

San José State University
Humanities and Arts, Department of English and Comparative Literature
English 1AF & English 1AS, Stretch English I and II

Section 15, Fall 2017 & Spring 2018

Instructor:	Professor Cindy Baer
Office Location:	Faculty Office Building, room 110
Telephone:	(408) 924-4451 (This is my phone contact during office hours only.)
Email:	cindy.baer@sjsu.edu (Use email for all messaging.)
Office Hours:	Tuesdays and Thursdays 11 a.m.-12:00 p.m, and by appointment
Class Days/Time:	TR 1:30-2:45 [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.]
Classroom:	SH 411
Prerequisites:	The <i>Reflection on College Writing</i> is a prerequisite to Stretch English I (English 1AF). Credit for Stretch English I (English 1AF) is a prerequisite for Stretch English II (English 1AS).
GE/SJSU Studies Category:	English 1AS satisfies Written Communication I, GE Area A2. To earn graduation credit in this category, you must complete the yearlong course with a grade of C- or better.
Satisfying EO 665	If you are designated remedial in English, you must be enrolled in a writing course that will allow you to clear that remedial requirement within your first year of study. Stretch English is one of the two courses that satisfy this requirement.
Clearing Remediation	Students who pass English 1A or English 1AS clear their remedial English requirement. This means you must earn a D- or better in the spring term in Stretch.

What We Will Explore Together in This Section of Stretch: 21st Century Literacies for a Global Citizen

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

Jefferson 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. In the 21st century, we are called on to be citizens in a global community. 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 year we will explore together the digital pages of the *International New York Times*, to explore the role of reading the news as a mode of 21st century democracy: what role does public reading play to create a public dialogue and to generate civic action in a global community; where can we (locally) see such dialogue and action modeled for us; do current platforms for public information and debate serve us well as global citizens?

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.

Why You Are Stretching This Year

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

As they work together to create new knowledge, students and faculty use reading to gather new information and ideas to answer their questions about the subjects they study; they then transform this reading through writing to share their discoveries with others. The Stretch curriculum is designed to engage you in this process of sustained inquiry through reading and writing and, through practice and reflection, give you a chance to develop the habits of mind to strategically use reading and writing as you learn at SJSU.

	<p>Reflect on Your Own Learning: The Stretch Course Learning Outcomes (CLO)</p> <p>Log in to our Canvas course. You will find there an exercise that allows you to begin right now your reflection on your learning.</p> <p>You will explore in this Canvas activity the 5 main learning goals of our Stretch together this year:</p> <ul style="list-style-type: none">• Read to learn.• Read to write.• Write with an increased awareness of the process.• Read and write with an increased awareness of the language you use.• Reflect on and assess your own writing, process and product.
--	---

What You Will Learn in Stretch English I and II

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

GE Learning Outcomes (GELO)

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

1. demonstrate the ability to read actively and rhetorically

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

For more information on the Stretch Curriculum designed to meet these learning outcomes, see the Stretch English Program Syllabus:

<http://www.sjsu.edu/english/ENGLgreensheets/2016ENGLfall/Stretch%20Program%20Syllabus.pdf>.

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 Essay 2: 750 words Essay 3: 750 words	2100	in-class writing	F F S	GELO 1, 2, 3,4, 5
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
Major Essays	Blog 1000 words Profile Essay 1000 words Critical Essay 1200 words	2950	out of class writing	F S S	GELO 2, 3, 4, 5
Reflection Essays	Major Essay Reflections (3) 750 words	4000	in-class and out of class writing	F S	GELO 1, 2, 3, 4, 5
Portfolio/self-reflection essays	Midyear 750 words				
	Final 1000 words				

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

How to Prepare for Class Sessions

This year we will collaborate to answer the question: What is the relationship between 21st century-literacies and democratic engagement as citizens in a global world? 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. Each class session will engage you in activities that work toward the current essay assignment or project and in reflection on those activities to observe the reading and writing strategies you are practicing and their practical effects. Our goal is, by May, for you to have at the ready a set of reading and writing practices that will sustain your college study.

