

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

Section 48, Fall 2017 & Spring 2018

Instructor:	Professor Emma Wood
Office Location:	Faculty Office Building, room 216
Telephone:	408-924-4416 (This is my phone contact during office hours only.)
Email:	emma.wood@sjsu.edu (Use email for all messaging.)
Office Hours:	Mondays and Wednesdays 10:30 a.m.-11:30 a.m, and by appointment
Class Days/Time:	MW 7:30-8:45 [These are the course days and times for the full year. You will enroll in this same section during the spring term, provided you earn CR in fall.]
Classroom:	Sweeney Hall 444
Prerequisites:	<p>The <i>Reflection on College Writing</i> is a prerequisite to Stretch English I (English 1AF).</p> <p>Credit for Stretch English I (English 1AF) is a prerequisite for Stretch English II (English 1AS).</p>
GE/SJSU Studies Category:	<p>English 1AS satisfies Written Communication I, GE Area A2.</p> <p>To earn graduation credit in this category, you must complete the yearlong course with a grade of C- or better.</p>
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: Creating Global Community in the 21st Century

"A good newspaper is a nation talking to itself."

~ Arthur Miller

In this quote, the writer Arthur Miller captures one of the essential roles of the newspaper: to create dialogue within a nation; to engage the whole community, all of its members, regardless of gender, ethnicity, religious affiliation, profession, or differences in opinion; and to reflect national concerns, both small and large. In the 21st century, however, the "good newspaper" is increasingly a newspaper intended not simply for a single nation—one community—but for the whole globe—many communities. Today, we are all called upon to be members of a global community as well as our own local communities,

and there are many global media tools that can allow us to participate in creating, maintaining, and fighting for these larger global communities.

“People don’t actually read newspapers. They step into them every morning like a hot bath.”
~Marshall McLuhan

When you read the newspapers, you are stepping into the lives of others. You are reading about issues—political, economic, ecological, environmental, financial, social—that affect their daily lives, and, sometimes, your own. A collapsed road in the Santa Cruz mountains. A tainted water source in Flint, Michigan. A civilian death in a US airstrike on Iraq. You are reading about your parents, your neighbors, your fellow citizens, your global cousins.

This year, through our membership to the global community of *International New York Times* readers, we will explore what we can learn about the ways the communities we belong to, both locally and globally, shape our opinions, our ideas, our modes of speaking: How do we create communities? What does it mean to be an engaged community member in an era of digital connectedness, and to what extent do our current tools (social media, digital media, other digital platforms) allow us to be engaged as citizens (members of the global community)?

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	Op-ed 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 Portfolio/self-reflection essays	Major Essay Reflections (3) Midyear 750 words Final 1000 words	1750	in-class and out of class writing	F S	GELO 1, 2, 3, 4, 5

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.

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

Ballenger, Bruce. *The Curious Writer*, Brief a la Carte Edition (5th Edition)
ISBN-13: 9780134121444

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

Wolf, Naomi. *Give Me Liberty: A Handbook for American Revolutionaries* (2008)
ISBN-13: 978-1416590569

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 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 (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 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.

Rubric: For each assignment, you will be given a rubric 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 rubric.

How Assignments Are Weighted Assignments to Determine Grades

Fall 2017: 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		
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 Discussion Boards	8%	N/A	N/A	Fall Total	[40%]

Spring 2018: 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 Discussion Boards	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

Canvas Discussions

For most classes, you will be required to post a Discussion on Canvas. I will post a prompt and you will write a response to it. You will post these under **Discussions** on our Canvas site. (Please enter them in the text box rather than as attachments.) We will use these responses in various ways as springboards for our discussions in class and for your writing assignments. Some will be creative, while others will be more critical. *I will not accept late Discussion posts.*

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. Final grades will adhere to this grading scale:

A = 93-100% A- = 90-92.9%	B+ = 87-89.9% B = 83-86.9% B- = 80-82.9%	C+ = 77-79.9% C = 73-76.9% C- = 70-72.9%	D+ = 67-69.9% D = 63-66.9% D- = 60-62.9% F = 0%-59.9%
------------------------------	--	--	--

How to Get the Most Out of Our Time

My policies 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** can be used to schedule appointments outside of office hours or to advise me of an absence. I will use email to update you on schedule changes or to advise you of my own absence. I cannot accept papers or any other assignments via email. Email is not 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.
- **Makeups** 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. Class work missed for non-compelling reasons (sleeping late; vacation) cannot be made up. Please do not ask.
- **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

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 notify you when I update this schedule. All updates will also be on our Canvas homepage, which I will revise on a daily basis as needed.

