

San José State University
Humanities and Arts, Department of English and Comparative Literature
English 1AF & English 1AS – Stretch English I and II
Sections 33 (46847), 39 (47520) – Fall 2017 & Spring 2018

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| Instructor: | Dr. Linda Landau |
| Office Location: | FOB 115 (Faculty Office Building) |
| Telephone: | (408) 924-4117 (during office hours only) |
| Email: | linda.landau@sjsu.edu |
| Office Hours: | MW 1:45pm - 2:30pm and by appointment |
| Class Days/Time: | MW 10:30-11:45 12:00-1:15 |
| Classroom: | BBC 130 BBC 121 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. |
| Prerequisites: | <i>Reflection on College Writing</i> is a prerequisite to Stretch English I (ENGL 1AF). Credit for Stretch English I (ENGL 1AF) is a prerequisite for Stretch English II (ENGL 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 EO665: | 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: Words that Matter, Free Speech, and 21st Century Intersections of Worldviews (personal, educational, national), Public Dialogue, and Citizen Action.

“The very best leaders are critical thinkers. They “avoid group think.” Instead, they look at challenges through different lenses and from different perspectives. They understand context and have a strategic sense of how to put things where they fit both within the organization and in the world.”

— Jeff Immelt, former Chairman and CEO, General Electric

“Let us ... cherish, therefore, the means of knowledge. Let us dare to read, think, speak, and write.”

— John Adams, one of the founding fathers of the United States

To read, think, speak, and write critically – the hallmarks of a successful student and an educated citizen – a person must first and foremost be conscious of his or her own worldview. A worldview is a perspective from which people see and interpret the world as well as their knowledge about themselves, humanity, history, science, and the universe. In other words, it is a coherent collection of beliefs and values that ultimately determine how we tell stories about who we are personally and collectively, what we stand for, and how we should behave towards one another. Never before have personal and national worldviews been challenged so rigorously as today. A clear sense of our own life philosophy and a knowledgeable awareness of the worldviews of others enables us to engage in meaningful and civil public dialogue and to answer calls to action in response to current events.

This year we will collaborate to answer the questions: Where do we create and engage public dialogue? How do we listen and respond to views we do not want to hear? How do we make our own views heard and respected? How do we develop a personal worldview? Where do we see models of citizen action in our communities? How do we recognize a call to action consistent with our own worldview and when and where should we respond to it? Through our student—peer mentor—faculty collaboration, we will create new knowledge together as we pursue answers to these questions.

Developing an ever-evolving core of beliefs and values requires conscious effort and skill. The skills required for this task are outlined in the English 1A General Education Learning Outcomes: active reading of text and context, credible research, regular self-assessment, critical thinking, analytical writing that engages the entire composition cycle, and effective communication (listening, writing, speaking) skills. Our goal is two-fold: to encounter the opinions of others, both those with which we agree and those with which we disagree, in order to recognize our own assumptions and biases as we construct logically consistent worldviews; and 2) to develop the rhetorical skills – audience awareness, contextual background, purposeful writing, a sense of *Kairos* (responding in the moment), appeals to logos (logic), ethos (character), and pathos (emotions) – that will enable us to express opinions clearly, concisely, and persuasively and support them with documented, reliable, fact-based evidence. To this end, we will read extensively in the *New York Times* and other newspapers and journals. We will read books, view videos and films, and attend campus lectures and activities. Our writing will be as multimodal, multilingual, multicultural, and multidimensional as the world in which we live. As we develop these skills and a personal worldview, we will explore as a class the philosophy of San Jose State University as an educational institution in the middle of California’s Silicon Valley. Readings and discussions about our community and national beliefs and values will serve as models and provide data for our own writing. Our search for fact-based evidence to support the truths we choose to believe will lead us in three directions – to the development of critical thinking and rhetorical skills of persuasion in our writing, civil discourse in public debate, and citizen activism.

What You Will Learn in Stretch English I and II

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

For more information on the Stretch Curriculum designed to meet these learning outcomes, see the

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.

Stretch English Program Syllabus on our homepage on our Canvas page. 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.

How to Prepare for Class Sessions.

Read assigned readings before class. Come to class everyday ready to write—that is, to explore ideas, share research, analyze source materials, critique samples, and workshop drafts. All classes will involve in-class activities intended to further your progress on the current essay assignment or project. You will want to save this class work to your Canvas account, or to your laptop, or both. Bring a laptop or tablet to class. (Laptops and tablets are also available to be checked out in the library.)

Where to Find Course Assignments and Materials.

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

What we will be reading and Where to Find the Texts You Need.

Reading is an integral part of writing. Together we are embarking on an exploration of the role reading and writing play in being a local and global citizen.

Reading for the course is both extensive and intensive. It includes useful samples of writing for a variety of audiences. You will read stories daily in *The New York Times* as well as articles and essays related to our theme – the intersection of worldviews, public dialogue, and citizen action. These readings will give you practice in reading to learn, reading to reflect, reading to respond, and reading to write. These texts will also serve as writing samples and models for imitation.

