two pages of the Ballenger text for class on Wednesday (see sample annotation on page 53). Canvas Discussion Board: Reading <i>NYT</i> , week 2. (What did you learn?)
2	September 2	Read: stories from the International front page of the <i>NYT</i> . Read: “Few Read, Many Twitter” Bring to class: annotation exercise. In-Class Activity: vocabulary work, with the OED online. Canvas Discussion Board: Reading <i>NYT</i> , week 2. (List of words that puzzle you.)
3	September 7	Holiday, no class. Read: Williams, Lesson 1, “Understanding Style.” Canvas Discussion Board: Studying sentences in <i>NYT</i> , week 3.
3	September 9	Read: stories from the International front page of the <i>NYT</i> . Review: pages 50 to 52 in Ballenger to prepare for KWL+ exercise. In-class Activity: KWL+ (on handout) Canvas Discussion Board: Reading <i>NYT</i> , week 3. (Twitter post for your news story).
4	September 14	Read: stories from the International front page of the <i>NYT</i> . Review: pages 52-57 in Ballenger to prepare double-entry journal. Bring to class: double-entry journal pages for your story (see Ballenger 54, 55) In-Class Activity: workshop thesis for essay. Canvas Discussion Board: Reading <i>NYT</i> , week 4. (What are you still curious about?)
4	September 16	Read: stories from the International front page of <i>NYT</i> . Bring to class: a completed KWL+ for your story (at least 3 stories on your NYT topic); and your double-entry journal page for your story (To review “double-entry journal,” see Canvas assignment, which includes a handout; also review Ballenger 54, 55). In-Class Activity: selecting evidence for your essay; a sentence generating exercise; using appositives and adjective clauses to inform readers. Read: Lunsford, appositives and adjective clauses; Williams, Lesson 4, “Characters.”

Week	Date	<p style="text-align: center;">Deadlines for Reading and Writing Assignments</p> <p><i>Reading and writing assignments, including Canvas posts to the discussion threads, are due in class on the day listed below. Come prepared to discuss your readings and the corresponding Canvas posts. Discussion of these posts will earn you your full participation point for the day. See Canvas for Discussion topics.</i></p>
		<p>Canvas Discussion Board: Studying sentences in NYT, week 4.</p>
5	September 21	<p>Read: stories from the International front page of the <i>NYT</i>. Lunsford, “Parts of Sentences” (31j through 31m); Williams, Lesson 3, “Actions.”</p> <p>Bring to class: completed exercises from Chapter 3 in Williams.</p> <p>In class today: A workshop on rehearsing evidence for your essay.</p> <p>Canvas Discussion Board: Studying sentences in NYT, week 5.</p>
5	September 23	<p>In-Class Activity: Critical Reading/Reflection Essay 1: write in class.</p> <p>Bring to class: your annotated story, your KWL+, your double-entry journal, your outline, to be submitted with your draft.</p> <p>Canvas Discussion Board: Reading NYT, week 5. (Submit your essay to Canvas in class.)</p>
6	September 28	<p>Read: Ballenger, Chapter 1, “Writing as Inquiry”; and “Write What Happened” (on handout/Canvas); and “Introduction” in Naomi Wolf’s <i>Give Me Liberty</i>, pages 3-12)</p> <p>Bring to class: a copy of the Personal Essay assignment from Canvas; an annotated copy of “Write What Happened” (Reading located in Assignments on Canvas.)</p> <p>In-Class Activity: writing process inventory/plan.</p> <p>Canvas Discussion Board: Reading NYT, week 6. (Get to know your NYT audience: Pew.)</p>
6	September 30	<p>Read: Ballenger, Chapter 3, “Writing a Personal Essay”; and “Weaving Story into Breaking News” (Canvas/Assignments); and stories from the International front page of the <i>NYT</i>.</p> <p>Bring to class: an annotated copy of “Weaving Story” essay; the first step in your prewriting plan, completed.</p> <p>In-Class Activity: a workshop to repurpose your reading/reflection for a new audience.</p> <p>Canvas Discussion Board: Reading NYT, week 6. (Describe your development as a reader of this story so far.)</p>
7	October 5	<p>Bring to class: your prewriting and a quick sketch for your essay (Ballinger 95-101);</p> <p>In-Class Activity: a workshop to choose a pattern for developing a narrative by “marking the beats.”</p> <p>Read: Williams, Lesson 2, “Correctness”</p> <p>Canvas Discussion Board: Studying Sentences in NYT, week 7.</p>
7	October 7	<p>Read: stories from the International front page of the <i>NYT</i>, and Williams, “Global Coherence.”</p> <p>In-Class Activity: a sentence composing exercise to generate details in narrative writing.</p> <p>Canvas Discussion Board: Studying Form in NYT, week 7.</p>
8	October 12	<p>Read: Ballenger, Chapter 14, “The Writer’s Workshop.”</p> <p>Bring to class: three copies of the complete draft of your personal essay.</p> <p>In-Class Activity: a peer workshop of your draft.</p> <p>Canvas Discussion Board: Reading NYT, week 8.</p>
8	October 14	<p>Read: Williams, Appendix 1, Punctuation. Lunsford, study the semicolon in sections 37a and c, and 40 a, b, and c. Patterns of Punctuation (handout on Canvas among Pages).</p> <p>Bring to class: a new draft that incorporates the suggestions from the workshop on October 12.</p> <p>In class activity: a sentence-editing workshop (removing/replacing punctuation).</p> <p>Canvas Discussion Board: Studying sentences in NYT, week 8. (Find 3 compound sentences.)</p>
9	October 19	<p>Read: Continue reading stories from the International front page of the <i>NYT</i>.</p> <p>Bring to class: a final draft of your Personal Essay: submit all prewriting (including your prewriting plan), outlines, drafts, along with the cover sheet and essay.</p> <p>In-class activity: a discussion/workshop about re-purposing narrative as argument.</p> <p>Canvas Discussion Board: Reading NYT, week 9.</p>
9	October 21	<p>Read: Opinion pages <i>NYT</i>.</p> <p>Read and annotate: Wolf, reading on Canvas.</p> <p>Turn in: One paragraph explaining how Wolf’s insights might help us to understand one of the stories we</p>

