

**San José State University**  
**Humanities and Arts**  
**English 1AF & English 1AS, Stretch English I and II**  
**Section 46, Fall 2016 & Spring 2017**

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<b>Office Hours:</b>	TR 4:30-5:30 p.m. and by appointment
<b>Class Days/Time:</b>	TR 3:00-4:15 [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.]
<b>Classroom:</b>	BBC 124
<b>Prerequisites:</b>	Directed Self Placement is a prerequisite to Stretch English I (English 1AF). Credit for Stretch English I (English 1AF) is a prerequisite for Stretch English II (English 1AS).
<b>GE/SJSU Studies Category:</b>	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.

### What We Do in Stretch English

Stretch I is the first semester of a year-long ENGL 1A that will help you understand the writing process and the goals, dynamics, and genres of written communication. We will interpret and analyze texts, to develop clear thinking and effective writing that give form and coherence to complex ideas. You 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 grade of C- or better signifies that the student is a capable college-level writer and reader of English.

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

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

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

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

If you entered SJSU with a UGRM designation and you earn a NC in fall, the 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/>

## What You Will Learn in Stretch English I and II

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

SJSU studies include an emphasis on diversity. I chose the *International New York Times* 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.

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

### GE Learning Outcomes (GELO)

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

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

Through a variety of writing assignments and projects in this yearlong course, you will continuously practice all phases of the writing process: prewriting, organizing, writing, revising, and editing. As you see in the table, the major assignments and projects require you to produce about 9500 words. Several of your essays will be drafted in class, both to give you experience in timed-writing situations and to give me the opportunity to observe and confer with you about your drafting process. Several assignments will give you opportunity to explore multiple modes of presenting arguments—orally, visually, in both print and on screens. Table 1 maps how the yearlong course will meet Written Communication I requirements and standards as well as the GE learning objectives.

Assignment	Word Count/Assignment	Total Words	Assignment Type	Term	GE Learning Objective
Critical reading/reflection	Essay 1: 600 words	2100	in-class writing	F	GELO 1, 2, 3,4, 5
	Essay 2: 750 words				
	Essay 3: 750 words				
Data-driven analyses	Personal Essay 1000 words Interview 1000 words Ethnography 1000 words	2800	out of class writing	F S S	GELO 2, 3, 5

<b>Major Essays</b>	Blog	1000 words	2950	out of class writing	F	GELO 2, 3, 4, 5
	Profile Essay	1000 words			S	
	Critical Essay	1200 words			S	
<b>Portfolio/self-reflection essays</b>	Midyear	750 words	1750	in-class writing out of class writing	F	GELO 1, 2, 3, 4, 5
	Final	1000 words			S	

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

***Reflecting on Your Own Learning: The Stretch Course Learning Outcomes (CLO)***

Upon successful completion of this coursework, you will have made considerable progress in developing yourself as a reader and writer. As you assess your own progress in your midyear and final portfolios, you will gauge your own ability 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).

## How to Prepare for Class Sessions.

This year we will collaborate to answer the question: What is the relationship between 21<sup>st</sup> century-literacies and democratic engagement in a global world? We will use reading and writing to collaborate in researching this question, and writing about it. You will come to class everyday ready to do writing—that is, to explore ideas, share research and reading, analyze source materials, critique samples and workshop drafts. In short, to write. All classes will involve in-class activities intended to further your progress on the current essay assignment or project. You will want to save this class work to your Canvas account, or to your laptop, or both. So you will want to bring your own laptop or tablet. (Laptops and tablets are also available to be checked out in the library.)

## Where to Find Course Assignments and Materials.

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

## Where to Purchase the Texts You Need.

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.

### ***Textbook Available from Amazon.com, or the Bookstore***

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

Ballenger, Bruce. *The Curious Writer*, Brief, Books a la Carte Edition, 5/E

ISBN-13: 9780134121444

I have ordered the Unbound (saleable) format, with Access Card, which was offered to us at a significant discount: **Net Price: \$68.50 (Suggested Retail Price: \$91.33)**

### ***Subscription to the International New York Times: Your Window into 21<sup>st</sup>-Century Literacies' Role in Democracy***

Together we are embarking on an exploration of the role reading and writing play in being a citizen in a democracy. To study that relationship, we are going to read the newspaper and share our learning and experiences in writing. The information we generate together will help you, in your final assignment, to assess the role of 21<sup>st</sup>-century literacies in our democratic practice as citizens.

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>

### ***Other Readings about Our Theme***

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: 9781-4165-9056-9

Although we will begin reading Wolf's book this term, over January you will read Naomi Wolf's book in full.