- **Class readings on rhetoric** are from Bruce Ballenger, *The Curious Writer*, 5/E. Pearson, 2017 and Susan Crowley and Debra Hawhee, *Ancient Rhetorics for Contemporary Students*, Allyn & Bacon. You will be provided in class with the relevant pages to read.
- **Class readings from the *New York Times*, *The Atlantic*, and other online newspapers and journals, and videos on YouTube.** Copies or links will be posted on Canvas or the monthly syllabus schedule and/or distributed in class.
- **Subscription to the digital version of the *New York Times* for the full year (4 weeks @ 99 cents, then \$1.88 per week).** The digital edition 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 **@sjsu.edu** account to set up a special education rate for the subscription:
<http://www.nytimes.com/subscriptions/edu/lp1474.html?campaignId=48U9F>
- Shindler, Rob. *Hot Dogs & Hamburgers*. Austin, TX: River Grove Books, 2012. **Campus Reading Program**. Free.
- **Writers Help 2.0**, includes Andrea Lunsford's *Everyday Writer* and *Learning Curve*. Free on Canvas.
- A college level **dictionary** and **thesaurus**—print or online. Bring to class every session.
- **A sturdy folder with multiple pockets** to store 1) prompts, assignment guidelines, rubrics; 2) annotated rhetoric and reading handouts or downloads; 3) class notes, new words, in-class writing, drafts of work in progress (you may be asked to submit some of these pages; 4) your double-entry journal (unless you create an e-journal).
- **An e-folder on your computer** entitled English 1A with subfolders for different assignments, etc. Files should have assignment name on them as well as your name if you upload it to Canvas.

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/>

The Work You Will Do in This Course: An Overview

The Core Stretch Curriculum. Table 1 outlines the **major writing assignments** for Stretch English. All sections of Stretch English share this core curriculum. The fall writing assignments include a personal archive, 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. This portfolio 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.

Course activities include **workshops** that focus on 1) **reading analysis**, 2) **writing**, and 3) **discussion** in teams. **Reading** includes articles and *Hot Dogs & Hamburgers*, as well as articles of interest in the *New York Times*, writing about them at home and sharing them with the class. Viewings include assigned videos, films, and campus lectures. The schedule of daily reading and writing assignments is posted on Canvas.

The Time You Will Spend on This Work

Like all faculty at SJSU, I have designed this course to help you achieve your learning goals. The university expects students to spend **a minimum** of forty-five hours per semester for each unit of credit. (See [University Policy S12-3.](#)) For a 3-unit course, this translates to 9 hours of work per week spent preparing for class, participating in course activities, completing assignments. However, you may need to add more hours to this calculation for tutoring; you may take longer to read texts and look up unfamiliar words; you may need more time for editing. This will require factoring in time to seek out and use the support and resources you need, both in class and out of class. Managing workload is an important skill to learn.

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 (GELO 1);
- identify audience and purpose in 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 appeal to a specific audience (GELO 1, 3);
- identify 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 & summary to create context for readers (GELO 1,4,5)

Write with an increased awareness of the process:

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

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

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

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

How Your Work Will Be Assessed and Graded in This Course

Feedback on your work is intended to help you apply lessons from class and previous writing assignments to your present writing assignment. Together we will assess how effectively you are performing the skills that you are learning and practicing and how effectively your finished writing is achieving course goals.

Grades are intended as a tool for assessment and reporting of outcomes during a course of instruction. (See [University Policy F13-1](#) for more details.) **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. The scoring guide will ask you to reflect upon and evaluate your own work before submitting it to me. 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.

How Assignments Are Weighted to Determine Grades

Fall 2017: Grades in fall are based on measured progress toward proficiency in the learning objectives outlined above. To earn credit in the course, you will need to have completed **all** of the assigned work, and you will need to demonstrate measurable progress in at least 3 of 4 (75%) of the CLO categories to earn credit (CR) in English 1AF.

| Assignment | % of Course Grade | Word Count* | Type of Assignment |
|------------------------------------|-------------------|--------------|--------------------|
| Personal Archive + Reflection | 4% | N/A | in-class |
| Critical Reading/Reflection 1 | 4% | 600 | in-class |
| Personal Essay | 4% | (1000) | out of class |
| Critical Reading/Reflection 2 | 4% | 750 | in-class |
| Blog + Reflection | 8% | (1000) | out of class |
| Campus Activity Summary | 2 | 250 | out of class |
| Self-Reflection/Midyear Portfolio | 8% | 750 | in-class |
| Quizzes, Responses, Learning Curve | 6% | N/A | N/A |
| Fall Total | [40%] | 4,100 | |

Spring 2018: A final grade of C- or better in English 1AS is needed to clear remediation and satisfy GE Area A2.