If you can, please bring a laptop or other internet-capable device (phone?) to class.

**August 24 to November 16, MODULE 1 of Our Yearlong Inquiry:
How do we create communities—global, local, digital?**

Week	Date	What To Do <u>Before</u> Class <i>See Canvas for assignment/discussion prompts. The work listed in this column must be completed before class on the day listed.</i>	What We Are Doing in Class <i>Come prepared to discuss readings & corresponding Canvas posts. — Discussion of these posts in class will earn you full participation for the day.</i>
1	23 August	Read: Syllabus Bring to class: Your questions about the Syllabus	OUR GOAL: to start our shared inquiry into the topic Access and Discuss: “Amid the Online Whirl, News the Old-Fashioned Way” (demonstration: accessing Canvas files and pages) + “Daily Readership by Age” Activity: Reflection on learning goals; what makes an “expert writer” Activity: Subscribe to the <i>New York Times (NYT)</i> digital (online). Discuss: Reading <i>NYT</i> , the front page.
2	28 August	Read: Stories from the front page of the <i>NYT</i> . Read: “Digital Tools for Discovery” Due on Canvas: Choose a headline Due on Canvas: Employ one digital tool + write about it. Bring to Class: Reflection on College Writing.	OUR GOAL: to explore who we are as a community Activity: Joining a Writing Community. Share Reflection on College Writing. Activity: Discourse Community Web.
2	30 August	Read: 3 stories from front page of the <i>NYT</i> . Read: Ballenger, Ch 2: “Reading as Inquiry.” Download and Annotate: Annotate two pages of the Ballenger text for class. Due on Canvas: <i>NYT</i> : What did you learn?	OUR GOAL: to explore strategies for understanding Bring to Class: Annotation of Ballenger Discuss: Your annotation strategies Reading Activity: Ballenger as Jig Saw Puzzle
3	4 September	LABOR DAY - NO CLASS	
3	6 September	Read: stories from the front page of the <i>NYT</i> . Read: Critical Reading & Reflection 1 (CRR1) (The first major writing Assignment in Canvas) Read and Annotate: “As fewer people read...” Due on Canvas: Reading <i>NYT</i> , week 2 - list of words that puzzle you	OUR GOAL: to explore strategies for understanding Bring to class: annotation of “As fewer people read...” Activity: Discuss “As fewer people read...” Activity: Vocabulary
4	11 September	Read: stories from the front page of the <i>NYT</i> . Review: pages 47 to 53 in Ballenger to prepare for KWL+ exercise. Due on Canvas: Tweet home	OUR GOAL: to learn how to read intentionally Introduction: What is a KWL+ Activity: KWL+ (on handout) Workshop: Your tweet (in Canvas, so bring laptop)
4	13 September	Read: stories from the front page of the <i>NYT</i> . Review: pages 52-57 in Ballenger to prepare double-entry journal Prepare: double-entry journal on the KWL+ articles for your chosen <i>NYT</i> story. Due on Canvas: What are you still curious about?	OUR GOAL: to develop arguments through dialogue Activity: Workshop a thesis for your letter home (CRR1).
5	18 September	Read: stories from the front page of the <i>NYT</i> .	OUR GOAL: to explore language in context