Other readings (newspaper articles, public speeches, and scholarly articles) on 21<sup>st</sup> century literacy and democracy are located on Canvas, among the Assignments. These shared readings will help us to develop a shared context of reading to inform our arguments.

## Where to Access Accurate Information about Academic Writing

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.

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

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

## How to Contact Our Class Librarian

Toby Matoush

Phone: (408) 808-2096

Email: [toby.matoush@sjsu.edu](mailto:toby.matoush@sjsu.edu)

## The Work You Will Do in This Course: An Overview

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. 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.

You will upload your writing files to our Canvas course so that I can use electronic copies for workshops and commentary.

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. This is not just a mathematical truth; it is a reflection of the design of the coursework itself. The assignments are an integrated series of reading and writing exercises: the effectiveness of your writing increases as you gain expertise with our topic over 32 weeks of instruction.

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**

In designing this class, I have taken into consideration university expectations about student workload: To be successful, we expect 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>.

That said, the 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 the 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.

## **How Your Work Will Be Assessed and Graded in This Course**

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

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

### **Feedback for Individual Assignments**

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.

### How Assignments Are 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 3 out of 4 (75%) of the CLO categories to earn credit (CR) in English 1AF.

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	8%	(1000)	out of class		
Critical Reading/Reflection 2	5%	750	in-class		
Self-Reflection/Midyear Portfolio	8%	750	in-class		
Participation in Canvas Discussion Boards	8%	N/A	N/A	<b>Fall Total</b>	<b>[37%]</b>

**Spring 2016:** A final grade of C- or better in English 1AS is needed to clear remediation and satisfy GE Area A2.

Item	% of Course Grade	Word Count*	Type of Assignment		
Interview Transcript	3%	1000	out of class		
Profile Essay	10%	(1000)	out of class		
Ethnography Presentation	5%	500	out of class		
Critical Reading/Reflection 3	8%	750	in-class		
Critical Essay	15%	(1200)	out of class		
Self-Reflection/Final Portfolio	15%	(1000)	out of class		
Participation in Canvas Discussion Boards	7%	N/A	in-class	<b>Spring Total</b>	<b>[63%]</b>

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

**Table 2:** Grade Distribution in the Yearlong Stretch

### How I Calculate Course Grades

In Stretch English, your course grade is based on the grades you earn through both semesters on the work you produce; note that I weight these grades to determine the final grade, rather than averaging them.. 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.

### 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 is graded CR/NC. To receive credit in the fall semester, you must complete all coursework and demonstrate significant, measurable progress throughout the semester that suggests you are 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. There are two ways to accomplish this:

1. Earn at least a B in your fall course AND earn at least a 2.5 on your midyear portfolio.
2. Pass the spring term of Stretch English, English 1AS; (earning a D- or better will meet this requirement).

### **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 passing grade in the course signifies that the student is a capable college-level writer and reader of English.

## **How We Will Work Together as Researchers and Writers**

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.)

## **Where You Can Go to Get Support as a Writer at SJSU**

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

### **Peer Mentors: Dedicated Writing Support for Stretch English Students.**

A Stretch peer mentor is a fellow SJSU student trained to work with Stretch English students and instructor as part of the learning community of the classroom. Our peer mentor this semester is \_\_\_\_\_. \_\_\_\_\_ will attend class regularly, so [he/she] 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.

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

### **SJSU Peer Connections**

Peer Connections offers course-content based tutoring, enhanced study and time management skills, more effective critical thinking strategies, decision making and problem-solving abilities, and campus resource referrals. There are three mentoring locations: SSC, Room 600 (10th Street Garage on the corner of 10<sup>th</sup> 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**

Located in Clark Hall, Suite 126, the Writing Center offers appointments with tutors who are well trained to assist you as you work to become a better writer. The Writing Center offers both one-on-one tutoring and workshops on a variety of writing topics. To make an appointment or to refer to the Center's online resources, visit the [Writing Center website](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.

### **Where Can I Find Information About University Policies?**

The Office of Graduate and Undergraduate Programs (GUP) maintains university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. You may find all syllabus-related University Policies and resources information listed on GUP's [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>

## What We Will Explore Together in This Section: 21<sup>st</sup> Century Literacies for 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 21<sup>st</sup> 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?