| Assignment | % of Course Grade | Word Count* | Type of Assignment |
|---------------------------------------|------------------------|--------------------------------|-----------------------|
| Interview Transcript | 2% | 1000 | out of class |
| Profile Essay | 6% | (1000) | out of class |
| Reflection on Profile Essay | 8% | 750 | out of class |
| Ethnography Presentation & Reflection | 8% | 550 | in-class/out of class |
| Critical Reading/Reflection 3 | 4% | 750 | in-class |
| Critical Essay | 10% | (1200) | out of class |
| Self-Reflection/Final Portfolio | 15% | (1000) | out of class |
| Quizzes, Responses, Learning Curve | 7% | N/A | in-class |
| Spring Total | [60%] | 6,250 | |
| | Fall and Spring | 10,350 (5,200 finished) | |

Table 2: Grade Distribution in the Yearlong Stretch

Course Grade: Your course grade is based on the grades you earn on the work you produce through *both semesters* as weighted above. In the fall you receive Credit/No Credit. In the spring you receive a letter grade based on a 4 point scale:

| Excellent | | Very Good → Good | | Competent → Not Passing | | Not Competent | | Unsatisfactory | |
|-----------|----|------------------|----|-------------------------|----|---------------|----|----------------|---|
| 4.0 - 3.8 | A+ | 3.3 - 3.1 | B+ | 2.6 - 2.4 | C+ | 1.9 - 1.6 | D+ | 0 | F |
| 3.7 - 3.5 | A | 3.0 - 2.8 | B | 2.3 - 2.1 | C | 1.5 - 1.1 | D | | |
| 3.4 | A- | 2.7 | B- | 2.0 | C- | 1.0 | D- | | |

How to Get the Most Out of Our Collaboration

The following policies are intended to ensure the smooth operation of our class and to encourage a professional working environment congenial to all.

- **Office hours:** University professors expect students to seek out what they need as they take charge of their own learning outcomes. Please use our office hours to ask questions, discuss assignments and your progress, and learn tips for success. Office hours are yours; use them.
- **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. However, if you have a *specific* question about an assignment that cannot be answered by rereading the prompt and guidelines, or consulting with teammates, you should send me an email and I will try to answer within 24 hours.
- **Format** your papers as 1.5 spaced pages. This practice will conserve paper when printing. (Don't try this in your other classes without clearing it with your professor first because standard format is double-spaced in MLA.) Make sure that **your name, class name and section number, my name, and date is printed in the top left corner of the first page**. All subsequent pages should have **your last name and page number in top right corner**.
- **Canvas:** Assignments are posted on Canvas and all major essays are uploaded to the appropriate assignment box on Canvas. Current assignment prompts, workshop guidelines, scoring guides, and readings are posted on our homepage on Canvas and moved to Files. Learning Curve exercises are accessed on Canvas.
- **Late Papers and Missed In-class Essays:** Deadlines must be honored. Late papers are not accepted, and quizzes cannot be made up. If you miss an in-class exam and you have a valid excuse (documented illness, religious holiday), you will be allowed to make up the exam during my office hours on condition you notify me *before* the missed exam date and hour.
- **Workshops** are an essential part of the writer's working experience. Your participation in workshops is critical to your success in this class, and they are 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 essay.
- **Participation and Collaboration:** Sharing ideas, asking questions, and providing valuable feedback contribute to your and your team's success. In-class activities cannot be made up. If you cannot attend a team meeting, it is your responsibility to notify your team and make arrangements to exchange papers with a team member.
- **Diversity:** SJSU studies include an emphasis on diversity. You will engage in reading, writing, and class discussion to construct your own arguments on complex issues such as class and social equity, gender and racial equality. Classroom discussion will always be inclusive and respectful of other viewpoints.
- **Electronic equipment:** Smart phones, laptops, tablets may be used during class for dictionary use and course related research ONLY. Using electronic equipment for texting and other personal entertainment distracts others and prevents you from participating. Such behavior violates university norms of conduct.
- **Tardiness:** If you are not *in* class, you are not participating, and thus cannot learn. Arriving late disturbs the class and results in your missing important discussion and activities. Late students will lose participation points.
- **Recording class sessions** might be possible, but you must advise me in writing so that I may seek permission from all members of 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. See [University Policy S12-7](#).
- **Food and drinks.** ONLY drinks properly covered and dry food are allowed in the classroom. Warm food is NEVER allowed in the classroom.
- You may find all syllabus-related **University Policies and Resources** listed on GUP's [Syllabus Information web page](#) at <http://www.sjsu.edu/gup/syllabusinfo/>.
- **SJSU Health Center:** Call (408) 924-6122, or visit <http://www.sjsu.edu/studenthealth>. For after-hours **Advice Nurse Line**, call (866) 935-6347. **SJSU Counseling Services**, <http://www.sjsu.edu/counseling> located in the Student Wellness Center, 3rd floor, 300B, offers a variety of workshops, support groups, and professional help.
- **Accessible Education Center** <http://www.sjsu.edu/aec/services-at-a-glance/academic-accommodation/>.

Stretch English Schedule MW Fall 2017-Spring 2018

The schedule below is intended to provide an overview of the work in this class.

The details of the daily schedule will be adjusted as we work together this year to develop your writing.

