

San José State University
Humanities and Arts, Department of English and Comparative
Literature

English 1AF and 1AS, Stretch English I and II
Section 51, Fall 2017 & Spring 2018

Course and Contact Information

Instructor:	Amanda Emanuel Smith
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Office Hours:	MW 12:30-1:30
Class Days/Time:	MW/10:30-11:45
Classroom:	Sweeney Hall 444
Prerequisites:	Directed Self Placement is a prerequisite to Stretch English I (English 1AF). Credit for Stretch English I is a prerequisite for Stretch English II (English 1AS).
GE/SJSU Studies Category:	English 1AS satisfies Written Communication I, GE Area A2. **Note: To receive graduation credit for this category, you must complete the yearlong course with a grade of C- or better.

Course Description:

What We Do in Stretch English

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

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

Stretch invites you into a learning community: This semester you are enrolled in Stretch English I, and next term, provided you successfully complete the fall course, you will enroll in Stretch English II. You will study with the same instructor and writing colleagues from fall. Together your class cohort will explore reading and writing for a full year.

What We Will Do in this Section of Stretch English: 21st Literacies for a Global Citizen

This section will be divided into three modules, each of which will help us to answer our main inquiry; namely, what is the relationship between 21st century literacies and global citizenship, especially in relation to the millennial college student? Our first module will focus specifically on public dialogue. Each of you will follow a story in the *International New York Times* that you will use to compose three different writing assignments: a letter home in which you encourage your family to follow your story, a personal essay in which you share your firsthand experience with your story (or overarching theme thereof), and an op-ed piece to submit for publication. The second module will cover the civic engagement on campus. You will start by reading Joel Stein's article "Millennials: The Me, Me, Me Generation" and reflecting on his (first) assertion that millennials lack empathy and are no longer politically active. We will discuss armchair philanthropy, activism versus slacktivism, and empathy versus apathy. You will seek out a subject to interview who is civically engaged on campus and write a profile about them and the potential impact of their actions on both a campus and global level. Your profile will be considered for submission to the *Spartan Daily*. The third and final module will explore civil discourse: where and how it is used (and where it is not). You will watch various political speeches on YouTube, ranging from Martin Luther King Jr.'s "I Have a Dream" to Emma Watson's address to the UN, and write an evaluation of one of them. You will also complete an ethnography project with 2-3 of your classmates in which you analyze the language used to detail a hot topic on a social media platform. You will end the module, and the semester, with a critical essay to the Education Manager of the *New York Times* explaining how you've developed as a reader, writer and global citizen through reading the publication.

What You Will Learn in Stretch English I and II

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

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

GE Learning Outcomes (GELO)

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

1. demonstrate the ability to read actively and rhetorically

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

Through a variety of writing assignments and projects in this yearlong course, you will continuously practice all phases of the writing process: prewriting, organizing, writing, revising, and editing. As you see in the sample table, the major assignments and projects require you to produce about 9500 words. Exact word counts may vary from section to section. Several of your essays will be drafted in class, both to give you experience in timed-writing situations and to give me the opportunity to observe and confer with you about your drafting process. Several assignments will give you opportunity to explore multiple modes of presenting arguments— orally, visually, in both print and on screens.

Table 1 maps how the yearlong course will meet Written Communication I requirements and standards as well as the GE learning objectives.

Assignment	Assignment (Word Count)	Words (approx.)	Assignment Type	Term	GE Learning Objective
Critical reading/reflection (CRR)	CRR Essay 1, CRR Essay 2, CRR Essay 3	2100	in-class writing	F, F, S	GELO 1, 2, 3,4, 5
Data-driven analyses	Personal Essay Interview Project Ethnography Project	2800	out of class writing	F, S, S	GELO 2, 3, 5
Major Essays	Public Forum Essay, Profile Essay, Critical Essay	2950	out of class writing	F, S, S	GELO 2, 3, 4, 5
Portfolio/self-reflection essays	Midyear Final	1750	in-class writing	F, S	GELO 1, 2, 3, 4, 5

The Work You Will Do in Your Stretch Course: A Shared Curriculum

Table 1 outlines the major writing assignments for all Stretch English courses. The fall writing assignments include: A benchmark essay and 2 critical reading and reflection essays, written in class; a personal essay; an essay for a public forum; a self-reflection essay (written in class). The spring writing assignments include: An interview project, a profile essay, a critical/reflection essay (written in class), an ethnographic project, a critical essay, and a self-reflection essay.