## Schedule of Reading and Writing in Stretch English for Fall 2016 and Spring 2017

*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.*

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 prompts.</i>
1	August 24	<i>If you can, please bring a laptop or other internet-capable device (phone?) to class.</i> <b>Read (before class):</b> Syllabus <b>Bring to class:</b> Questions about Syllabus <b>Discuss:</b> "Millennials Read Print News" (demonstration: accessing Canvas files and pages) <b>In-Class Activity:</b> Language background survey (online) <b>In-Class Activity:</b> Subscribe to the <i>International New York Times (NYT)</i> digital (online). <b>Canvas Discussion Board:</b> Reading <i>NYT</i> , week 1. (Post one title that caught your eye.)
2	August 30	<b>In Class:</b> Share DSP literacy narratives. <b>Read:</b> Stories from the International front page of the <i>NYT</i> . <b>Canvas Discussion Board:</b> Reading <i>NYT</i> , week 1. (Find one related story or link.)
2	September 1	<b>Read:</b> Stories from the International front page of the <i>NYT</i> . <b>Read:</b> Ballenger, Chapter 2, "Reading as Inquiry." <b>Assignment from reading:</b> Annotate two pages of the Ballenger text for class on Wednesday (see sample annotation on page 53). <b>Canvas Discussion Board:</b> Reading <i>NYT</i> , week 2. (What did you learn?)
3	September 6	<b>Read:</b> stories from the International front page of the <i>NYT</i> . <b>Read:</b> "Few Read, Many Twitter" <b>Bring to class:</b> annotation exercise. <b>In-Class Activity:</b> vocabulary work, with the OED online. <b>Canvas Discussion Board:</b> Reading <i>NYT</i> , week 2. (List of words that puzzle you.)
3	September 8	Holiday, no class. <b>Read:</b> Williams, Lesson 1, "Understanding Style." <b>Canvas Discussion Board:</b> Studying sentences in <i>NYT</i> , week 3.

Week	Date	<p align="center"><b>Deadlines for Reading and Writing Assignments</b></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 prompts.</i></p>
4	September 13	<p><b>Read:</b> stories from the International front page of the <i>NYT</i>.</p> <p><b>Review:</b> pages 50 to 52 in Ballenger to prepare for KWL+ exercise.</p> <p><b>In-class Activity:</b> KWL+ (on handout)</p> <p><b>Canvas Discussion Board:</b> Reading <i>NYT</i>, week 3. (Twitter post for your news story).</p>
4	September 15	<p><b>Read:</b> stories from the International front page of the <i>NYT</i>.</p> <p><b>Review:</b> pages 52-57 in Ballenger to prepare double-entry journal.</p> <p><b>Bring to class:</b> double-entry journal pages for your story (see Ballenger 54, 55)</p> <p><b>In-Class Activity:</b> workshop thesis for essay.</p> <p><b>Canvas Discussion Board:</b> Reading <i>NYT</i>, week 4. (What are you still curious about?)</p>
5	September 20	<p><b>Read:</b> stories from the International front page of <i>NYT</i>.</p> <p><b>Bring to class:</b> a completed KWL+ for your story (at least 3 stories on your <i>NYT</i> 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).</p> <p><b>In-Class Activity:</b> selecting evidence for your essay; a sentence generating exercise; using appositives and adjective clauses to inform readers.</p> <p><b>Read:</b> Lunsford, appositives and adjective clauses; Handout based on Williams, Lesson 4, “Characters.”</p> <p><b>Canvas Discussion Board:</b> Studying sentences in <i>NYT</i>, week 4.</p>