You will want to save this daily class activity and reflection. Some of it will be saved to your Canvas account; you will also want to keep a copy of your work on your laptop. (You always have a backup!) So bring your own laptop or tablet to each class, or check one out in the library. (See the Stretch program syllabus for information on campus technology access.)

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. 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 as part of your daily learning practice. All books are required.

Textbook Available from Amazon.com, or the Bookstore

The following textbooks are available through Amazon, or the bookstore.

Curious Writer, The, Brief, Books a la Carte Plus REVEL -- Access Card Package (5th Edition) 5th Edition

Publisher: Pearson; 5 edition (July 16, 2016)

Language: English

ISBN-10: 013449511X

ISBN-13: 978-0134495118

PRICE on AMAZON:\$74.67

Subscription to the International New York Times: Your Window into 21st-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 21st-century literacies in our democratic practice as citizens.

You will purchase a digital ALL ACCESS version of *The New York Times* for the full year (4 weeks FREE, then \$1.50 per week). This 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:

<https://www.nytimes.com/subscriptions/edu/lp8R4RH.html?campaignId=6UF9Y>

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: 978-1416590569; PRICE: \$ 19.49 on Amazon.

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 21st 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.

The Work You Will Do in This Course: An Overview

The Core Stretch Curriculum. Table 1 outlined the major writing assignments for Stretch English. All sections of Stretch English share this core curriculum. The fall writing assignments include: A benchmark essay and 2 critical reading and reflection essays, written in class; a personal essay; an essay for a public forum; a self-reflection essay (written in class). The spring writing assignments include: An interview project, a profile essay, a critical/reflection essay (written in class), an ethnographic project, a critical essay, and a self-reflection essay.

Midyear and Year-End Self-Reflection and Portfolio Review

At the end of the fall and spring terms you will submit a portfolio for Stretch instructors to review. These portfolios will ask you to enter into an assessment of your writing with two members of the Stretch faculty: me and one of my colleagues.

Our Daily Learning Activities.

The schedule of reading and writing assignments at the end of this syllabus breaks this work down into daily activities you will engage both in and out of class. Most of this work will be completed in Canvas.

The Time You Will Spend on This Work

Like all faculty at SJSU, I have designed this course to help you achieve the learning goals that define its role in your progress to earn a degree. In a 3-unit course like this one, faculty expect that students will spend ***a minimum*** of forty-five hours for each unit of credit (normally three hours per unit per week). This time includes preparing for class, participating in course activities, completing assignments, and so on. More details about student workload can be found in [University Policy S12-3](http://www.sjsu.edu/senate/docs/S12-3.pdf) at <http://www.sjsu.edu/senate/docs/S12-3.pdf>.

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.

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** 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	5%	1000	out of class
Blog Reflection Essay	8%	750	out of class
Critical Reading/Reflection 2	3%	750	in-class
Self-Reflection/Midyear Portfolio	8%	750	in-class
Participation in Canvas Discussions	8%	N/A	N/A
			Fall Total [40%]

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	6%	1000	out of class
Reflection on Profile Essay	8%	750	out of class
Ethnography Project & Reflection	8%	500	out of class
Critical Reading/Reflection 3	3%	750	in-class

Critical Essay	10%		1200	out of class
Self-Reflection/Final Portfolio	15%		1000	out of class
Participation in Canvas Discussions	7%	N/A	in-class	Spring Total [60%]

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 a full year's work. All the work you engage to produce the learning you do through both semesters is weighted to determine the final grade. Weighted grades are not averaged.

When weighting letter grades, an A+ is 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 .6 of the course grade in English 1AS.

How to Get the Most Out of Our Collaboration

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 when printing. (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. We will share work in Canvas regularly. 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 critical to your success in this class, and mandatory. These workshops are conducted in class: You *must* bring to workshops a completed draft, and you *must* turn in to me the workshop copies as well as the final, revised draft of the essay. (Only with documented reason and prior approval will I allow you to complete workshops with your group via email.)

Where Can I Find Information about University Policies?