Distributed over two semesters of study, the assignments you complete are designed to build your reading, thinking and writing skills across genres that address different audiences and purposes. All writing assignments must be completed—all daily writing, all drafts, all formal projects and essays (in class and out of class). You will not be able to earn credit (at the midyear review) or to earn the required C- (to clear remediation and earn graduation credit for the course) if you have not completed all writing assignments. This is not just a mathematical truth; it is a reflection of the design of the coursework itself. The assignments are an integrated series of reading and writing exercises: the effectiveness of your writing increases as you gain expertise with our topic over 32 weeks of instruction.

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

Midyear Self-Reflection and Portfolio Review

At the end of the fall term you will submit a portfolio for Stretch instructors to review. This portfolio will contain two essays from your fall coursework: the first critical reading/reflection essay and the first major essay (the essay for a public forum). You will also submit a reflection on these two essays, written in class, comparing them to assess your progress toward the learning objectives for the first half of the course.

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

When you have completed this coursework, you will have made considerable progress in developing yourself as a reader and writer. At the end of the fall and the spring term, you will assemble this work in a portfolio, and reflect on the work to gauge and define your progress. Presenting this portfolio to me and to one other member of the Stretch Faculty Learning Community, you will demonstrate to us your own ability to:

Read to learn:

- annotate a reading selection to develop a summary and response in your writing (GELO1);
- identify audience and purpose in texts from several genres (GELO 1,3,4);
- explain how genres work to serve audience and context (GELO 1, 3).

Read to write:

- identify rhetorical appeals and devise strategies for an effective appeal to a specific audience (GELO 1, 3);
- develop a text to effectively appeal to a specific audience (GELO 1, 3);
- identify the choices a writer has made to produce a text (GELO 1, 3, 4);
- use readings as models for your own writing strategies (GELO 1, 4);
- concisely, accurately explain and critique information and ideas from your reading (GELO 1, 3, 4);
- use information gleaned from your reading as evidence in your text and cite that information (GELO 1, 4);
- use quotation and summary to create context for your writing (GELO 1, 4, 5).

Write with an increased awareness of the process:

- discuss specific strategies for prewriting and revision that have worked for you (GELO 2);
- repurpose acquired skills and information to tackle new writing problems (GELO 2).

Read and write with an increased awareness of the language you use:

- identify new grammatical forms and imitate them (GELO 1, 2, 3, 4, 5);
- analyze and discuss the structure of sentences and the grammatical choices you make (GELO 2, 3, 5);
- identify editing problems in your own writing (GELO 2, 5);
- identify and apply effective strategies for editing your work (GELO 2, 5);
- identify and apply effective proofreading strategies (GELO 2, 5);

Reflect on and assess your own writing, process and product, to support continued language and writing development (GELO 2, 3, 4).

Required Texts/Readings

Ballenger, Bruce. *The Curious Writer*, Brief, Books a la Carte Edition, 5/E ISBN-13: 9780134121444

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

Subscription to the International New York Times

You can purchase a digital version of *The New York Times* for the full year (4 weeks @ 99 cents, then \$1.88 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:

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

Other Readings

Additional readings will be posted in Canvas.

Other technology requirements / equipment / material

You will need to bring a journal and laptop or tablet to EVERY class. If you do not own your own device, you can check one out from the library.

Course Requirements and Assignments

Fall 2017

Assignment	Point Value
Critical Reading/Reflection 1	30
Personal Essay	50
NYT Op-ed Piece	70
Op-ed Reflection	60
Critical Reading/Reflection 2	30
Self-Reflection/Midyear Portfolio	80
Participation	80

Spring 2018

Assignment	Point Value
Interview Transcript	30
Profile	75
Reflection of Profile	75
Ethnography Project/Reflection	80
Critical Reading/Reflection 3	30

Critical Essay	100
Self-Reflection/Final Portfolio	150
Participation	70

**For each assignment, you will be given a scoring guide that details how the assignment will be evaluated and scored.

**Your participation grade will be based off of your completion of readings and journal entries as well as your contributions to class discussions and in-class workshops.