Week	Date	<p align="center">Deadlines for Reading and Writing Assignments</p> <p><i>Reading and writing assignments, including Canvas posts to the discussion threads, are due in class on the day listed below. Come prepared to discuss your readings and the corresponding Canvas posts. Discussion of these posts will earn you your full participation point for the day. See Canvas for Discussion topics.</i></p>
		<p>have read in the NYT.</p> <p>In Class, Discussion: shaping language for a public audience.</p> <p>Canvas Discussion Board: Reading NYT, week 9.</p>
10	October 26	<p>Read: Opinion pages <i>NYT</i></p> <p>Read: Ballenger, Chapter 7, "Writing an Argument."</p> <p>Annotate: pages 235 to 250; 260-267.</p> <p>In Class, Workshop: framing an argument.</p> <p>Read: Williams, Appendix 4, "Using Sources."</p> <p>In Class, Sentence Activity: using quotations (whole; 5 words).</p> <p>Canvas Discussion Board: Studying sentences in NYT, week 10.</p>
10	October 28	<p>Read: Opinion pages <i>NYT</i>.</p> <p>Read: Ballenger, Chapter 12, pages 477-492. Review: Ballenger, Chapter 7, pages 260-67.</p> <p>In Class, Workshop: repurposing critical reading/reflection and personal narrative for a new audience and context: choosing evidence and citing sources.</p> <p>Canvas Discussion Board: Studying sentences in NYT, week 10.</p>
11	November 2	<p>Read: Opinion pages <i>NYT</i>. Review: Ballenger, 235-50.</p> <p>Read: Williams, Lesson 7, "Motivation."</p> <p>In Class, Workshop: bring in two samples of opening gestures and closing appeals from the opinion pieces you have read in the <i>NYT</i>.</p> <p>In Class Activity: imitation exercise.</p> <p>Canvas Discussion Board: Studying Form in NYT, week 11.</p>
11	November 4	<p>Read: Opinion pages <i>NYT</i>.</p> <p>Bring to Class: A sketch of your argument (see Ballenger pages 238-40, and 267-73).</p> <p>In Class, Workshop: shaping evidence in paragraphs: claims, reasons, and evidence.</p> <p>Canvas Discussion Board: Studying Sentences in NYT, week 11. (Conjunctions)</p>
12	November 9	<p>Read: Opinion pages <i>NYT</i>.</p> <p>Read: Ballenger, Chapter 13, "Revision strategies."</p> <p>In Class, Draft Workshop: bring to class three copies of a complete draft of your blog.</p> <p>Canvas Discussion Board: Studying Sentences in NYT, week 12. (Find complex sentences.)</p>
12	November 11	<p>Holiday, no class.</p> <p>Read: Opinion pages <i>NYT</i>.</p> <p>Read: Lunsford on clauses.</p> <p>In Class, Editing Workshop: bring to class 3 copies of your revised draft (that is, a revision of your draft based on the feedback from the November 9 workshop).</p> <p>Canvas Discussion Board: Reading NYT, week 12.</p>
13	November 16	<p>In Class, Editing Workshop: bring to class 3 copies of your revised draft (that is, a revision of your draft based on the feedback from the November 5 workshop).</p> <p>In-Class Activity: inventory of strategies for emotional and logical appeal in your essays.</p> <p>Canvas Discussion Board: Post a lesson learned from your November 9 workshop and how you applied it to revise.</p> <p>Canvas Discussion Board: Post lesson learned from November 9 workshop.</p>
13	November 18	<p>Turn in for evaluation: Blog; submit all writing exercises, both peer-reviewed drafts, the cover sheet and the essay.</p> <p>In-class activity 1: Inventory of learning objectives and assignments for midyear reflection.</p> <p>Canvas Discussion Board: Post an improved sentence from the November 16 workshop.</p>
14	November 23	<p>Read: "Why Local Newspapers Are the Basis for Democracy" (Canvas).</p> <p>Bring in: an annotated copy of the reading, AND a double-entry journal for it.</p>