The Office of Graduate and Undergraduate Programs (GUP) maintains university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. You may find all syllabus-related University

Policies and resources information listed on GUP's [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>

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

The Stretch program syllabus is located in our Canvas files and on the Department website:

<http://www.sjsu.edu/english/ENGLgreensheets/2016ENGLfall/Stretch%20Program%20Syllabus.pdf>.

In that syllabus you will find information about how, in Stretch I and II, you can earn A2 credit and, if you need to, clear your remediation in English.

Schedule of Reading & Writing in Stretch English for Fall 2017 & Spring 2018

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 in Canvas as we work together this year to develop your writing. I will publish an updated schedule with each new writing assignment sheet. All updates will also be on our Canvas homepage, which I will revise on a daily basis as needed.

AUGUST 24 to November 16, MODULE 1 of Our Yearlong Inquiry: How do we create and engage public dialogue as global citizens?

Week	Date	What You Do Out of Class, BEFORE Class	What We Are Doing in Class
		<ul style="list-style-type: none"> • These activities prepare you for our class sessions. See Canvas for all assignment and discussion prompts. • This work must be completed before class on the day listed below. 	<ul style="list-style-type: none"> • Come prepared to discuss your readings and the corresponding Canvas posts. • Discussion of these posts during class will earn you your full participation point for the day.
1	24 August	<p><i>If you can, please bring a laptop or other internet-capable device (phone?) to class.</i></p> <p>Read: The Syllabus for Our Stretch Reflect: What Do I Already Know? . . . Want to Learn?</p>	<p>OUR GOAL: to start our shared inquiry into the topic Bring to class: Your questions about the Syllabus Access and Discuss: “Millennials Read Print News” (demonstration: accessing Canvas files and pages) Activity: Language background survey (online) Activity: Subscribe to the <i>International New York Times (NYT)</i> digital (online). Discuss: Reading <i>NYT</i>, the front page.</p>
2	29 August	<p>Read: Stories from the International front page of the <i>NYT</i>. Discuss: Reading <i>NYT</i>, the digital interface.</p>	<p>OUR GOAL: to define our purpose as collaborators Activity: Joining a Writing Community. Share DSP literacy narratives. Activity: Joining the reading community of the New York Times. Explore digital tools for NYT readers.</p>
2	31 August	<p>Read: 3 stories from front page, <i>NYT</i>, <i>International</i>. Read: Ballenger, “Reading as Inquiry.” Download and Annotate: Annotate two pages of the Ballenger text for class.</p>	<p>OUR GOAL: to explore strategies for asking/sharing Bring to Class: Annotation of Ballenger Discuss: Your annotation strategies Reading Activity: Ballenger as Jig Saw Puzzle Canvas Discussion: Reading <i>NYT</i>: What did you learn?</p>
3	5 September	<p>Read: stories from the International front page of the <i>NYT</i>. Read and Annotate: “Few Read, Many Twitter” Discuss: Reading <i>NYT</i>, week 2. (List of words that puzzle you.)</p>	<p>OUR GOAL: to explore strategies for asking/sharing Bring to class: annotation of “Few Read, Many . . .” Activity: discuss “Few Read, Many Twitter” Activity: Finding a way in through words: Vocabulary work, with the OED online.</p>
3	7 September	<p>Read: Critical Reading & Reflection 1 (CRR1) (The first major writing Assignment in Canvas) Read: stories from the front page of the <i>NYT</i>. Review: pages 50 to 52 in Ballenger to prepare for KWL+ exercise. Read: KWL+ handout in Canvas Discuss: Reading <i>NYT</i>: Tweet home.</p>	<p>OUR GOAL: to exercise the capacity to find answers Introduction: What is a KWL+ Activity: KWL+ (on handout) Workshop: Your tweet (in Canvas, so bring laptop)</p>
4	12 September	<p>Read: Handout on Observing Sentences Discuss: Sentences in <i>NYT</i>.</p>	<p>OUR GOAL: to exercise the capacity to observe texts Activity: Share the sentences from your reading</p>