Grading Information

Determination of Grades

- Your grade will be based on a 1000 point scale (see table above for the point value of each assignment). Your course grade will be based on a full year's work. Course grades will be calculated as follows:

980-1000	A+	921-979	A	900-920	A-
880-899	B+	821-879	B	800-820	B-
780-799	C+	721-779	C	700-720	C-
680-699	D+	621-679	D	600-620	D-

Final Examination or Evaluation

Final Self-Reflection and Portfolio Review

The last essay you write will also be a self-reflection essay; it will be the presentation piece in your final portfolio. This portfolio, submitted as a Canvas ePortfolio, is your culminating exercise in this class. It will contain the reflection essay as well as the samples you have chosen from your writing (over the full 30 weeks of instruction): prewriting, drafts, and revisions. Your portfolio will be assessed by two Stretch faculty members, using a common scoring guide.

Grading Information for GE/100W

- For Basic Skills** (A1, A2, A3, B4) include the following statement:

“This course must be passed with a C- or better as a CSU graduation requirement.”

“Passage of the Writing Skills Test (WST) or ENGL/LLD 100A with a C or better (C- not accepted), and completion of Core General Education are prerequisite to all SJSU Studies courses. Completion of, or co-registration in, 100W is strongly recommended. A minimum aggregate GPA of 2.0 in GE Areas R, S, & V shall be required of all students.”

“Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally 3 hours per unit per week with 1 of the hours used for lecture) for instruction or preparation/studying or course related activities including but not limited to

internships, labs, clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus.”

Classroom Protocol

- **Office Hours:** I strongly encourage you to visit my office hour over the course of the year. Doing so will allow me to offer more personalized feedback on your essays and to walk you through any questions or concerns you may have.
- **Deadlines:** Late work will not be accepted.
- **Double-entry Journals:** You will be required to keep a journal throughout both semesters. You are responsible for keeping track of all your entries, including in-class prewriting activities, which will be calculated into your participation grade at the end of each semester.
- **Format:** All drafts will be brought to class as hard copies. Final essays will be submitted in Canvas. Be sure to save all of your work; doing so will ensure that the portfolio process runs smoothly.
- **Workshops:** Workshops are not optional. They are an integral part of your writing experience, and as such should be taken seriously. On workshop days, be sure to: come to class on time, bring the required number of hard copies of your draft (see schedule), and be ready to offer and accept constructive feedback.

Where You Can Go to Get Support as a Writer at SJSU: Resources for Stretch Composition Students

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

6.
 - **Peer Mentors: Dedicated Writing Support for Stretch English Students.** Some Stretch Instructors have requested a peer mentor for the section. A Stretch peer mentor is a fellow SJSU student trained to work with Stretch English students and instructor as part of the learning community of the classroom. This type of writing support offers you a rare opportunity to work one on one with an advanced writer who knows the assignments and materials you are working on and with. Your peer mentor will schedule appointments and workshops on a weekly basis. Look for Canvas announcements about upcoming meeting times and places. Sign up immediately when these appointments open.
7.
 - **SJSU Peer Connections** Peer Connections offers course-content based tutoring, enhanced study and time management skills, more effective critical thinking strategies, decision making and problem-solving abilities, and campus resource referrals. There are three mentoring locations: SSC, Room 600 (10th Street Garage on the corner of 10th and San Fernando Street), at the 1st floor entrance of Clark Hall, and in the Living Learning Center (LLC) in Campus Village Housing Building B. Visit [Peer Connections website](http://peerconnections.sjsu.edu) at <http://peerconnections.sjsu.edu> for more information.
8.
 - **SJSU Writing Center** Located in Clark Hall, Suite 126, the Writing Center offers

appointments with tutors who are well trained to assist you as you work to become a better writer. The Writing Center offers both one-on-one tutoring and workshops on a variety of writing topics. To make an appointment or to refer to the Center's online resources, visit the [Writing Center website](http://www.sjsu.edu/writingcenter) at <http://www.sjsu.edu/writingcenter> . For additional resources and updated information, follow the Writing Center on Twitter and become a fan of the SJSU Writing Center on Facebook.

University Policies

Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs' [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>"

SCHUDULE OF READING AND WRITING IN STRETCH ENGLISH

FALL 2017/SPRING 2018 SECTION 51

Please note that this is a tentative schedule and is therefore subject to change. I will notify you of any changes in advance.