I will publish an updated schedule with each assignment sheet and will post these revised schedules on our Canvas homepage.

| Week | Date | Deadlines for Reading and Writing Assignments |
|--|--------|--|
| <i>Reading and writing assignments are due in class on the day listed below. Come prepared to discuss your reading and writing. If you can, please bring a laptop or other internet-capable device to class.</i> | | |
| 1 | W 8/23 | <p>Introductions, Syllabus, Course Goal and Theme Subscribe to the <i>International New York Times (NYT)</i> digital (online) HW: Browse <i>NYT</i> for titles that catch your eye. Read articles in <i>NYT</i> opinion section “The Test of Nazism that Trump Failed” and “How to Make Fun of Nazis.” Do fact checks if necessary, write summaries of their worldviews, and compare tone, purpose of each to share with your teammates.</p> |
| 2 | M 8/28 | <p>MODULE 1 INQUIRY: How do we recognize and develop a personal worldview? How and where do we create and engage public dialogue? CRITICAL THINKING HABIT of Successful Students: CURIOSITY Key Terms: Multimodal Genres, Multicultural Issues, Multilingual Ideas, Kairos PERSONAL ARCHIVE PROMPT – diagram of personal ecologies HW: Read <i>NYT</i> articles on FOS rallies and neo-Nazism, 1st Amendment at https://constitutioncenter.org/ Begin working on personal archive, fill in or create diagram.</p> |
| 2 | W 8/30 | <p>CT HABIT: OPENNESS & INTELLECTUAL COURAGE–“I learn by going where I have to go” –Roethke Workshop: Basics of Argumentation and Rhetorical Reading – Kairos, Purpose/Audience, Claims/Premises, Author’s Worldview – Jeff Immelt on CT, John Adams on freedom of knowledge (quotes in(syllabus) HW: Work on archive slides; Fill in Rhetorical Reading Chart for 5 entries: Course Theme (Syllabus), 2 articles in Public Debate: University of Michigan Compromise and the Harvard Argument (doc on canvas), 2 NYT articles (assigned last week): “The Test of Nazism that Trump Failed”: https://www.nytimes.com/2017/08/18/opinion/the-test-of-nazism-that-trump-failed.html?emc=edit_th_20170819&nl=todaysh headlines&nli d=74957783 “How to Make Fun of Nazis”: https://www.nytimes.com/2017/08/17/opinion/how-to-make-fun-of-nazis.html?ribbon-ad-idx=4&rref=opinion&module=Ribbon&version=context&region=Header&action=click&contentCollection=Opinion&pgtype=article&r=0</p> |
| 3 | M 9/4 | LABOR DAY – NO CLASSES |
| 3 | W 9/6 | <p>CT HABIT: ENGAGEMENT READING and LISTENING ACTIVELY AND RHETORICALLY – Microaggression & the Rhetorical Situation Workshop1: Learning Partners, Teams, Slides; campus events for 1 credit/1 extra credit Workshop2: Rhetorical Reading – 5 articles (bring to class); defining key terms – FOS, PC, empathy HW: Work on archive – worldview statement; Read and annotate Pres. Papazian’s Reflection, SJSU worldview; complete RR chart. View “Something’s Happening Here”: warning: video contains graphic war images: https://www.bing.com/videos/search?q=paranoia+runs+deep&&view=detail&mid=874E79BF0832170C9F0F874E79BF0832170C9F0F&rvsmid=54E2B44445C7DB7222DC54E2B44445C7DB7222DC&FORM=VDQVAP Read lyrics posted on Canvas.</p> |
| 4 | M 9/11 | <p>CT HABIT: PERSISTENCE: Hunting for Treasure – from data to evidence Workshop1: RR Chart – Pres. Papazian’s Reflection – SJSU worldview, annotation exercise Workshop2: Semiotic analysis; analyzing slides for a thesis + evidence structure</p> |