Week	Date	What You Do Out of Class, BEFORE Class	What We Are Doing in Class
		<ul style="list-style-type: none"> • <i>These activities prepare you for our class sessions. See Canvas for all assignment and discussion prompts.</i> • <i>This work must be completed before class on the day listed below.</i> 	<ul style="list-style-type: none"> • <i>Come prepared to discuss your readings and the corresponding Canvas posts.</i> • <i>Discussion of these posts during class will earn you your full participation point for the day.</i>
4	14 September	Read: stories from the International front page of the <i>NYT</i> . Review: pages 52-57 in Ballenger Prepare: double-entry journal on the KWL+ articles for your chosen <i>NYT</i> story. Discuss: Reading <i>NYT</i> , week 4 check in.	Activity: Rehearse sentences that talk to your family OUR GOAL: to develop arguments through dialogue Bring to class: double-entry journal pages for your story (see sample from Ballenger) Activity: Workshop a thesis for your letter home (CRR1).
5	19 September	Read: stories from the front page of <i>NYT</i> . Read: Lunsford, appositives and adjective clauses; Handout based on Williams, Lesson 4, "Characters." Discuss: Sentences in <i>NYT</i> .	OUR GOAL: to explore language as interaction Bring to class: 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 Activity: Selecting evidence and using appositives and adjective clauses to inform readers.
5	21 September	Read: stories from the front page of the <i>NYT</i> . Read: Lunsford, "Parts of Sentences" (31j through 31m); Handout based on Williams, Lesson 3, "Actions." Discuss: Study sentences <i>NYT</i> .	OUR GOAL: to explore the systems for cohesion Bring to class: KWL+ of your <i>NYT</i> story and double-entry journals. Activity: A workshop on rehearsing evidence for your essay in paragraphs.
6	26 September	Prepare for 75-minute drafting experiment: organize your prewriting and prepare an outline and/or sketch. Submit: You will submit to Canvas in class this prewriting and the draft you write (Critical Reading and Reflection Essay #1).	OUR GOAL: to test your prewriting plan Bring to class: your annotated story, your KWL+, your double-entry journal, your outline, to be submitted with your draft. Activity: Critical Reading/Reflection Essay 1: write in class.
6	28 September	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) Canvas Discussion: Reflection on CRR1.	OUR GOAL: to explore a new genre of writing Bring to class: an annotated copy of the Personal Essay assignment from Canvas; an annotated copy of Wolf's "Introduction." Activity: Develop a writing process inventory/plan for personal essay.
7	3 October	Read: Ballenger, Chapter 3, "Writing a Personal Essay" and stories from <i>NYT</i> front page. Bring to class: an annotated copy of "Weaving Story" essay; the first step in your prewriting plan, completed. Canvas Discussion: Reading <i>NYT</i> : Locating a telling image.	OUR GOAL: to investigate form as an answer to a question Bring to Class: An image that speaks your own story <i>and</i> the <i>NYT</i> story Activity: a workshop to re-mix your reading/reflection for a new audience.
7	5 October	Read: Handout on "Correctness" Canvas Discussion: Studying Sentences in <i>NYT</i> .	OUR GOAL: to investigate form as an answer to a question Bring to class: your prewriting and a quick sketch for your essay (Ballinger 95-101); In-Class Activity: a workshop to find the "beats" in your story
8	10 October	Read: stories from the International front page of the <i>NYT</i> , and Williams, "Global Coherence." Canvas Discussion: Studying Form in <i>NYT</i> .	OUR GOAL: to explore the connection between detail (specific) and frame (general) In-Class Activity: a sentence composing exercise to