Week	Date	Topics, Readings, Assignments, Deadlines
1	W 8/23	<p>DUE: Syllabus – be prepared to ask any questions concerning the syllabus. Class discussion: Using resources – <i>New York Times</i>, <i>The Curious Writer</i>, and <i>Give Me Liberty</i>. HW: Read and annotate “How Millennials Get News: Inside the habits of America’s first digital generation.” Email me URL of DSP literacy narrative.</p>
2	M 8/28	<p>DUE: Annotated article. Warm-up exercise: deciphering main points of article. Share DSP literacy narratives. Making connections: correlation between literacy and acquisition of information (breaking news) in digital age. HW: Read 3 front page stories from <i>NYT, International</i>; annotate one article to bring to class. Read Ballenger, “Reading as Inquiry.”</p>
2	W 8/30	<p>DUE: Annotated article Small group discussion: annotation strategies. Class discussion: “Underlining the news” – What are the main points from everyone’s articles? Can we draw any connections between the articles? HW: Read Ballenger, “Twitter a Profound Thought?”</p>
3	M 9/4	LABOR DAY – CAMPUS CLOSED
3	W 9/6	<p>Warm-up exercise: How has technology enhanced or exacerbated our approaches to reading and writing about “serious” subject matter? Share opinions in small group discussion. Class discussion: Is Twitter a feasible platform for sharing important information? Should politicians use Twitter to communicate with their constituents? HW: Read prompt for Critical Reading & Reflection 1 (CRR1) in Canvas under “Assignments.” Read stories from the front page of the <i>NYT</i>; choose one story for your CRR1.</p>
4	M 9/11	<p>DUE: Bring 1 article that covers the topic you’ve chosen for your CRR1. In-class activity: KWL (Know, What to Know, Learned) In-class activity: Condense and tweet your topic; post to Canvas discussion.</p>
4	W 9/13	<p>Warm-up exercise: What makes your article interesting? How does the author engage audience? In-class activity: Read Steven Pinker’s tips for writing. How does the author of your article implement Pinker’s strategies?</p>

Week	Date	Topics, Readings, Assignments, Deadlines
		HW: Read stories from the International front page of the <i>NYT</i> . Review pages 52-7 in Ballenger on double-entry journaling. Compose double-entry journal on at least 2 articles about chosen <i>NYT</i> story.
5	M 9/18	DUE: Double-entry journal on 2 articles about chosen <i>NYT</i> story. Class discussion: Compose example thesis (I will bring all relevant material to class). Workshop thesis for your letter home (CCR1). HW: Complete double-entry journal on at least 3 articles about your chosen <i>NYT</i> story.
5	W 9/20	DUE: Double-entry journal on 3 articles about chosen <i>NYT</i> story. In-class activity: Review example story and articles (I will bring all relevant material to class); what information would be important to convey and why? How might you appeal to your audience using facts, emotion and credibility? HW: Read stories from the International front page of the <i>NYT</i> .
6	M 9/25	DUE: Material for CRR1 (Double-entry journal on at least 3 articles about chosen <i>NYT</i> story, KWL of story, working thesis). Outline CRR1 In-class activity: embedding quotations.
6	W 9/27	DUE: Material for CRR! (Double-entry journal on at least 3 articles about chosen <i>NYT</i> story, KWL of story, working thesis, outline). In-class: CRR1 (submit to Canvas) HW: Read Ballenger, "Writing as Inquiry." Read Wolf, "Introduction." Read prompt for Personal Essay in Canvas under "Assignments."
7	M 10/2	Warm-up exercise: How is your personal story connected to the <i>NYT</i> story you chose for your CRR1? In-class activity: Roth on Trump – writing about a political topic from personal experience (I will bring all relevant material to class). HW: Read Ballenger, "Writing a Personal Essay." Print, read, and annotate Bragg, "Weaving Storytelling into Breaking News."
7	W 10/4	DUE: Bragg, annotation Small group discussion: Why is narration so important? Class discussion: audience; strategies for appealing to peers (classmates) versus family. What makes your personal connection to story compelling?
8	M 10/9	Class discussion: our personal connections to stories and why they matter. In-class activity: sketch your Personal Essay; share sketches. HW: Read stories from the international front page of the <i>NYT</i> .
8	W 10/11	In-class reading/discussion: "Revising for Global Coherence" – handout from Writing Center at Southeastern. How does narration help with coherence? (Also, look back at Pinker's tip about writing as conversation.)