Week	Date	What To Do Before Class <i>See Canvas for assignment/discussion prompts.</i> The work listed in this column must be completed before class on the day listed.	What We Are Doing in Class <i>Come prepared to discuss readings & corresponding Canvas posts. — Discussion of these posts in class will earn you full participation for the day.</i>
		Read: Lunsford, appositives and adjective clauses Read: Handout based on Williams, Lesson 4, "Characters." Read: Lamott's "Shitty First Drafts" Due on Canvas: Sentences in NYT	Bring to class: a completed KWL+ for your story (at least 3 stories on your NYT topic); and your double-entry journal page for your story Activity: Selecting evidence for the essay; sentence exercise; and using appositives and adjective clauses to inform readers.
5	20 September	Read: stories from the front page of the <i>NYT</i> . Read: Lunsford, "Parts of Sentences" (31j through 31m) Read: Williams, Lesson 3, "Actions." Due on Canvas: Study sentences NYT	OUR GOAL: to explore the systems for cohesion Bring to class: KWL+ of your NYT story and double-entry journals. Activity: A workshop on rehearsing evidence for your essay in paragraphs.
6	25 September	Prepare for 75-minute drafting experiment: organize your prewriting and prepare an outline and/or sketch. Due on Canvas in class: You will submit your prewriting, outline, 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	27 September	Read: Ballenger, Chapter 1, "Writing as Inquiry" Read: "Just Write What Happened" (Canvas) Read: "Introduction" in Naomi Wolf's Give Me Liberty, pp 3-12) Due on Canvas: Reflection on CRR1	OUR GOAL: to explore a new genre of writing Bring to class: annotated copy of "Just Write What Happened" Activity: Genre Awareness Activity: Brainstorm and plan for personal essay.
7	2 October	Read: stories from the front page of the <i>NYT</i> . Read: Ballenger, Ch 3, "Writing a Personal Essay" Read: "Weaving Story into Breaking News" (Canvas) Bring to class: Annotated copy of "Weaving Story" essay; the first step in your prewriting plan, completed. Due on Canvas: Reading NYT: Locating a telling image	OUR GOAL: to further investigate genre Bring to Class: An image that speaks your own story <i>and</i> the NYT story Activity: a workshop to re-mix your reading/reflection for a new audience.
7	4 October	Read: Williams Lesson 2 "Correctness" Read: Mukherjee's "Two Ways to Belong in America" (Canvas) Prepare/Bring to Class: your prewriting and a quick sketch for your essay (Ballinger 95-101) Due on Canvas: Studying Sentences in NYT	OUR GOAL: to further investigate genre In-Class Activity: a workshop to find narrative structure
8	9 October	Read: stories from the front page of the <i>NYT</i> Read: Williams, "Global Coherence." Due on Canvas: Studying Form in NYT	OUR GOAL: to explore the connection between detail (specific) and frame (general) In-Class Activity: a sentence composing exercise to frame details and to generate details in narrative writing.

Week	Date	What To Do Before Class <i>See Canvas for assignment/discussion prompts. The work listed in this column must be completed before class on the day listed.</i>	What We Are Doing in Class <i>Come prepared to discuss readings & corresponding Canvas posts. — Discussion of these posts in class will earn you full participation for the day.</i>
8	11 October	Read: Ballenger, Chapter 14, “The Writer’s Workshop.” Bring to class: three copies of a complete draft of your personal essay. Due on Canvas: Reading NYT	OUR GOAL: to get reader feedback for revision Activity: a peer workshop of your draft.
9	16 October	Read: Williams Appendix 1 “Punctuation” Read: Lunsford, study the semicolon in sections 37a and c, and 40 a, b, and c. Bring to class: a <i>revised</i> draft that incorporates the suggestions from the workshop on Oct 11. Due on Canvas: Studying NYT sentences - find 3 compound sentences	OUR GOAL: to explore what makes writing readable Activity: a sentence reading and editing workshop focused on punctuation
9	18 October	Submit to Canvas Assignment + Bring to Class: a final draft of your Personal Essay: submit all prewriting (including prewriting plan), outlines, drafts, along with the essay. Read: Continue reading stories from the front page of the <i>NYT</i> . Read: Pew Demographics in Canvas Discussion prompt. Due on Canvas: Who reads NYT?	OUR GOAL: to explore the role of transformation in developing our inquiry Activity: a discussion/workshop about re-purposing narrative as argument.
10	23 October	Read: Opinion pages <i>NYT</i> . (Look in archive for Op-Eds relevant to your NYT story.) Read and annotate: Wolf, “The Battle Plan” (Canvas) Bring to class: One paragraph explaining how Wolf’s insights can help us understand a story you have read in the <i>NYT</i> Due on Canvas: Reflection on your personal essay	OUR GOAL: to explore the role of audience in shaping a text Activity: Discuss shaping language for a public audience.
10	25 October	Read: Opinion pages <i>NYT</i> Read: Ballenger, Chapter 7, “Writing an Argument.” Read: Williams Appendix 4 “Using Sources” Annotate: pages 235 to 250; 260-267. Due on Canvas: Studying sentences - post sentences with quotations.	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 (both whole and piecemeal).
11	30 October	Read: Opinion pages <i>NYT</i> . Read: Ballenger, Chapter 12. Review: Ballenger, Chapter 7. Due on Canvas: Tell your story 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	1 November	Read: Opinion pages <i>NYT</i> . Review: Ballenger, 235-50. Read: Williams Lesson 7 “Motivation” Due on Canvas + Bring to Class: two samples of opening gestures and two samples of closing appeals from the opinion pieces you have read in the <i>NYT</i> .	OUR GOAL: to refine the opening and closing gestures of your draft In Class Activity: workshop for openings/closings, imitation exercise.