Week	Date	Deadlines for Reading and Writing Assignments
		<i>Reading and writing assignments, including Canvas posts to the discussion threads, are due in class on the day listed below. Come prepared to discuss your readings and the corresponding Canvas posts. Discussion of these posts will earn you your full participation point for the day. See Canvas for Discussion topics.</i>
		Reread: “A First Reflection on Your Writing Process” (Ballenger, pages 16 through 33). Workshop: creative-critical processes for finding a thesis. In-Class Activity: inventory of process strategies. Canvas Discussion Board: Studying sentences in NYT, week 14. Imitation exercise.
14	November 25	Write in Class: Critical Reading/Reflection Essay 2 Bring to class: annotations, double-entry journal pages, other prewriting, outline/sketch, and your CR/R 1, to submit with your draft. Canvas Discussion Board: Submit your draft to Canvas in class.
15	November 30	Read: Ballenger, Appendix A, “The Writing Portfolio.” In-class activity: inventory of your reading strategies. Canvas Discussion Board: Studying Sentences in NYT, week 15. (Imitate: free modifiers.)
15	December 2	Activity in class: an inventory of sentence development strategies. Activity in class: Workshop on expanding the view: conducting research in the field. Canvas Discussion Board: Studying sentences in NYT, week 15. (Imitate: series.)
16	December 7	Write in class: Self-reflection essay; submit the portfolio for midyear assessment, which will include all prewriting and outline/sketch of the self-reflection essay. Canvas Discussion Board: Submit your draft to Canvas in class.
Final Exam	December 14	SH 229, 7:15-9:30 a.m. Read: Ballenger, Chapter 4, “Writing a Profile.” Bring to class: A list of possible interview subjects for your news investigation. Activity: Midyear Freshman Writing Exit Survey

Your January Reading and Interview Assignments

Over January you will be reading two interviews from David Eggers anthology of international human rights stories; these readings are on Canvas. You will also be reading Parts I and II from Naomi Wolf’s book *Give Me Liberty*. On a weekly basis you will post comments to the Canvas Discussion Board in response to this reading.

HA 96S / Stretch English II, Spring 2016, Projected Course Schedule

The following is a brief overview of major reading and writing assignments for spring. I will publish an updated version of this schedule when you return from winter holiday.

Course Schedule

Week	Date	Topics, Readings, Assignments, Deadlines
1	February 1	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. You will sign up for these conferences via email. Read: Wolf, “Become the Media Yourself,” pages 221-244. Bring to Class: 3 copies of your interview transcript and your KWL+ for this project. In-Class Activity 1: Workshop to analyze and interpret field notes and to identify “what the reader will learn” (L); “what the reader knows” (W); “what needs to know” (K). In-Class Activity 2: Imitate NYT sentences (adverbial logic). Canvas Discussion Board: Studying Visuals in NYT, week 1. (Post a visual you think worked well.)
1	February 3	Review: Ballenger, Chapter 13. Read: Williams, Lesson 5, “Cohesion and Coherence.”