5	September 22	<p><b>Read:</b> stories from the International front page of the <i>NYT</i>. Lunsford, “Parts of Sentences” (31j through 31m); Handout based on Williams, Lesson 3, “Actions.”</p> <p><b>Bring to class:</b> KWL+ of your <i>NYT</i> story and double-entry journals.</p> <p><b>In class today:</b> A workshop on rehearsing evidence for your essay.</p> <p><b>Canvas Discussion Board:</b> Studying sentences in <i>NYT</i>, week 5.</p>
6	September 27	<p><b>In-Class Activity:</b> Critical Reading/Reflection Essay 1: write in class.</p> <p><b>Bring to class:</b> your annotated story, your KWL+, your double-entry journal, your outline, to be submitted with your draft.</p> <p><b>Canvas Discussion Board:</b> Reading <i>NYT</i>, week 5. (Submit your essay to Canvas in class.)</p>
6	September 29	<p><b>Read:</b> 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><b>Bring to class:</b> a copy of the Personal Essay assignment from Canvas; an annotated copy of “Write What Happened” (Reading located in Assignments on Canvas.)</p> <p><b>In-Class Activity:</b> writing process inventory/plan.</p> <p><b>Canvas Discussion Board:</b> Reading <i>NYT</i>, week 6. (Get to know your <i>NYT</i> audience: Pew.)</p>
7	October 4	<p><b>Read:</b> 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><b>Bring to class:</b> an annotated copy of “Weaving Story” essay; the first step in your prewriting plan, completed.</p> <p><b>In-Class Activity:</b> a workshop to repurpose your reading/reflection for a new audience.</p> <p><b>Canvas Discussion Board:</b> Reading <i>NYT</i>, week 6. (Describe your development as a reader of this story so far.)</p>
7	October 6	<p><b>Bring to class:</b> your prewriting and a quick sketch for your essay (Ballinger 95-101);</p> <p><b>In-Class Activity:</b> a workshop to choose a pattern for developing a narrative by “marking the beats.”</p> <p><b>Handout based on</b> Williams, Lesson 2, “Correctness”</p> <p><b>Canvas Discussion Board:</b> Studying Sentences in <i>NYT</i>, week 7.</p>
8	October 11	<p><b>Read:</b> stories from the International front page of the <i>NYT</i>, and Williams, “Global Coherence.”</p> <p><b>In-Class Activity:</b> a sentence composing exercise to generate details in narrative writing.</p> <p><b>Canvas Discussion Board:</b> Studying Form in <i>NYT</i>, week 7.</p>
8	October 13	<p><b>Read:</b> Ballenger, Chapter 14, “The Writer’s Workshop.”</p> <p><b>Bring to class:</b> three copies of a complete content-form draft of your personal essay.</p> <p><b>In-Class Activity:</b> a peer workshop of your content-form draft.</p> <p><b>Canvas Discussion Board:</b> Reading <i>NYT</i>, week 8.</p>
9	October 18	<p><b>Handout on</b> Williams, Appendix 1, Punctuation.</p> <p><b>Read:</b> 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><b>Bring to class:</b> a new draft that incorporates the suggestions from the content-organization workshop on October 12.</p> <p><b>In class activity:</b> a sentence-editing workshop (removing/replacing punctuation).</p> <p><b>Canvas Discussion Board:</b> Studying sentences in <i>NYT</i>, week 8. (Find 3 compound sentences.)</p>