Week	Date	What You Do Out of Class, BEFORE Class <ul style="list-style-type: none"> • <i>These activities prepare you for our class sessions. See Canvas for all assignment and discussion prompts.</i> • <i>This work must be completed before class on the day listed below.</i> 	What We Are Doing in Class <ul style="list-style-type: none"> • <i>Come prepared to discuss your readings and the corresponding Canvas posts.</i> • <i>Discussion of these posts during class will earn you your full participation point for the day.</i>
			frame details and to generate details in narrative writing.
8	12 October	Read: Ballenger, Chapter 14, “The Writer’s Workshop.” Canvas Discussion: Reading NYT.	OUR GOAL: to get reader feedback for revision Bring to class: three copies of a complete content-form draft of your personal essay. Activity: a peer workshop of your content-form draft.
9	17 October	Read: Lunsford, study the semicolon in sections 37a and c, and 40 a, b, and c. Read and Download: Patterns of Punctuation (handout on Canvas among Pages). Canvas Discussion: Studying NYT sentences. (Find 3 compound sentences.)	OUR GOAL: to explore what makes writing readable Bring to class: a new draft that incorporates the suggestions from the content-organization workshop on October 12. Activity: a sentence reading and editing workshop.
9	19 October	Submit to Canvas Assignment: Personal Essay + prewriting plan, outlines, and draft Read: Continue reading stories from the International front page of the <i>NYT</i> . Read: Pew Demographics in Canvas Discussion prompt. Discuss: Who reads NYT?	OUR GOAL: to explore the role of transformation in developing our inquiry 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. Activity: a discussion/workshop about re-purposing narrative as argument.
10	24 October	Read: Opinion pages <i>NYT</i> . (Look in archive for Op-Eds relevant to your NYT story.) Read and annotate: Wolf, ““Become the Media Yourself,” 221-244. Discuss: Reflection on your personal essay.	OUR GOAL: to explore the role of audience in shaping a text Bring to class: the copies of Wolf’s Introduction and of the Pope’s address to Congress. Activity: Discuss shaping language for a public audience.
10	26 October	Read: Opinion pages <i>NYT</i> Read: Ballenger, Chapter 7, “Writing an Argument.” Annotate: pages 235 to 250; 260-267. Read: Handout on Using Sources. Discuss: Studying sentences in NYT. (Post sentences with quotations: whole, 5 words).	OUR GOAL: to experiment with quotations as a frame that pulls your readers into your subject In Class, Workshop: framing an argument (bring in a framing paragraph that defines the issue for your readers). In Class, Sentence Activity: using quotations (whole; 5 words).
11	31 October	Read: Opinion pages <i>NYT</i> . Read: Ballenger, Chapter 12, pages 477-492. Review: Ballenger, Chapter 7, pages 260-67. Discuss: Begin, middle, end in three images	OUR GOAL: to explore transformation as a mode of drafting Workshop: transforming critical reading/reflection and personal narrative for a new audience and context: choosing visual evidence and linking to sources.
11	2 November	Read: Opinion pages <i>NYT</i> . Review: Ballenger, 235-50. Read: Handout on Motivating Readers. Discuss: Opening and closing frames through imagery and quotation	OUR GOAL: to refine the opening and closing gestures of your draft Workshop: bring in two samples of opening gestures and two samples of closing appeals from the opinion pieces you have read in the <i>NYT</i> . In Class Activity: imitation exercise.

Week	Date	What You Do Out of Class, BEFORE Class	What We Are Doing in Class
		<ul style="list-style-type: none"> • <i>These activities prepare you for our class sessions. See Canvas for all assignment and discussion prompts.</i> • This work must be completed before class on the day listed below. 	<ul style="list-style-type: none"> • <i>Come prepared to discuss your readings and the corresponding Canvas posts.</i> • Discussion of these posts during class will earn you your full participation point for the day.
12	7 November	Read: Opinion pages <i>NYT</i> . Discuss: Sentences in <i>NYT</i> (using conjunctions).	OUR GOAL: to develop a strategy for tackling “middles” Bring to Class: A full sketch of your complete argument (see Ballenger pages 238-40, and 267-73). Workshop: shaping evidence in paragraphs: claims, reasons, and evidence.
12	9 November	Read: Opinion pages <i>NYT</i> . Read: Ballenger, Chapter 13, “Revision strategies.” Read: Lunsford on clauses. Discuss: Sentences in <i>NYT</i> (using complex sentences).	OUR GOAL: to develop a strategy for tackling “middles” A First-Draft Workshop: bring to class three copies of a complete draft of your blog. TOPIC: Finding and refining the logic of your argument: Are you creating a readable pattern of information?
13	14 November	Read: Opinion pages <i>NYT</i> . Discuss: Post 3 <i>NYT</i> sentences that use a dash or colon. Discuss: Post one lesson learned from November 10 workshop that you have applied to revise your draft for today.	OUR GOAL: to explore what makes writing readable in this new genre 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). An Editing-Draft Workshop: A workshop to edit your revised draft

November 16, 2017 to February 20, 2018: MODULE 2 of Our Yearlong Inquiry Where Do We See Models of Active Citizenship in Our Communities?