		<p>In-Class Activity 1: Imitate sentences (embedding dialogue and quotations).</p> <p>In-Class Activity 2: Rehearse sentences (embedding quotation).</p> <p>Canvas Discussion Board: Studying Sentences in NYT, week 1.</p>
2	February 8	<p>Review: Ballenger, Chapter 4, “Writing a Profile.”</p> <p>Discussion: the features of a profile.</p> <p>Canvas Discussion Board: Studying Visuals in NYT, week 2. (Post a visual you think will work in your Profile essay, to establish context.)</p>
2	February 10	<p>Read: Williams, Lesson 6, “Emphasis.”</p> <p>Bring to Class: Interview transcript annotated to identify features/beats for profile.</p> <p>Canvas Discussion Board: Studying Sentences in NYT, week 2.</p>
3	February 15	<p>Discussion: opening and closing strategies.</p> <p>Bring to class: samples of introductory paragraphs and closing paragraphs.</p> <p>Workshop: opening gestures/scenes and closing reflections.</p> <p>Canvas Discussion Board: Studying visual argument in NYT, week 3.</p>
3	February 17	<p>Submit to Canvas by Tuesday, February 16 at 8 a.m.: draft of the Profile Essay.</p> <p>Bring to class: comments on the 3 profile essays you were assigned to read and annotate for today’s workshop.</p> <p>In-Class Activity: roundtable workshop of drafts slated for today on Discussion thread.</p> <p>Canvas Discussion Board: post draft; read drafts; comment on the three drafts assigned to you.</p>
4	February 22	<p>Submit on Canvas by Sunday, February 21 at 8 a.m.: draft of the Profile Essay.</p> <p>Bring to class: comments on the 3 profile essays you were assigned to read and annotate for today’s workshop.</p> <p>In-Class Activity: roundtable workshop of the drafts slated for today on Discussion thread.</p> <p>Canvas Discussion Board: read drafts; post comment on the three drafts assigned to you.</p>
4	February 24	<p>Submit on Canvas by Tuesday, February 23 at 8 a.m.: draft of the Profile Essay.</p> <p>Bring to class: comments on the 3 profile essays you were assigned to read and annotate for today’s workshop.</p> <p>In-Class Activity: roundtable workshop of the drafts listed above.</p> <p>Canvas Discussion Board: read drafts and post comments to the three drafts assigned to you.</p>
5	February 29	<p>Submit: Profile Essay; along with the final version, submit all prewriting, peer review comments, and the cover sheet.</p> <p>Read: Wolf, “How to Pitch a Feature Piece,” page 231.</p> <p>Bring to Class: printed copies of the assignment sheets for third series of writing assignments: Critical Reading and Reflection Essay 3; Ethnographic Essay; Critical Essay.</p> <p>Discussion: Brainstorming ideas for the next series of essay assignments.</p> <p>Canvas Discussion Board: Post a 75-word pitch for your profile essay, week 5.</p>
5	March 2	<p>Review: Ballenger, Chapter 2, Reading as Inquiry.”</p> <p>Read: Wolf, Part III, “Driving Change.”</p> <p>Bring to Class: discussion paragraphs from January Canvas session; KWL+ and/or double-entry journal pages for Wolf.</p> <p>In-Class Activity: Workshop to develop a KWL+LWK for Critical Reading & Reflection #3.</p> <p>Canvas Discussion Board: Studying Sentences in NYT Graphics, week 5.</p>
6	March 7	<p>Read: The <i>Boston Review (BR)</i> Forum (January 2015: Ferguson).</p> <p>In-Class Activity: rehearsing topic sentences to develop an outline.</p> <p>Canvas Discussion Board: Studying Sentences in NYT Graphics, week 6.</p>
6	March 9	<p>Write in Class: Critical Reading/Reflection Essay 3; submit draft with your sketch, your KWL+LWK and</p>