| Week | Date | Deadlines for Reading and Writing Assignments |
|------|---------------|--|
| | | <i>Reading and writing assignments are due in class on the day listed below. Come prepared to discuss your reading and writing. If you can, please bring a laptop or other internet-capable device to class.</i> |
| | | HW: Work on archive; Complete RR chart; View Sir Kenneth Robinson’s Ted Talk videos on creativity and critical thinking in schools: “Do Schools Kill Creativity?” http://youtu.be/iG9CE55wbtY and “How to Escape the Death Valley of Education” www.youtube.com/watch?v=wX78iKhInsc |
| 4 | W 9/13 | CT HABIT: CREATIVITY: Connecting the dots of your story Workshop1: Sharing views of Robinson videos. Workshop2: Selecting and arranging slides according to a thesis; 2 Practice Presentations for extra credit. HW: Prepare/practice personal archive – slides and presentation |
| 5 | M 9/18 | CT HABIT: FLEXIBILITY Personal Archives Presentations |
| 5 | W 9/20 | CT HABIT: RESPONSIBILITY Personal Archives Presentations REFLECTION ON PERSONAL ARCHIVE PROMPT |
| | F 9/22 | Reed Magazine 150th Anniversary Gala – 7:00 pm Morris Dailey Auditorium Celebrate the sesquicentennial of the West’s oldest literary journal! Reception: Bell Rose Garden/Tower Hall. |
| 6 | M 9/25 | REFLECTION ON PERSONAL ARCHIVE DUE CT HABIT: METACOGNITION – THE WRITING CYCLE Reflecting on our thinking and on the individual and cultural processes structuring knowledge. Workshop1: Metacognition WS - discussion Workshop2: finding a purposeful thesis and selecting evidence for CRITICAL READING/REFLECTION: PROMPT HW: Fast writes, lists, other prewrites; double-entry journal; Read CW, “Reading as Inquiry”(handout) |
| 6 | W 9/27 | WRITING A CRITICAL READING/REFLECTION ESSAY Workshop: Asking questions, finding a thesis statement, defining key terms HW: ; Read CW, “Writing as Inquiry” (handout) |
| 7 | M 10/2 | WRITING PROCESS: OVERVIEW – “Writing as Inquiry” Workshop: Writing a sketch; defining terms HW: Write a sketch or outline for your in-class reflective essay Submit Writing Experience Quiz and Reflection |
| 7 | W 10/4 | IN-CLASS WRITING: CRITICAL READING/REFLECTION: write in class and upload to Canvas. Submit your SCORING GUIDE, outline and other prewrites with your draft. HW: Read and annotate Thomas Friedman’s “Dancing in a Hurricane.” <i>New York Times</i> , 19 Nov. 2016, http://www.nytimes.com/2016/11/20/opinion/sunday/dancing-in-a-hurricane.html?ribbon-ad-idx=4&rref=opinion&module=Ribbon&version=origin&region=Header&action=click&contentCollection=Opinion&pgtype=article |
| 8 | M 10/9 | WRITING AS INQUIRY Workshop1: Writing Experience Survey Workshop2: Rhetorical analysis of “Dancing in a Hurricane.” <i>New York Times</i> , 19 Nov. 2016, http://www.nytimes.com/2016/11/20/opinion/sunday/dancing-in-a-hurricane.html?ribbon-ad-idx=4&rref=opinion&module=Ribbon&version=origin&region=Header&action=click&contentCollection=Opinion&pgtype=article Workshop3: PERSONAL ESSAY PROMPT and INVENTION STRATEGIES: Defining key terms. Finding an angle for your personal essay—analysis of a freedom of speech or words matter controversy. Finding a media story and a personal story. Asking “so what”? Using Qs as rhetorical strategy HW: Fast write an incident that occurred to you or that you witnessed of hate speech, free speech being challenged, or words really mattering. Use pre-write activities to bring in a list of possible questions you could answer about your story and the NYT or other major media story you are following. |
| 8 | W 10/11 | COMPOSING THE PERSONAL ESSAY – APPEALS TO LOGIC, ETHOS, PATHOS Workshop1: Composing a thesis and logical supporting evidence from prewrites Workshop2: Writing a sketch |