Week	Date	Topics, Readings, Assignments, Deadlines
		<p>HW: Read stories from the international front page of the <i>NYT</i>. Read Ballenger, “The Writer’s Workshop.” Complete a content-form draft of your Personal Essay</p>
9	M 10/16	<p>DUE: 3 copies of a content-form draft of your Personal Essay In-class activity: workshop Personal Essays HW: Comment on the feedback you received from the in-class workshop; why would or wouldn’t you use the suggestions your peers made?</p>
9	W 10/18	<p>DUE: Your comments on workshop feedback In-class activity: revise your draft using – or consciously (respectfully) not using – the feedback you’ve received from your peers. In-class activity: clarify your revisions. HW: Read stories from the international front page of the <i>NYT</i>. Final draft of your Personal Essay, Prewriting for Personal Essay (outline and 2 drafts)</p>
10	M 10/23	<p>DUE: Final draft of Personal Essay, Prewriting for Personal Essay (outline and 2 drafts). In-class activity: Presentation of essays: narrative and argument; importance of feedback (writing in a community). HW: Search the op-ed pages of the <i>NYT</i> for pieces on your story; print, read and annotate 1 op-ed. Read Wolf, “Become the Media Yourself.”</p>
10	W 10/25	<p>DUE: Op-ed piece, annotation. Warm-up exercise: How does author of op-ed piece get you to “see what she means”? In-class activity: Concrete language – handout and exercises In-class paragraph writing, focus on concrete rather than abstract language. HW: Read Ballenger, “Writing an Argument.” Read opinion pages of <i>NYT</i>.</p>
11	M 10/30	<p>In-class activity: write framing argument to outline issue for your readers. In-class discussion: establishing credibility as a student writer. HW: Read opinion pages of <i>NYT</i>. Read Ballenger, “Using and Citing Sources.” Print 2 opening paragraphs and 2 closing paragraphs from the op-ed pages. Please choose from pieces that cover stories other than your own.</p>
11	W 11/1	<p>DUE: 2 opening paragraphs and 2 closing paragraphs from the op-ed pages. In-class discussion: plagiarism (why citations matter). In-class activity: what makes example intro paragraph engaging? How does closing paragraph make you feel about issue addressed? (I will bring all relevant material to class.) In-class activity: analyze paragraphs; share findings in small group discussions. HW: Read opinion pages of <i>NYT</i>. Bring same 2 opening and closing paragraphs to class.</p>

Week	Date	Topics, Readings, Assignments, Deadlines
12	M 11/6	Warm-up exercise: emulating style. Write comparable opening and closing paragraphs for your story. Small group work: workshop results. Class discussion: what worked and why? Share examples. HW: Read opinion pages of <i>NYT</i> . Sketch your argument (cf Ballenger 238-40, 267-73).
12	W 11/8	DUE: Sketch of your argument. In-class activity: workshop sketches, looking for claims, reasons and evidence. HW: Complete draft of your argument (op-ed piece for <i>NYT</i>).
13	M 11/13	DUE: 3 copies of draft. In-class activity: workshop drafts. In-class activity: comment on feedback. Which suggestions made you rethink your phrasing, approach, organization, etc.? HW: Revise draft using feedback from peer review.
13	W 11/15	DUE: Revised draft. In-class reading: op-ed piece. (I will bring all relevant material to class.) In-class activity: checking draft for clarity, organization and support. HW: Final draft of argument (op-ed piece).
14	M 11/20	DUE: FINAL DRAFT OF ARGUMENT (OP-ED PIECE) , including peer-reviewed drafts and your comments on feedback. In-class activity: REFLECTION ESSAY ON OP-ED PIECE HW: Read Prompt for Midyear Portfolio in Canvas under “Assignments.” Print, read and annotate Joel Stein’s “Millennials: The Me, Me, Me Generation.”
14	W 11/22	THANKSGIVING BREAK – NO CLASS
15	M 11/27	DUE: Stein, annotation In-class activity: compose double-entry journal for article. In-class discussion: Do millennials lack empathy and a sense of civic engagement? How has reading the <i>NYT</i> changed the way we view the world and our role as activists in it? Key concepts: activism/slacktivism; armchair philanthropy; empathy/apathy.
15	W 11/29	DUE: Stein, annotation, double-entry journal (to be used for CRR2) In-class: CRR2 (Submit to Canvas) HW: Read Ballenger, “The Writing Portfolio.”
16	M 12/4	Review: DSP Critical Essays In-class discussion: importance of college writing. Using words to create worlds.
16	W 12/6	Class discussion: the stories that have mattered most and why. How have we benefitted from following the news so closely this semester? In-class activity: preparation of Midyear Portfolio HW: Midyear Portfolio (including all prewriting, outlines, sketches, etc.)