		double-entry journal pages. Canvas Discussion Board: Studying sentences in NYT graphics, week 6.
7	March 14	Read: Wolf, Part III, Chapters II through VI (pages 219-316). Skim all pages, to select 2 specific “change drivers” you are interested to investigate—drivers you think relevant to your NYT story. Read and annotate the sections on those two “change drivers.” Read: Ballenger, Chapter 9, “Ethnographic Essay.” In-Class Activity 1 (group): Locating primary sources for ethnography In-Class Activity 2 (group): Using a double entry journal for your Ethnographic Sampling. Canvas Discussion Board: Reading NYT, week 7. (Find evidence of change drivers relevant to your NYT story.)
7	March 16	Bring to Class: completed double-entry journal pages on democratic forum or action group your group intends to study and present to the class. Revision Workshop: revising a paragraph from CR/R 3 (paragraphs as logical units). Canvas Discussion Board: Reading NYT, week 7.
8	March 21	Bring to Class: sequence of 4 slides for Power Point presentation. In-Class Activity 1: testing the visual paragraph as a medium for evidence and conclusions. Canvas Discussion Board: Studying sentences in NYT, week 8.
8	March 23	Bring to class: sequence of 4 slides for Power Point presentation. Read: Lunsford, parallelism. Williams, Lesson 11, “Elegance.” In-Class Activity 1: revision workshop on sentences as logical units; revising sentences from CR/R 3 to develop sentence-revision strategies. Canvas Discussion Board: Studying sentences in NYT, week 8. (Post an elegant sentence.)
9	March 28	Spring Break: Share your group’s Power Point online. By April 1, upload your Power Point to Canvas. Canvas Discussion Board: Studying Multimodal Rhetoric, week 9.
9	March 30	Spring Break: Critique the Power Point presentations online. By April 4, post a comment for each Power Point Presentation. Canvas Discussion Board: Studying Multimodal Rhetoric, week 9.
10	April 4	In-class activity: Roundtable discussion of Power Point Presentations. Read: Williams, Lesson 10, “Shape.” Canvas Discussion Board: Post your comments on each Power Point Presentation, including your own group’s presentation, week 10.
10	April 6	Submit for Evaluation: Ethnographic Exercise: individual field notes + individual self-reflection (500 words) + group Power Point. Review: Wolf, Part II, “Core Values.” Bring to class: Wolf annotated for a rhetorical analysis. Canvas Discussion Board: Studying Sentences in NYT, week 10. (Post a well-shaped sentence.)
11	April 11	Read: Ballenger, Chapter 8, “Writing a Critical Essay.” Bring to class: all KWL+ and a double-entry journal pages from previous essays on NYT story. These are now sources of information for your critical essay project. In Class Activity: First-Year Writing Program’s Reading assessment. Canvas Discussion Board: Reading NYT, week 11.
11	April 13	Bring to Class: a sketch of the argument for your critical essay In Class Activity: paragraph development workshop Canvas Discussion Board: Reading NYT, week 11.
12	April 18	Bring to Class: draft of body paragraphs for your critical essay In-Class Activity: paragraph revision workshop Canvas Discussion Board: Studying Form in NYT, week 12.

12	April 20	<p>Submit on Canvas by Tuesday, April 19 at 8 a.m.: draft of the Critical Essay.</p> <p>Bring to class: comments on the 3 profile essays you were assigned to read and annotate for today’s workshop.</p> <p>In-Class Activity: roundtable workshop of the drafts listed above.</p> <p>Canvas Discussion Board: read drafts and post comments to the three drafts assigned to you.</p>
13	April 25	<p>Submit on Canvas by Sunday, April 24 at 8 a.m.: draft of the Critical Essay.</p> <p>Bring to class: comments on the 3 profile essays you were assigned to read and annotate for today’s workshop.</p> <p>In-Class Activity: roundtable workshop of the drafts listed above.</p> <p>Canvas Discussion Board: read drafts and post comments to the three drafts assigned to you.</p>
13	April 27	<p>Submit on Canvas by Tuesday, April 26 at 8 a.m.: draft of the Critical Essay.</p> <p>Bring to class: comments on the 3 profile essays you were assigned to read and annotate for today’s workshop.</p> <p>In-Class Activity: roundtable workshop of the drafts listed above.</p> <p>Canvas Discussion Board: read drafts and post comments to the three drafts assigned to you.</p>
14	May 2	<p>Submit: Critical Essay; with final essay, submit all prewriting, sketches or outlines, both peer-reviewed drafts, and cover sheet.</p> <p>Canvas Discussion Board: Reading NYT, week 14. (Post one major change you see in your approach to reading after spending a year with the NYT online.)</p>
14	May 4	<p>Read: Ballenger, Chapter 5, “Writing a Review.”</p> <p>Bring to Class: your midyear portfolio and self-reflection essay.</p> <p>In-Class Activity: workshop to inventory and document improved skills.</p> <p>Canvas Discussion Board: Studying Sentences in NYT, week 14. (Post one lesson learned about the role of “rules” in crafting sentences by studying how sentences work in the NYT.)</p>
15	May 9	<p>In-Class Activity 1: reflecting on your own writing (double-entry journaling).</p> <p>In-Class Activity 2: quoting yourself; critiquing yourself.</p> <p>Canvas Discussion Board: Studying Sentences in NYT, week 15. (Post one lesson learned about sentence writing by reading like a writer in the NYT this semester.)</p>
15	May 11	<p>In-Class Activity 1: planning paragraphs as logical units.</p> <p>In-Class Activity 2: rehearsing sentences analyzing evidence.</p> <p>Canvas Discussion Board: Reading NYT, week 15. (Post one lesson learned about the role of reading as you write to inquire and to learn.)</p>
16	May 16	<p>Submit: Final Self-Reflection Essay and Portfolio due.</p>
Final Exam	May 18	<p>SH 229, 7:15-9:30</p> <p>In-Class Activity 1: First-Year Writing Exit Survey.</p> <p>In-Class Activity 2: Assemble and download ePortfolios.</p>