Week	Date	<p align="center"><b>Deadlines for Reading and Writing Assignments</b></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 prompts.</i></p>
9	October 20	<p><b>Read:</b> Continue reading stories from the International front page of the NYT.</p> <p><b>Bring to class:</b> 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><b>In-class activity:</b> a discussion/workshop about re-purposing narrative as argument. (See samples in class)</p> <p><b>Canvas Discussion Board:</b> Reading NYT, week 9 (Get to know the NYT audience: Pew).</p>
10	October 25	<p><b>Read:</b> Opinion pages NYT. (Look in archive for Op-Eds relevant to your NYT story.)</p> <p><b>Read and annotate:</b> Wolf, ““Become the Media Yourself,” 221-244.</p> <p><b>Bring to class:</b> the copies of Wolf’s Introduction and of the Pope’s address to Congress.</p> <p><b>In Class, Discussion:</b> shaping language for a public audience.</p> <p><b>Canvas Discussion Board:</b> Studying the Language of Argument in the NYT, week 9.</p>
10	October 27	<p><b>Read:</b> Opinion pages NYT</p> <p><b>Read:</b> Ballenger, Chapter 7, “Writing an Argument.”</p> <p><b>Annotate:</b> pages 235 to 250; 260-267.</p> <p><b>In Class, Workshop:</b> framing an argument (bring in a framing paragraph that defines the issue for your readers).</p> <p><b>Handout on</b> Williams, Appendix 4, “Using Sources.”</p> <p><b>In Class, Sentence Activity:</b> using quotations (whole; 5 words).</p> <p><b>Canvas Discussion Board:</b> Studying sentences in NYT, week 10. (Post sentences with quotations: whole, 5 words).</p>
11	November 1	<p><b>Read:</b> Opinion pages NYT.</p> <p><b>Read:</b> Ballenger, Chapter 12, pages 477-492. <b>Review:</b> Ballenger, Chapter 7, pages 260-67.</p> <p><b>In Class, Workshop:</b> repurposing critical reading/reflection and personal narrative for a new audience and context: choosing visual evidence and linking to sources.</p> <p><b>Canvas Discussion Board:</b> Studying sentences in NYT, week 10. (Introducing a source.)</p>
11	November 3	<p><b>Read:</b> Opinion pages NYT. <b>Review:</b> Ballenger, 235-50.</p> <p>Handout based on Williams, Lesson 7, “Motivation.”</p> <p><b>In Class, Workshop:</b> bring in two samples of opening gestures and two samples of closing appeals from the opinion pieces you have read in the NYT.</p> <p><b>In Class Activity:</b> imitation exercise.</p> <p><b>Canvas Discussion Board:</b> Studying Form in NYT, week 11. (using the series)</p>
12	November 8	<p><b>Read:</b> Opinion pages NYT.</p> <p><b>Bring to Class:</b> A sketch of your argument (see Ballenger pages 238-40, and 267-73).</p> <p><b>In Class, Workshop:</b> shaping evidence in paragraphs: claims, reasons, and evidence.</p> <p><b>Canvas Discussion Board:</b> Studying Sentences in NYT, week 11. (using conjunctions)</p>
12	November 10	<p><b>Read:</b> Opinion pages NYT.</p> <p><b>Read:</b> Ballenger, Chapter 13, “Revision strategies.”</p> <p><b>In Class, First Draft Workshop:</b> bring to class three copies of a complete draft of your blog.</p> <p><b>Read:</b> Lunsford on clauses.</p> <p><b>Canvas Discussion Board:</b> Studying Sentences in NYT, week 12. (using complex sentences.)</p>
13	November 15	<p>Holiday, no class.</p> <p><b>Read:</b> Opinion pages NYT.</p> <p><b>Canvas Discussion Board:</b> Post one lesson learned from November 9 workshop that you will apply as you revise.</p>
13	November 17	<p><b>In Class, Editing Draft Workshop:</b> bring to class 3 copies of your revised draft (that is, a revision of your draft based on the feedback from the November 11 workshop).</p> <p><b>In-Class Activity:</b> inventory of strategies for emotional and logical appeal in your essays.</p> <p><b>Canvas Discussion Board:</b> Post 3 NYT sentences that use a dash or colon.</p>
14	November 22	<p><b>Turn in for evaluation:</b> Blog; submit all writing exercises, both peer-reviewed drafts, the cover sheet and the essay.</p> <p><b>In-class activity 1:</b> Inventory of learning objectives and assignments for midyear reflection.</p> <p><b>Canvas Discussion Board:</b> Post an improved sentence from the November 16 workshop.</p> <p><b>Read:</b> Portfolio Assignment</p> <p><b>In-class activity 1:</b> Inventory of learning objectives and assignments for midyear reflection and portfolio assignment.</p> <p><b>Canvas Discussion Board:</b> One claim about writing progress.</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 prompts.</i>
15	November 29	<b>Read:</b> "Why Local Newspapers Are the Basis for Democracy." <b>Bring in:</b> and annotated copy of the reading, AND a double-entry journal for it. <b>Reread:</b> "A First Reflection on Your Writing Process" (Ballenger, pages 16-33). <b>Workshop:</b> creative-critical processes for finding a thesis. <b>In-class activity 1:</b> inventory of process strategies. <b>In-class activity 2:</b> commonplace book, transformation exercise <b>Canvas Discussion Board:</b> Studying sentences in NYT, week 14. Imitation exercise
15	December 1	<b>Write in Class:</b> Critical Reading/Reflection Essay 2 <b>Bring in:</b> annotations, double-entry journal pages, other prewriting, outline/sketch, and your CR/R 1, to submit with your draft. <b>Bring in:</b> writing tools for paper or Canvas submission
16	December 6	<b>Read:</b> Ballenger, Appendix A, "The Writing Portfolio." <b>In-class activity:</b> Share DSP critical essays (What is college writing?) <b>Canvas Discussion Board:</b> Studying Sentences in NYT, week 15. (Imitation)
1	December 8	<b>Bring to Class:</b> completed worksheet for developing your portfolio <b>Activity in class:</b> an inventory of sentence and language development strategies. <b>Canvas Discussion Board:</b> Studying sentences in NYT, week 15. (Imitation.)
16	December 7	<b>Write in class:</b> Self-reflection essay; submit the portfolio for midyear assessment, which will include all prewriting and outline/sketch of the self-reflection essay. <b>Canvas Discussion Board:</b> Submit your draft to Canvas in class.
Final Exam	December 15	SH 444, 9:45 a.m. to 12:00 noon <b>Read:</b> Ballenger, Chapter 4, "Writing a Profile." <b>Bring to class:</b> A list of possible interview subjects for your news investigation. <b>Activity in class:</b> Workshop on expanding the view: conducting research in the field. <b>Activity:</b> Midyear Freshman Writing Exit Survey