Week	Date	What To Do Before Class <i>See Canvas for assignment/discussion prompts. The work listed in this column must be completed before class on the day listed.</i>	What We Are Doing in Class <i>Come prepared to discuss readings & corresponding Canvas posts. — Discussion of these posts in class will earn you full participation for the day.</i>
12	6 November	Read: Opinion pages <i>NYT</i> . Bring to Class: A full sketch of your complete argument (see Ballenger pages 238-40, and 267-73). Due on Canvas: Sentences in <i>NYT</i> (using conjunctions).	OUR GOAL: to develop a strategy for tackling “middles” Workshop: shaping evidence in paragraphs: claims, reasons, and evidence.
12	8 November	Read: Opinion pages <i>NYT</i> . Read: Ballenger, Chapter 13, “Revision strategies.” Read: Lunsford on clauses. Bring to class: three copies of a complete draft of your blog. Due on Canvas: Sentences in <i>NYT</i> (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	13 November	Read: Opinion pages <i>NYT</i> . Due on Canvas: Discussion 22 - Post 3 <i>NYT</i> sentences that use a dash or colon. Due on Canvas: Post one lesson learned from November 8 workshop that you have applied to revise your draft for today. Bring to class: 3 copies of your <i>revised</i> draft	OUR GOAL: to explore what makes writing readable in this new genre An Editing-Draft Workshop: A workshop to edit your revised draft

November 15, 2017 to February 20, 2018: MODULE 2 of Our Yearlong Inquiry

What does community engagement look like, and how does local engagement translate globally?

13	15 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.” Due on Canvas: Post an improved sentence from the November 13 workshop. Due on Canvas: 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	20 November	Read: Midyear Reflection and Portfolio Assignment Reread: “A First Reflection on Your Writing Process” (Ballenger, pages 16-33). Due on Canvas: 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.
14	22 November	NO CLASS – THANKSGIVING BREAK	
15	27 November	Bring in: prewriting and writing tools for a Canvas drafting session and submission This should include 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 Write in Class: Critical Reading/Reflection Essay 2
15	29 November	Read: Ballenger, Appendix A, “The Writing Portfolio.”	OUR GOAL: to summarize the goals of reflection writing

		Due on Canvas: Reflection on Drafting Test 2	Activity: share your reflections on Drafting Test 2
16	4 December	Due on Canvas: one paragraph summarizing your progress this term Bring to Class: completed worksheet for developing your portfolio	OUR GOAL: to review and reinforce strategies for continued development as a writer/reader Activity: inventory of sentence and language development strategies; reading strategies.
16	6 December	Due on Canvas: Portfolio for midyear assessment, which will include all prewriting and outline/sketch of the self-reflection essay. Due on Canvas in class: Self-reflection essay	Activity: self-reflection essay
Final Exam	18 December	SH 411, 12:15-2:30 p.m. Read: Ballenger, Chapter 4, "Writing a Profile."	OUR GOAL: to begin exploration in a new genre 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 Board in response to this reading.