Week	Date	Topics, Readings, Assignments, Deadlines
17	M 12/11	DUE: Midyear Portfolio In-class: Self-reflection essay HW: Read Ballenger, “Writing a Profile.” Compose list of possible interview subjects.
	FINAL	DUE: List of possible interview subjects. Small group activity: choosing a subject. In-class activity: Midyear Freshman Writing Exit Survey. HW: Read Naomi Wolf’s <i>Give Me Liberty</i> in its entirety. Interview transcript
1	W 1/24	DUE: 3 copies of interview transcript In-class activity: Assessing/personalizing data In-class discussion: what types of civic action are being taken on the SJSU campus? HW: Print, read and annotate example profile posted in Canvas. Outline profile.
2	M 1/29	DUE: Example profile, annotation. Profile outline. In-class activity: main points of example profile. Connecting audience to subject. In-class activity: how can you connect your audience to your subject? What makes her interesting as both a human and an activist? How can you “flesh her out” to best tell her story? HW: Anecdote from your profile
2	W 1/31	DUE: Anecdote from your profile In-class discussion: finding purpose in profiles – “Museum Missionary,” “Passengers,” and “The Life of a Violin Prodigy from the South Bronx.” In-class activity: use anecdotes to elucidate purpose. HW: Read Ballenger, “Re-genre: Repurposing Your Writing for Multimedia Genres.”
3	M 2/5	In-class activity: what’s being written about on campus? Take a look at the prospective publisher of your profile, <i>The Spartan Daily</i> . In-class discussion: How does the <i>SD</i> compare to the <i>NYT</i> ? Does the former better speak to/for the millennial student? HW: Draft of Profile Essay
3	W 2/7	HW: Draft of Profile Essay (3 copies) In-class activity: workshop drafts. HW: Comment on workshop feedback.
4	M 2/12	In-class activity: “pitch your profile.” Why should the <i>SD</i> publish your profile? What makes it important for SJSU students to read? HW: Final draft of Profile Essay.

Week	Date	Topics, Readings, Assignments, Deadlines
4	W 2/14	<p>DUE: FINAL DRAFT OF PROFILE ESSAY</p> <p>In-class activity: brainstorm and define a working definition of “civil discourse.” What is it and why is it so important?</p> <p>Small group activity: pull up recent political tweets and posts to find examples of civil discourse and examples of “non-civil” (provocative?) discourse.</p> <p>HW: Print, read and annotate prompts for remaining three writing assignments (CRR3, Ethnography Project and Critical Essay).</p>
5	M 2/19	<p>DUE: Annotated prompts.</p> <p>In-class discussion: civil discourse and Rogerian argumentation. How do we create safe spaces for meaningful conversation in a politically divided community, nation and world? How can empathy improve your argument?</p> <p>In-class activity: set up groups for final projects/assignments.</p> <p>HW: Watch and take notes on Martin Luther King Jr.’s “I Have a Dream” speech and Emma Watson’s UN speech advocating “He for She.” Both can be found on YouTube.</p>
5	W 2/21	<p>DUE: Notes on 2 speeches.</p> <p>Warm-up exercise: What is the function of metaphorical language in MLK’s speech? How does he anchor abstract ideas with concrete imagery? How does the religious undertone of his speech enhance his argument? How does Watson use Rogerian argumentation? What are the multiple sides of the argument she considers re feminism?</p> <p>In-class discussion: go over warm-up exercise.</p> <p>Watch: Michelle Obama’s final message to America</p> <p>HW: Find samples from speeches that exemplify either civil or uncivil discourse.</p>
6	M 2/26	<p>DUE: Samples from speeches.</p> <p>Small group workshop of samples: how does language reflect the values of an intended audience? Who is the intended audience for each of the speeches? How do you know?</p> <p>In-class discussion: Rogerian arguments strive toward an agreement; how does one find common ground with those who do not share the same values? Where has this been attempted or avoided in the samples from your speeches?</p> <p>HW: Nominate speech for CRR 3 to Canvas discussion board.</p>
6	W 2/28	<p>In-class activity: compose double-entry journal for chosen speech; find examples of civil and uncivil discourse. Where does the speaker potentially “build bridges” or “create walls,” especially among millennials?</p>
7	M 3/5	<p>DUE: Double-entry journal and notes on chosen speech.</p> <p>In-class activity: CRR3</p> <p>HW: Read Ballenger, “Ethnographic Essay.”</p>
7	W 3/7	<p>In-class group activity: choose a public platform and hot topic.</p> <p>HW: Watch and take notes on Sherry Turkle’s “Connected, But Alone” speech. It can be found on YouTube.</p>
8	M 3/12	<p>DUE: Notes on Turkle’s speech.</p>