13	16 November	SUBMIT to Canvas Assignment: Final copy of your blog + all writing exercises, both peer-reviewed drafts. Read: “Why Local Newspapers Are the Basis for Democracy.” Discuss: Post an improved sentence from the November 14 workshop. Discuss: One claim about writing progress as evidenced in your blog.	OUR GOAL: to open a new line of inquiry as we reflect on where we have been for 13 weeks Bring in: an annotated copy of the reading AND a double-entry journal for it. Workshop: creative-critical processes for finding a thesis. Activity: inventory of process strategies.
14	21 November	Read: Midyear Reflection and Portfolio Assignment Reread: “A First Reflection on Your Writing Process” (Ballenger, pages 16-33). Discuss: One claim and one set of examples to illustrate what is new about your reading-writing process.	OUR GOAL: to examine in retrospect the role of reflection in developing ourselves as writers Activity: Inventory of learning objectives and assignments for midyear reflection and portfolio assignment.
15	28 November	Organize your prewriting for the drafting session: annotations, double-entry journal pages, other prewriting, outline/sketch, and your CR/R 1, to submit with your draft.	OUR GOAL: to test your process work for a second time this term Bring in: prewriting and writing tools for a Canvas drafting session and submission Write in Class: Critical Reading/Reflection Essay 2
15	30 November	Read: Ballenger, Appendix A, “The Writing Portfolio.”	OUR GOAL: to summarize the goals of reflection writing

		Discuss: Reflection on Drafting Test 2	Activity: share your reflections on Drafting Test 2
16	5 December	Discuss: one paragraph summarizing your progress this term	Bring to Class: completed worksheet for developing your portfolio Activity: an inventory of sentence and language development strategies.
16	7 December	Discuss: Submit your draft to Canvas in class.	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.
Final Exam	19 December	SH 411, 12:15-2:30 p.m. Read: Ballenger, Chapter 4, "Writing a Profile."	Bring to class: A list of possible interview subjects for your news investigation. Activity in class: Workshop on expanding the view: conducting research in the field. Activity: 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 in response to this reading.

1	25 Jan	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, FO 110. Canvas Discussion (in class): Post a sentence that captures a distinguishing characteristic.	Bring to Class: 3 copies of your interview transcript and your KWL+ for this project. Activity 1: Debriefing the Interview: do you need a follow up? Activity 2: Finding the elements of a profile in your raw data from the field.
2	30 Jan	Read: The two NYT profiles posted in Canvas (see Assignments, Read a Profile). Review: Williams, Lesson 5, "Cohesion and Coherence." (Canvas) Canvas Discussion: Studying Sentences in NYT, week 1 (capturing voices).	Bring to Class: Your profile in progress (your work from Activity 2 on the assignment sheet). Activity 1: Imitate sentences (embedding dialogue and quotations). Activity 2: Rehearse sentences (integrating quotation and dialogue). Activity 3: 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)
2	1 Feb	Review: Ballenger, Chapter 4, "Writing a Profile." Discussion: the features of a profile. Canvas Discussion: Studying Visuals in NYT, week 2. (Post a visual you think will work in your Profile essay, to establish context.)	Bring to Class: a scene, a dialogue, an anecdote. In-Class Activity 1: Workshop a scene, a dialogue, an anecdote.
3	6 Feb	Read: Ballenger, Chapter 13 Canvas Discussion: Studying visual argument in NYT, week 3 (framing the subject).	Discussion: opening and closing strategies. Bring to class: samples of introductory paragraphs and closing paragraphs. Workshop: opening gestures/scenes and closing reflections.
3	8 Feb	Submit to Canvas by Wednesday, February 7 at 8 a.m.: draft of the Profile Essay. Canvas Discussion: post draft; read drafts; comment on the draft assigned to you.	Bring to class: your written comments on the 1 profile essay you were assigned to read and annotate for today's workshop. Activity: roundtable workshop of drafts slated for today on Discussion thread.
4	13 Feb	Submit on Canvas by Sunday, February 12 at 8 a.m.: draft of the Profile Essay. Canvas Discussion: read drafts; post comment	Bring to class: comments on the 1 profile essay you were assigned to read and annotate for today's workshop.