Week	Date	Topics, Readings, Assignments, Deadlines
<i>Our Inquiry in Module 2: What does community engagement look like, and how does local engagement translate globally?</i>		
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. Bring to Class: 3 copies of your interview transcript and your KWL+ for this project. In-Class Activity 1: Debriefing the Interview: do you need a follow up? In-Class Activity 2: Finding the elements of a profile in your raw data from the field. Canvas Discussion Board (in class): Post a sentence that captures a distinguishing characteristic.
2	Jan	Read: The two NYT profiles posted in Canvas (see Assignments, Read a Profile). Review: Williams, Lesson 5, "Cohesion and Coherence." (Canvas) Bring to Class: Your profile in progress (your work from Activity 2 on the assignment sheet). In-Class Activity 1: Imitate sentences (embedding dialogue and quotations). In-Class Activity 2: Rehearse sentences (integrating quotation and dialogue). In-Class 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) Canvas Discussion Board: Studying Sentences in NYT, week 1 (capturing voices).
2	Feb	Review: Ballenger, Chapter 4, "Writing a Profile." Discussion: the features of a profile. Bring to Class: a scene, a dialogue, an anecdote. In-Class Activity 1: Workshop a scene, a dialogue, an anecdote. Canvas Discussion Board: Studying Visuals in NYT, week 2. (Post a visual you think will work in your Profile essay, to establish context.)
3	Feb	Read: Ballenger, Chapter 13 Discussion: opening and closing strategies. Bring to class: samples of introductory paragraphs and closing paragraphs. Workshop: opening gestures/scenes and closing reflections. Canvas Discussion Board: Studying visual argument in NYT, week 3 (framing the subject).
3	Feb	Submit to Canvas by Tuesday, February 16 at 8 a.m.: draft of the Profile Essay.

Week	Date	Topics, Readings, Assignments, Deadlines
		<p>Bring to class: your written comments on the 1 profile essay you were assigned to read and annotate for today's workshop.</p> <p>In-Class Activity: roundtable workshop of drafts slated for today on Discussion thread.</p> <p>Canvas Discussion Board: post draft; read drafts; comment on the draft assigned to you.</p>
4	Feb	<p>Submit on Canvas by Sunday, February 21 at 8 a.m.: draft of the Profile Essay.</p> <p>Bring to class: comments on the 1 profile essay you were assigned to read and annotate for today's workshop.</p> <p>In-Class Activity: roundtable workshop of the drafts slated for today on Discussion thread.</p> <p>Canvas Discussion Board: read drafts; post comment on the draft assigned to you.</p>
4	Feb	<p>Editing Workshop</p> <p>Bring to class: A final draft of your profile essay.</p> <p>Canvas Discussion Board: Post the most compelling element of your profile essay—the one segment of the whole that really captures the subject and provokes the class to think about what citizenship might require of them.</p>
<p><i>Our Inquiry: What does it mean to be an engaged community member in an era of digital connectedness, and to what extent do our current tools (social media, digital media, other digital platforms) allow us to be engaged as citizens (members of the global community)?</i></p>		
5	Feb	<p>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.</p> <p>Read: Wolf, "How to Pitch a Feature Piece," page 231.</p> <p>Bring to Class: printed copies of the assignment sheets for third series of writing assignments: Critical Reading and Reflection Essay 3; Ethnographic Essay; Critical Essay.</p> <p>Discussion: Brainstorming ideas and setting up groups for the finals series of assignments.</p> <p>Canvas Discussion Board: 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?</p>
5	Feb	<p>Review: Ballenger, Chapter 2, "Reading as Inquiry."</p> <p>Read/listen to: Three recent speeches.</p> <p>Listen to/read: Scott Simon's radio essay.</p> <p>Bring to Class: KWL+ of NYT reading; completed Activity 1 from CRR3 assignment sheet.</p> <p>In-Class Activity: Workshop to develop a thesis for Critical Reading & Reflection #3</p> <p>Canvas Discussion Board: What is "the rhetorical moment"?</p>
6	Feb	<p>Read: continue rhetorical reading of speeches to discover strategies of <i>the moment</i>.</p> <p>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?</p> <p>In-Class Activity: rehearsing topic sentences (claims) to invent arguments for CRR3.</p> <p>Canvas Discussion Board: Studying Sentences in NYT Graphics, week 6.</p>
6	March	<p>Read: Annotate the speeches to locate evidence of civility/incivility.</p> <p>Canvas: Post one instance of a civil moment in the speech. Post one instance of a less civil or uncivil moment in the speech.</p>
7	March	<p>Write in Class: Critical Reading/Reflection Essay 3; submit draft with all prewriting and sketch/outline.</p> <p>Canvas Discussion Board: Studying sentences in NYT graphics, week 6.</p>
7	March	<p>Read: Readings on Civil Discourse, including selection from "New Digital Literacies for Digital Citizenship"</p> <p>Read: Ballenger, Chapter 9, "Ethnographic Essay."</p> <p>In-Class Activity (presentation group): Locating primary sources for your ethnographic research: sampling digital forums.</p> <p>Discussion: What is multimodality?</p> <p>Canvas Discussion Board: Reading NYT, week 7 (post on an infographic from an NYT story).</p>
8	March	<p>Read: Readings on Civil Discourse/Argument Culture</p>