Week	Date	Topics, Readings, Assignments, Deadlines
		<p>Class discussion: do you feel the public platform you've chosen is contributing to the isolation experienced in the digital age? Does it provide a false sense of connectivity, or does it fulfill its promise of bringing people together?</p> <p>In-class group activity: start compiling sources and data for your project. Come up with a working project plan.</p> <p>HW: Read Ballenger, "Writing an Argument." Find 1 visual argument in <i>NYT</i> to bring to class.</p>
8	W 3/14	<p>DUE: One visual argument.</p> <p>In-class activity: analyzing visual arguments. Why are visual arguments an integral component of newspapers and online media?</p> <p>In-class group activity: find visuals for your project slides to held audience "see what you mean."</p>
9	M 3/19	<p>In-class discussion: findings so far. What are the most striking differences between performative composition (speeches) and online posts? How big a role does (potential) anonymity play?</p> <p>In-class activity: finish at least 2 slides for multimodal presentation.</p>
9	W 3/21	<p>In-class activity: complete script and slides for multimodal presentation.</p>
10	M 3/26	<p>SPRING RECESS – NO CLASS</p>
10	W 3/28	<p>SPRING RECESS – NO CLASS</p>
11	M 4/2	<p>DUE: Multimodal Presentations</p> <p>ETHNOGRAPHY PROJECT</p> <p>HW: Complete peer evaluation forms for your group mates.</p>
11	W 4/4	<p>DUE: Peer evaluation forms.</p> <p>In-class activity: prewriting for project reflection. How are words used to shape worlds? What conclusions can you draw from your project? How might your findings affect the way you use/read social media in the future?</p> <p>In-class activity: rewrite one offensive tweet using civil discourse. Present to class.</p> <p>HW: Reflection on Ethnography Project. Read Ballenger, "Writing a Critical Essay."</p>
12	M 4/9	<p>DUE: Reflection on Ethnography Project.</p> <p>Warm-up exercise: what types of literacies are "required of" – or invaluable to – the millennial student?</p> <p>In-class activity: "Writing Concisely: Deleting or Replacing Unnecessary Information."</p> <p>HW: Outline of Critical Essay</p>
12	W 4/11	<p>DUE: Outline of Critical Essay</p> <p>In-class activity: paragraph development.</p> <p>In-class activity: First-Year Writing Program's Reading Assessment.</p> <p>HW: Read and compose double-entry journals for 3 articles from international front page of <i>NYT</i>.</p>

Week	Date	Topics, Readings, Assignments, Deadlines
13	M 4/16	DUE: Double-entry journals for 3 articles. In-class activity: compare entries with those from the start of the semester. How have you developed as a reader and critical thinker? What textual evidence can you find to support your claims? HW: Draft of Critical Essay
13	W 4/18	DUE: Draft of Critical Essay (3 copies) In-class activity: workshop drafts. In-class activity: comment on suggestions received. HW: Revise draft to bring to next two classes.
14	M 4/23	In-class activity: citing yourself. In-class activity: review of embedding of quotations and punctuation worksheet.
14	W 4/25	In-class activity: editing workshop (bring revised draft to class) HW: Final draft of Critical Essay
15	M 4/30	DUE: Final draft of Critical Essay In-class activity: prewriting for final self-reflection. HW: Read Ballenger, "Writing a Review."
15	W 5/2	Warm-up exercise: criteria for value judgments. In-class activity: close reading of 2 reviews. (I will bring all relevant material to class.)
16	M 5/7	STRETCH RECAP: what we've done this year and how you can apply it throughout your academic career and beyond.
16	W 5/9	Review of ePortfolio HW: Prepare all documents for ePortfolio
17	M 5/14	DUE: All documents for ePortfolio In-class activity: Upload all documents to ePortfolio in Canvas. In-class discussion: what it means to be part of a writing community.
	FINAL	In-class activity: First-Year Writing Exit Survey