		on the draft assigned to you.	Activity: roundtable workshop of the drafts slated for today on Discussion thread.
4	15 Feb	Make changes to your draft based on round table feedback. Canvas Discussion: How you used feedback to revise one element of the draft.	Bring to class: revised profile draft Activity: editing workshop

February 20 to May 23, 2018: MODULE 3 of Our Yearlong Inquiry
What platforms for public discourse are available to us as active citizens?

5	20 Feb	Submit: 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. Read: Wolf, "How to Pitch a Feature Piece," page 231. 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. Discussion: Brainstorming ideas and setting up groups for the finals series of assignments. Canvas Discussion: Post a 75-word pitch for your profile essay: why should the editor of your local newspaper publish your profile essay for his/her readership?
5	22 Feb	Review: Ballenger, Chapter 2, "Reading as Inquiry." Read/listen to: Three recent speeches. Listen to/read: Scott Simon's radio essay. Bring to Class: KWL+ of NYT reading; completed Activity 1 from CRR3 assignment sheet. In-Class Activity: Workshop to develop a thesis for Critical Reading & Reflection #3 Canvas Discussion: What is 'the rhetorical moment'?
6	27 Feb	Read: continue rhetorical reading of speeches to discover strategies of <i>the moment</i> . Bring to class: Annotated samples from speeches: what does it mean to address a group in a public forum? How is the speech designed to speak to the values, interests, and context of the group assembled? How is language suited to the occasion? In-Class Activity: rehearsing topic sentences (claims) to invent arguments for CRR3. Canvas Discussion: Studying Sentences in NYT Graphics, week 6.
6	1 March	Read: Annotate the speeches to locate evidence of civility/incivility. Canvas: Post one instance of a civil moment in the speech. Post one instance of a less civil or uncivil moment in the speech.
7	6 March	Write in Class: Critical Reading/Reflection Essay 3; submit draft with all prewriting and sketch/outline. Canvas Discussion: Studying sentences in NYT graphics, week 6.
7	8 March	Read: Readings on Civil Discourse, including selection from "New Digital Literacies for Digital Citizenship" Read: Ballenger, Chapter 9, "Ethnographic Essay." In-Class Activity (presentation group): Locating primary sources for your ethnographic research: sampling digital forums. Discussion: What is multimodality? Canvas Discussion: Reading NYT, week 7 (post on an infographic from an NYT story).
8	13 March	Read: Readings on Civil Discourse/Argument Culture Bring to Class: your double-entry journal pages on samples from the digital forum your group intends to study and present to the class. In Class Activity: Presentation Partners Workshop: defining the project and developing the project plan. Revision Workshop: revising a paragraph from CR/R 3 (paragraphs as logical units). Canvas Discussion: Reading NYT, week 7 (What do nutgrafs imply about the values and standards of NYT?).