| Week | Date | Deadlines for Reading and Writing Assignments |
|------|----------|--|
| | | <i>Reading and writing assignments are due in class on the day listed below. Come prepared to discuss your reading and writing. If you can, please bring a laptop or other internet-capable device to class.</i> |
| | | HW: Write a final draft from your sketch to share with your classmates |
| 9 | M 10/16 | REVISING THE PERSONAL ESSAY – PEER REVIEW, SELF REVIEW, RE“SEEING” THE ESSAY Workshop1: Peer Review Workshop2: Revising and editing draft; grammar in context; dictionary work HW: Revise, edit, proofread final draft for submission Wednesday 9/18 on Canvas and in print in class |
| 9 | W 10/18 | SUBMIT PERSONAL ESSAY FINAL DRAFT IN CLASS AND TO CANVAS: submit in class SCORING GUIDE and all prewriting (including your prewriting plan), sketch, drafts MODULE 2 INQUIRY: Where do we see models of citizen action in our communities? Exploring news media, activist websites, social media, and lectures to find ways to respond to a call to action. MODULES OVERVIEW and READING REFLECTION PROMPT Workshop: re-purposing question/issue as an argument for a new audience and context; choosing visual evidence and linking to sources; integrating sources; memoir of a call to action as an example text HW: Finish reading <i>Hot Dogs & Hamburgers</i> by Rob Shindler |
| 9 | W 10/18 | Houston Lecture, Pulitzer Prize Series, Viet Thanh Nguyen, 7pm, Hammer Theater |
| 10 | M 10/23 | ANALYZING AN ACTIVIST MEMOIR Workshop: questions and chart: Hot Dogs & Hamburgers: inventing a thesis, finding evidence HW: Write a sketch of your in-class essay; look for activist blogs and websites |
| 10 | W 10/25 | ANALYZING AN ACTIVIST MEMOIR Workshop: Team and Class Discussion of <i>Hot Dogs & Hamburgers</i> ; in-class draft of CR/R2 HW: Prepare sketch or draft for CR/R2 |
| 10 | TH 10/26 | Rob Shindler Lecture – Morris Daily Auditorium, Tower Hall, 3:30pm |
| 11 | M 10/30 | IN CLASS WRITING – CRITICAL READING/REFLECTION 2 on HOT DOGS & HAMBURGERS Write in class and submit to Canvas. In class submit SCORING GUIDE with sketch, prewrites, drafts HW: Read BLOG PROMPT and Opinion Pages/stories in the NYT for blog. |
| 11 | W 11/1 | Individual Conferences |
| 11 | W 11/1 | Rites of Passage, Campus Reading Program, SU2 12:00 Lunch ENGL 1AF-39 Required (1AF-33 for credit) |
| 12 | M 11/6 | SKETCH to DRAFT – APPEALS TO LOGIC, ETHOS, PATHOS Workshop1: BLOG PROMPT – LOGOS: writing sketch questions for the BLOG and shaping evidence in paragraphs: claims, reasons, and evidence Workshop2: BLOG PROMPT – ETHOS and PATHOS: defining hate speech, unpopular opinions, protests HW: Read opinion pages and stories in the <i>NYT</i> . Explore Pew Research, and other sources; Compose sketch from sketch questions. Reread U. of Michigan article for ways to quote another text. Citation WS. |
| 12 | W 11/8 | INTEGRATING THE IDEAS OF OTHERS AND CITING SOURCES Workshop1: University of Michigan article – from newspaper to academic citations. Citation WS. Workshop2: SKETCH DUE – peer review and editing sketch to integrate summary, paraphrase, quotation, citation; commas; appositives. HW: Continue searching for evidence; Revise sketch into draft. |
| 13 | M 11/13 | REVISING AND EDITING YOUR BLOG Workshop1: FIRST PEER REVIEW OF BLOG Workshop2: Coordinating vs. subordinating; writing complex sentences; emphasis – dash vs. colon HW: Continue searching for evidence if necessary; Revise final draft using feedback. |
| 13 | W 11/15 | REVISING AND EDITING YOUR BLOG Workshop1: REVISED FINAL BLOG DRAFT (BASED ON PEER FEEDBACK) Workshop2: Emphasizing and subordinating information: writing complex sentences; grammar in context. HW: Revise, proofread and edit final draft. |

| Week | Date | Deadlines for Reading and Writing Assignments |
|------|---------|--|
| | | <i>Reading and writing assignments are due in class on the day listed below. Come prepared to discuss your reading and writing. If you can, please bring a laptop or other internet-capable device to class.</i> |
| 14 | M 11/20 | SUBMIT BLOG with Works Cited – Scoring Guide on top, Reflection, peer-reviewed drafts with sigs. PORTFOLIO AND REFLECTION PROMPT HW: Reflect on your process and progress as you read to learn and read to write. |
| 14 | W 11/22 | THANKSGIVING – NO CLASSES |
| 15 | M 11/27 | PORTFOLIO AND SELF-REFLECTION Workshop: PORTFOLIO SELF-REFLECTION PROMPT – self-reflection inventory of study habits and process strategies; citing yourself; coordinating and transitioning |
| 15 | W 11/29 | PORTFOLIO AND SELF-REFLECTION Workshop: Evidence Page and Reflection Prewrite HW: Write Evidence Page and Reflection Sketch |
| 16 | M 12/4 | PORTFOLIO AND SELF-REFLECTION Workshop: Peer Review of Evidence Page and Reflection Sketch HW: Write draft |
| 16 | W 12/6 | PORTFOLIO AND SELF-REFLECTION Workshop: Peer Review of Revised Evidence Page, Reflection Essay, Portfolio HW: Revise Reflection Essay and Portfolio; PROFILE PROMPT |
| 17 | M 12/11 | WRITE IN CLASS: SELF-REFLECTION ESSAY SUBMIT PORTFOLIO TO CANVAS IN CLASS |

English 1AS / Stretch English II, MW Spring 2018 Course Schedule

The schedule below is intended to provide an overview of the work in this class. The details of the daily schedule will be adjusted as we work together this year to develop your writing. I will publish an updated schedule with each assignment sheet and will post these revised schedules on our Canvas homepage.

| Week | Date | Topics, Readings, Assignments, Deadlines |
|------|--------|--|
| 1 | W 1/24 | 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, FOB 115, 1:45-2:45. PROFILE PROMPT AND INTERVIEW NOTES In-Class Activity 1: Writing questions that will elicit responses for the profile. In-Class Activity 2: Identify KWL – (K) “what readers need to know”; (W) “what readers already know”; (L) what readers will learn.” HW: Conduct your interview. Read: CW, Ch. 4, Writing a Profile and Interviewing, esp. 102, 110-115, 123, 126-27, 137. Read Amelia Pang’s Profile p.110-113. In your notebook, define – dulcet, purveyor, fecund, indelible, demeanor – and explain how each word explains and enriches the sentence in which it is found. Does it add to our understanding of the point Pang is making with her profile? Writers Help & LC Chart |
| 2 | M 1/29 | PROFILE SAMPLE Bring to Class: Annotations of Amelia Pang’s Profile p.110-113. In-Class Activity 2: Identifying quotes, dialogue, anecdotes and other profile features in Pang’s profile HW: Conduct your interview if you haven’t yet. Read and annotate (identify scenes, dialogue, anecdotes) published profile on Ruben Abrica by Elizabeth Real , SJSU student. Highlight one sentence that captures a distinguishing characteristic of the person profiled and Akee profile CW p. 126. |