#### Your January Reading and Interview Assignments

Over January you will be reading 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.

Week	Date	Topics, Readings, Assignments, Deadlines
1		<b>Conferences:</b> 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, FO 110. <b>Bring to Class:</b> 3 copies of your interview transcript and your KWL+ for this project. <b>In-Class Activity 1:</b> Debriefing the Interview: do you need a follow up? <b>In-Class Activity 2:</b> Finding the elements of a profile in your raw data from the field. <b>Canvas Discussion Board (in class):</b> Post a sentence that captures a distinguishing characteristic.
1		<b>Read:</b> The two NYT profiles posted in Canvas (see Assignments, Read a Profile). <b>Review:</b> Williams, Lesson 5, "Cohesion and Coherence." <b>Bring to Class:</b> Your profile in progress (your work from Activity 2 on the the assignment sheet). <b>In-Class Activity 1:</b> Imitate sentences (embedding dialogue and quotations). <b>In-Class Activity 2:</b> Rehearse sentences (integrating quotation and dialogue). <b>In-Class Activity 3:</b> 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). (Frame and Theme) <b>Canvas Discussion Board:</b> Studying Sentences in NYT, week 1 (capturing voices).
2		<b>Review:</b> Ballenger, Chapter 4, "Writing a Profile." <b>Discussion:</b> the features of a profile. <b>Bring to Class:</b> a scene, a dialogue, an anecdote. <b>In-Class Activity 1:</b> Workshop a scene, a dialogue, an anecdote. <b>Canvas Discussion Board:</b> Studying Visuals in NYT, week 2. (Post a visual you think will work in your Profile essay, to establish context.)
2		<b>Read:</b> Williams, Lesson 6, "Emphasis."

Week	Date	Topics, Readings, Assignments, Deadlines
		<b>Bring to Class:</b> Interview transcript annotated to identify features/beats for profile. <b>Canvas Discussion Board:</b> Studying Sentences in NYT, week 2 (establishing scene).
3		<b>Read:</b> Ballenger, Chapter 13 <b>Discussion:</b> opening and closing strategies. <b>Bring to class:</b> samples of introductory paragraphs and closing paragraphs. <b>Workshop:</b> opening gestures/scenes and closing reflections. <b>Canvas Discussion Board:</b> Studying visual argument in NYT, week 3 (framing the subject).
3		<b>Submit to Canvas by Tuesday, February 16 at 8 a.m.:</b> draft of the Profile Essay. <b>Bring to class:</b> comments on the 3 profile essays you were assigned to read and annotate for today's workshop. <b>In-Class Activity:</b> roundtable workshop of drafts slated for today on Discussion thread. <b>Canvas Discussion Board:</b> post draft; read drafts; comment on the three drafts assigned to you.
4		<b>Submit on Canvas by Sunday, February 21 at 8 a.m.:</b> draft of the Profile Essay. <b>Bring to class:</b> comments on the 3 profile essays you were assigned to read and annotate for today's workshop. <b>In-Class Activity:</b> roundtable workshop of the drafts slated for today on Discussion thread. <b>Canvas Discussion Board:</b> read drafts; post comment on the three drafts assigned to you.
4		<b>Submit on Canvas by Tuesday, February 23 at 8 a.m.:</b> draft of the Profile Essay. <b>Bring to class:</b> comments on the 3 profile essays you were assigned to read and annotate for today's workshop. <b>In-Class Activity:</b> roundtable workshop of the drafts listed above. <b>Canvas Discussion Board:</b> read drafts and post comments to the three drafts assigned to you.
5		<b>Submit:</b> Profile Essay. Along with the final version, submit your field notes and interview transcript(s), all prewriting, peer review comments (mine and your 3 peers'), and the cover sheet. <b>Read:</b> Wolf, "How to Pitch a Feature Piece," page 231. <b>Bring to Class:</b> printed copies of the assignment sheets for third series of writing assignments: Critical Reading and Reflection Essay 3; Ethnographic Essay; Critical Essay. <b>Discussion:</b> Brainstorming ideas and setting up groups for the finals series of assignments. <b>Canvas Discussion Board:</b> Post a 75-word pitch for your profile essay.
5		<b>Review:</b> Ballenger, Chapter 2, "Reading as Inquiry." <b>Read:</b> "New Literacies for Digital Citizenship" <b>Bring to Class:</b> KWL+ of NYT reading; completed Activity 1 from CRR3 assignment sheet. <b>In-Class Activity:</b> Workshop to develop a thesis for Critical Reading & Reflection #3 <b>Canvas Discussion Board:</b> Studying Sentences in NYT Graphics, week 5.
6		<b>Read:</b> continue reading "New Literacies for Digital Citizenship"; use the discussion to help you annotate the samples you bring to class. <b>Bring to class:</b> Annotated samples of NYT text and images: <i>What are the literacy practices required for digital reading of the news? What new means for processing information into argument does digital presentation make available to readers?</i> <b>In-Class Activity:</b> rehearsing topic sentences (claims) to invent arguments for CRR3. <b>Canvas Discussion Board:</b> Studying Sentences in NYT Graphics, week 6.
6		<b>Write in Class:</b> Critical Reading/Reflection Essay 3; submit draft with all prewriting and sketch/outline. <b>Canvas Discussion Board:</b> Studying sentences in NYT graphics, week 6.
7		<b>Read:</b> "The Biggest Challenges of 2016" <b>Read:</b> Ballenger, Chapter 9, "Ethnographic Essay." <b>In-Class Activity (presentation group):</b> Locating primary sources for your ethnographic research: sampling digital forums. <b>Discussion:</b> What is multimodality? <b>Canvas Discussion Board:</b> Reading NYT, week 7 (post on an infographic from an NYT story).
7		<b>Bring to Class:</b> your double-entry journal pages on samples from the digital forum your group intends to study and present to the class. <b>In-Class Activity:</b> presentation group workshop: defining the project and developing the project plan <b>Revision Workshop:</b> revising a paragraph from CR/R 3 (paragraphs as logical units). <b>Canvas Discussion Board:</b> Reading NYT, week 7 (What do nutgrafs imply about the values and standards of NYT?).