8	15 March	<p>Read: Ballenger, Chapter 7 on argumentation, pages 235-54. Pay particular attention to analysis of visual and digital arguments.</p> <p>Bring to Class: KWL+ with 2 images, 2 infographics, and 1 video clip from NYT related to your group's 2016 election forum.</p> <p>Canvas Activity 1: testing the visual paragraph (slide) as a medium for evidence and conclusions.</p> <p>Canvas Activity 2: Rhetorical Analysis of a visual image.</p> <p>Canvas Discussion: Studying visuals in NYT (rhetorical analysis).</p>
9	20 March	<p>Bring to class: rough cut of two slides for a multimodal Power Point presentation.</p> <p>Read: Lunsford, parallelism.</p> <p>View: PowerPoint in Canvas, "Can a Sentence Be Elegant?"</p> <p>In-Class Activity 1: revision workshop on sentences as logical units; revising sentences from CR/R 3 to develop sentence-revision strategies.</p> <p>In-Class Activity 2: workshop multimodal slides</p> <p>Canvas Discussion: Studying sentences in NYT (Post an elegant sentence.)</p>
9	22 March	<p>Bring to class: Script and storyboard for your PowerPoint presentation.</p>
10	27 March	<p>Spring Break on the Canvas Discussion: Studying Multimodal Rhetoric.</p> <p>By March 31, upload your group's multimodal ethnography to Canvas.</p>
10	29 March	<p>Spring Break on the Canvas Discussion: Critiquing Multimodal Presentations online, week 10.</p> <p>By April 1, post a comment for the multimodal presentations assigned to you.</p>
10	3 April	<p>In-Class Activity: 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>Canvas Discussion: Individual audience critiques of multimodal presentations (week 10): one strength, one weakness.</p>
11	5 April	<p>Submit for Evaluation: Ethnographic Exercise: individual samplings + individual self-reflection (800 words) + group Power Point or Prezi + assessment sheet.</p> <p>Read: Handout on "Shape."</p> <p>Bring to class: a duplicate MSWord file of your CRR3—with no tracking comments.</p> <p>In-Class: the Play-Doh workshop</p> <p>Canvas Discussion (in class): Rhetorical Analysis Statements: conclusions on Play Doh</p>
11	10 April	<p>Read: Ballenger, Chapter 8, "Writing a Critical Essay."</p> <p>Read: "The News in My Backyard"</p> <p>Canvas Discussion: 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>Bring to class: 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>In Class Activity: Generating the terms to drive a critique: thinking and planning rhetorically.</p>
12	12 April	<p>Bring to Class: draft of body paragraphs for your critical essay</p> <p>In-Class Activity: paragraph development workshop</p> <p>In Class Activity: First-Year Writing Program's Reading assessment.</p> <p>Canvas Discussion: Studying Form in NYT, week 12.</p>
12	17 April	<p>Submit on Canvas by Sunday, April 16 at 8 a.m.: draft of the Critical Essay.</p> <p>Bring to class: comments on the critical essay drafts 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: read drafts and post comments to the drafts assigned to you.</p>
13	19 April	<p>Submit on Canvas by Wednesday, April 18 at 8 a.m.: draft of the Critical Essay.</p> <p>Bring to class: comments on the critical 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: read drafts and post comments to the drafts assigned to you.</p>

13	24 April	<p>Submit: Critical Essay; with final essay, submit all prewriting, sketches or outlines, both peer-reviewed drafts, and cover sheet.</p> <p>Canvas Discussion: 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	26 April	<p>Submit: Critical Essay; with final essay, submit all prewriting, sketches or outlines, both peer-reviewed drafts, and cover sheet (in class).</p> <p>In-Class Activity: Cover sheet paragraphs in class: what makes a reflection paragraph effective?</p> <p>Canvas Discussion: Reading NYT, week 14. (Post one major change you see in your approach to reading after spending a year with the NYT online.)</p>
	1 May	<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: 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.)</p>
14	3 May	<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: 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	8 May	<p>In-Class Activity 1: planning paragraphs as logical units.</p> <p>In-Class Activity 2: rehearsing sentences analyzing evidence.</p> <p>Canvas Discussion: Reading NYT, week 15. (Post one lesson learned about the role of reading as you write to inquire and to learn.)</p>
15	10 May	<p>Submit: Final Self-Reflection Essay and ePortfolio due in Canvas.</p> <p>Bring to class: your laptop and files for the ePortfolio (including self-reflection essay) ready to upload!</p> <p>Workshop: Creating and sharings an ePortfolio in Canvas.</p>
Final Exam	23 May	<p>SH 411, 12:15-2:30</p> <p>In-Class Activity 1: First-Year Writing Exit Survey.</p> <p>In-Class Activity 2: What to Take after English 1A</p>