| Week | Date | Topics, Readings, Assignments, Deadlines |
|------|--------|---|
| 2 | W 1/31 | <p>PROFILE SAMPLE & NOTES Bring to Class: Your notes from your interview. In-Class Activity 1: Discuss Abrica and Akee profiles – frame; key characteristic sentence, anecdote, quote, dialogue. In-Class Activity 2: Workshop to analyze and interpret field notes: Finding elements of a profile in the raw data from the field; Finding Patterns. Do you need more information? Read <i>Writers Help: The Writing Process</i></p> |
| 3 | M 2/5 | <p>STEP 1: TRANSFORM INTERVIEW NOTES INTO A SKETCH OUTLINE – FRAMING THE PROFILE In-Class Activity 1 Fast write a scene, a dialogue, and an anecdote for your own profile. In-Class Activity 2: Workshop your scene, dialogue, anecdote – How will you frame it? HW: Step 2: Annotate Interview Notes and fill in your chart.</p> |
| 3 | W 2/7 | <p>STEPS 2-3: TRANSFORM SKETCH NOTES INTO SKETCH ESSAY Bring to Class: annotated Interview Notes and completed chart In-class Activity: Write your sketch from your chart notes HW: Evaluate your Sketch using your chart. Study Visuals in <i>NYT</i>. Embed a visual you think will work in your sketch to establish context. Read <i>Writers Help: Research</i></p> |
| 4 | M 2/12 | <p>STEP 4: TRANSFORM SKETCH INTO DRAFT – ADDING CONTEXT & BACKGROUND WORKSHOP & REVISION WORKSHEET Bring your sketch to class Discussion: Researching context and background; Opening and closing strategies. In-class Activity: Share distinctive qualities of introductory and closing paragraphs in Profiles 1-2, and p.126. Workshop: Write opening gestures/scenes and closing reflections for your sketch. Write 3 key sentences. HW: Transform your Sketch into a Draft. Step 5: Evaluate your Profile draft by filling in Workshop & Revise Worksheet.</p> |
| 4 | W 2/14 | <p>STEP 4: PROFILE WORKSHOP – EMBEDDED QUOTES & VISUALS, STRATEGIC LANGUAGE, SIGNAL WORDS Bring to class: your draft annotated and evaluated on Workshop & Revise Worksheet Workshop: Integrating dialogue quotes & embedded visuals, and using signal words to support thesis and reveal attitude toward profile subject Peer Review: Share your profile annotations HW: Revise your essay using your own and classmate’s Workshop & Revise WS. LC: Quotation Marks and Italics</p> |
| 5 | M 2/19 | <p>STEP 5: PROFILE WORKSHOP – PEER REVIEW Bring to class: Your revised essay and your Workshop & Revise WS completed for your own essay, and 2 blank Workshop & Revise WS for reviewing by your team. In-Class Activity 1: 2nd roundtable workshop of revised drafts – strategic language, transitions and signal words, embedded visuals. Peer review by filling in your teammates’ Workshop & Revise worksheets. HW: Revise your essay using peer reviewers’ comments. Proofread and edit your essay.</p> |
| 5 | W 2/21 | <p>SUBMIT PROFILE ESSAY with your interview notes, sketch, all prewriting, peer review comments and Workshop & Revise Worksheets (yours and your 2 peers’), and the Scoring Guide Cover Sheet. Overview – Ethnography Unit → 3 projects on activism; local and campus activists list Discussion: Ethnography Unit – Team Project. <i>Just Mercy</i> themes. Questions to ask Bryan Stevenson</p> |
| 6 | M 2/26 | <p>ETHNOGRAPHY PROJECT PROMPT In-Class Activity 1: Defining the project, developing the project plan, getting started charts and questions</p> |
| 6 | W 2/28 | <p>ETHNOGRAPHY PROJECT – APPEALS TO LOGOS, ETHOS, PATHOS In-Class Activity: Finding and reviewing “Taking Control of the Narrative (activist) websites and articles</p> |
| 7 | M 3/5 | <p>ETHNOGRAPHY PROJECT Bring to Class: 2 images, 2 infographics, and 1 video clip from NYT related to your group. In-Class Activity: testing the visual paragraph (slide) as a medium for evidence and conclusions.</p> |