Week	Date	Topics, Readings, Assignments, Deadlines
8		<p><b>Read:</b> Ballenger, Chapter 7 on argumentation, pages 235-54. Pay particular attention to analysis of visual and digital arguments.</p> <p><b>Bring to Class:</b> KWL+ with 2 images, 2 infographics, and 1 video clip from NYT related to your group's 2016 challenge, if not your own NYT story.</p> <p><b>In-Class Activity 1:</b> testing the visual paragraph (slide) as a medium for evidence and conclusions.</p> <p><b>In-Class Activity 2:</b> Rhetorical Analysis of a visual image.</p> <p><b>Canvas Discussion Board:</b> Studying visuals in NYT, week 8 (rhetorical analysis).</p>
8		<p><b>Bring to class:</b> rough cut of two slides for a multimodal Power Point presentation.</p> <p><b>Read:</b> Lunsford, parallelism. Williams, Lesson 11, "Elegance."</p> <p><b>In-Class Activity 1:</b> revision workshop on sentences as logical units; revising sentences from CR/R 3 to develop sentence-revision strategies.</p> <p><b>In-Class Activity 2:</b> workshop multimodal slides</p> <p><b>Canvas Discussion Board:</b> Studying sentences in NYT, week 8. (Post an elegant sentence.)</p>
9		<p><b>Spring Break on the Canvas Discussion Board:</b> Studying Multimodal Rhetoric, week 9. By April 1, upload your group's multimodal ethnography to Canvas.</p>
9		<p><b>Spring Break on the Canvas Discussion Board:</b> Critiquing Multimodal Presentations online, week 9. By April 4, post a comment for each multimodal presentation, including your own group's presentation.</p>
10		<p><b>In-Class Activity:</b> Roundtable discussion of Power Point Presentations (5 group presentations: 5 minutes for presentation itself; 5 minutes for group to discuss their use of multimodality; 5 minutes for audience critique.)</p> <p><b>Canvas Discussion Board:</b> Individual audience critiques of multimodal presentations (week 10): one strength, one weakness.</p>
10		<p><b>Project Workshop:</b> Work in groups to revise project for submission.</p> <p><b>Bring in:</b> Sketch of reflection essay on your project.</p> <p><b>Assessment Workshop:</b> Illustrating a self-critique</p> <p><b>In-class Project Assessment Activity:</b> Develop and complete assessment surveys.</p>
11		<p><b>Submit for Evaluation:</b> Ethnographic Exercise: individual samplings + individual self-reflection (800 words) + group Power Point or Prezi + assessment sheet.</p> <p><b>Read:</b> Williams, Lesson 10, "Shape."</p> <p><b>Bring to class:</b> a duplicate MSWord file of your CRR3—with no tracking comments.</p> <p><b>In-Class:</b> the Play-Doh workshop</p> <p><b>Canvas Discussion Board (in class):</b> Rhetorical Analysis Statements: conclusions on Play Doh (week 11).</p>
11		<p><b>Read:</b> Ballenger, Chapter 8, "Writing a Critical Essay."</p> <p><b>Read:</b> "The News in My Backyard"</p> <p><b>Canvas Discussion Board:</b> Studying Sentences, week 11. (Post a <i>well-shaped</i> sentence from your reading. For a definition of the critical term "well-shaped" return to the Power Point "Can a Sentence Make a Fashion Statement?")</p> <p><b>Bring to class:</b> any KWL+ and/or double-entry journal pages from previous assignments and any discussion thread postings or selections from postings that you may want to use as you build your critique of NYT.</p> <p><b>In Class Activity:</b> Generating the terms to drive a critique: thinking and planning rhetorically.</p>
12		<p><b>Bring to Class:</b> draft of body paragraphs for your critical essay</p> <p><b>In-Class Activity:</b> paragraph development workshop</p> <p><b>In Class Activity:</b> First-Year Writing Program's Reading assessment.</p> <p><b>Canvas Discussion Board:</b> Studying Form in NYT, week 12.</p>
12		<p><b>Submit on Canvas by Tuesday, April 19 at 8 a.m.:</b> draft of the Critical Essay.</p> <p><b>Bring to class:</b> comments on the critical essay drafts you were assigned to read and annotate for today's workshop.</p> <p><b>In-Class Activity:</b> roundtable workshop of the drafts listed above.</p> <p><b>Canvas Discussion Board:</b> read drafts and post comments to the drafts assigned to you.</p>
13		<p><b>Submit on Canvas by Monday, April xx at 8 a.m.:</b> draft of the Critical Essay.</p> <p><b>Bring to class:</b> comments on the critical essays you were assigned to read and annotate for today's workshop.</p> <p><b>In-Class Activity:</b> roundtable workshop of the drafts listed above.</p> <p><b>Canvas Discussion Board:</b> read drafts and post comments to the drafts assigned to you.</p>
13		<p><b>Submit on Canvas by Wednesday, April xx at 8 a.m.:</b> draft of the Critical Essay.</p> <p><b>Bring to class:</b> comments on the critical essays you were assigned to read and annotate for today's workshop.</p> <p><b>In-Class Activity:</b> roundtable workshop of the drafts listed above.</p>