Week	Date	Topics, Readings, Assignments, Deadlines
		<p>Bring to Class: your double-entry journal pages on samples from the digital forum your group intends to study and present to the class.</p> <p>In Class Activity: Presentation Partners Workshop: defining the project and developing the project plan.</p> <p>Revision Workshop: revising a paragraph from CR/R 3 (paragraphs as logical units).</p> <p>Canvas Discussion Board: Reading NYT, week 7 (What do nutgrafs imply about the values and standards of NYT?).</p>
8	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 Board: Studying visuals in NYT (rhetorical analysis).</p>
9	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 Board: Studying sentences in NYT (Post an elegant sentence.)</p>
9	March	Bring to class: Script and storyboard for your PowerPoint presentation.
10	March	<p>Spring Break on the Canvas Discussion Board: Studying Multimodal Rhetoric.</p> <p>By March 31, upload your group's multimodal ethnography to Canvas. (March 27)</p>
10	March	<p>Spring Break on the Canvas Discussion Board: Critiquing Multimodal Presentations online, week 10.</p> <p>By April 1, post a comment for the multimodal presentations assigned to you. (March 29)</p>
10	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 Board: Individual audience critiques of multimodal presentations (week 10): one strength, one weakness.</p>
11	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 Board (in class): Rhetorical Analysis Statements: conclusions on Play Doh</p>
11	April	<p>Read: Ballenger, Chapter 8, "Writing a Critical Essay."</p> <p>Read: "The News in My Backyard"</p> <p>Canvas Discussion Board: 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	13 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 Board: Studying Form in NYT, week 12.</p>
12	18 April	Submit on Canvas by Tuesday, April 17 at 8 a.m.: draft of the Critical Essay.

Week	Date	Topics, Readings, Assignments, Deadlines
		<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 Board: read drafts and post comments to the drafts assigned to you.</p>
13	20 April	<p>Submit on Canvas by Monday, April 19 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 Board: read drafts and post comments to the drafts assigned to you.</p>
13	April	Editing Workshop
14	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 Board: Reading NYT, week 14. (Post one major change you see in your approach to reading after spending a year with the NYT online.)</p>
	May	<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 Board: Reading NYT, week 14. (Post one major change you see in your approach to reading after spending a year with the NYT online.)</p>
14	May	<p>Read: Ballenger, Chapter 5, "Writing a Review."</p> <p>Bring to Class: your midyear portfolio and self-reflection essay.</p> <p>In-Class Activity: workshop to inventory and document improved skills.</p> <p>Canvas Discussion Board: Studying Sentences in NYT, week 14. (Post one lesson learned about the role of "rules" in crafting sentences by explaining the nuts and bolts of one NYT sentence.)</p>
15	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 Board: Studying Sentences in NYT, week 15. (Post one lesson learned about sentence writing by reading like a writer in the NYT this semester.)</p>
15	May	<p>In-Class Activity 1: planning paragraphs as logical units.</p> <p>In-Class Activity 2: rehearsing sentences analyzing evidence.</p> <p>Canvas Discussion Board: Reading NYT, week 15. (Post one lesson learned about the role of reading as you write to inquire and to learn.)</p>
16	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 sharing an ePortfolio in Canvas.</p>
Final Exam	May	<p>SH 444, 9:45-noon</p> <p>In-Class Activity 1: First-Year Writing Exit Survey.</p> <p>In-Class Activity 2: What to Take after English 1A</p>