Week	Date	Topics, Readings, Assignments, Deadlines
		<b>Canvas Discussion Board:</b> read drafts and post comments to the drafts assigned to you.
14		<b>Submit:</b> Critical Essay; with final essay, submit all prewriting, sketches or outlines, both peer-reviewed drafts, and cover sheet. <b>Canvas Discussion Board:</b> Reading NYT, week 14. (Post one major change you see in your approach to reading after spending a year with the NYT online.)
14		<b>Submit:</b> Critical Essay; with final essay, submit all prewriting, sketches or outlines, both peer-reviewed drafts, and cover sheet (in class). <b>In-Class Activity:</b> Cover sheet paragraphs in class: what makes a reflection paragraph effective? <b>Canvas Discussion Board:</b> Reading NYT, week 14. (Post one major change you see in your approach to reading after spending a year with the NYT online.)
14		<b>Read:</b> Ballenger, Chapter 5, "Writing a Review." <b>Bring to Class:</b> your midyear portfolio and self-reflection essay. <b>In-Class Activity:</b> workshop to inventory and document improved skills. <b>Canvas Discussion Board:</b> Studying Sentences in NYT, week 14. (Post one lesson learned about the role of "rules" in crafting sentences by explaining the nuts and bolts of one NYT sentence.)
15		<b>In-Class Activity 1:</b> reflecting on your own writing (double-entry journaling). <b>In-Class Activity 2:</b> quoting yourself; critiquing yourself. <b>Canvas Discussion Board:</b> Studying Sentences in NYT, week 15. (Post one lesson learned about sentence writing by reading like a writer in the NYT this semester.)
15		<b>In-Class Activity 1:</b> planning paragraphs as logical units. <b>In-Class Activity 2:</b> rehearsing sentences analyzing evidence. <b>Canvas Discussion Board:</b> Reading NYT, week 15. (Post one lesson learned about the role of reading as you write to inquire and to learn.)
16		<b>Submit:</b> Final Self-Reflection Essay and Portfolio due. <b>Bring to class:</b> your portfolio and self-reflection essay all ready to turn in!
Final Exam		<b>SH 444, 9:45-noon</b> <b>In-Class Activity 1:</b> First-Year Writing Exit Survey. <b>In-Class Activity 2:</b> Assemble and download ePortfolios.