| Week | Date | Topics, Readings, Assignments, Deadlines |
|------|-------------|--|
| 7 | W 3/7 | ETHNOGRAPHY PROJECT Bring to class: rough cut of two slides for a multimodal Power Point presentation. In-Class Activity: workshop multimodal slides; work in groups to revise project for presentation. HW: Prepare presentations |
| 8 | M 3/12 | ETHNOGRAPHY PRESENTATIONS and Roundtable discussion of Power Point Presentations 3 group presentations: 5 minutes for presentation; 5 minutes for group to discuss their use of multimodality and research techniques; 5 minutes for audience critique. Write Individual audience critique for each multimodal presentation, including your own group's presentation. Submit in class: one strength, one weakness. |
| 8 | W 3/14 | ETHNOGRAPY PRESENTATIONS and Roundtable discussion of Power Point Presentations 3 group presentations: 5 minutes for presentation; 5 minutes for group to discuss their use of multimodality and research techniques; 5 minutes for audience critique. Write Individual audience critique for each multimodal presentation, including your own group's presentation. Submit in class: one strength, one weakness. LC: Modifiers Read: CW, Chapter 8, "Writing an Analytical Essay" |
| 9 | M 3/19 | CRITICAL READING/REFLECTION 3 PROMPT Workshop: Rhetorical Analysis |
| 9 | W 3/21 | CRITICAL READING/REFLECTION 3 Workshop: Rhetorical Analysis; Grammar in context |
| | 3/26 - 3/30 | SPRING BREAK: NO CLASSES |
| 10 | M 4/2 | CRITICAL READING/REFLECTION 3 Workshop: Rhetorical Analysis; Grammar in context |
| 10 | W 4/4 | IN-CLASS CRITICAL READING/REFLECTION 3 |
| 11 | M 4/9 | CRITICAL ESSAY PROMPT Workshop: Defining goals and key terms – Cultural Analysis – back to the Personal Archive HW: Research |
| 11 | W 4/11 | CRITICAL ESSAY In Class Activity: Fast write → Thesis → Evidence → Sketch outline HW: Write Sketch |
| 12 | M 4/16 | CRITICAL ESSAY – Writing an effective introduction; arranging evidence paragraphs Bring to class: Sketch and paragraph 1 Workshop 1: Paragraphs as logical units – supporting each topic sentence with evidence in context. Workshop 2: Planning rhetorically – selecting, omitting, ordering paragraphs and their information. HW: Revise paragraphs and write draft of critical essay, including your conclusion. |
| 12 | W 4/18 | CRITICAL ESSAY – Writing an effective conclusion Bring to class: Paragraph 1, revised Body Paragraphs, Conclusion sketch, and Works Cited due Workshop 1: Attaching quotes to a key sentence as evidence/support – Quotes are not free-floating, and they cannot be key statements/Th.St./t.s). Ex. X argues that "a is c" (4). Indented long quotes. (4) Workshop 2: Writing a conclusion – writing a key sentence and summarizing key points; returning to information mentioned in paragraph one (anecdote, statistics, quote); responding to critic's counter-analysis; making a dire prediction if activists fail. Sharing conclusions. HW: Write final draft of critical essay for peer review using Critical Essay Scoring Guide |
| 13 | M 4/23 | Revised Draft of Analytical Essay with Outline and Works Cited due for Peer Review Workshop 1: roundtable peer reviews of drafts Workshop 2: Revision vs. proofreading, editing, correcting – Grammar Worksheet and tense shifts LC: Chart due with all assignments completed |

| Week | Date | Topics, Readings, Assignments, Deadlines |
|------|--------|--|
| 13 | W 4/25 | SUBMIT CRITICAL ESSAY with Works Cited and Outline on Canvas. Submit Scoring Guide in class. In-Class Activity: Write cover sheet paragraphs in class: 1) Describe one major change since the beginning of the year that you see in your approach to writing. 2) What makes an effective reflection? |
| 14 | M 4/30 | PORTFOLIO REFLECTION PROMPT In-Class Activity 1: Metacognition Worksheet. Discuss key words in groups. Which part of the writing process do you engage in the most, the least, avoid altogether? In-Class Activity 2: Write in class: 1) Describe one major change since the beginning of the year that you see in your approach to writing. 2) Describe one major change in your approach to reading after spending a year reading <i>NYT, Hot Dogs & Hamburgers</i> , and other readings. 3) What makes an effective reflection? 4) Which was your favorite essay to write? Why? 5) Which was your least favorite essay? Why? 6) Which essay project was the most challenging? 7) Which was the least challenging, or least helpful for developing your writing skills. Why? HW: Write a thesis statement about your growing awareness about what makes an effective essay and a list of improved skills focusing on your first and last critical essays. |
| 14 | W 5/2 | PORTFOLIO REFLECTION & Appendix of Evidence Reflection Essay Instruction Sheet. Focusing on GELO 4. Bring to Class: your thesis statement about your progress and a self-reflection essay list organized in categories to prove your thesis statement about your progress. In-Class Activity 1: Thesis statement and parallelism; Write one lesson learned about sentence writing. In-Class Activity 2: Workshop to inventory and document improved skills; analyzing the evidence in Appendix of Evidence. |
| 15 | M 5/7 | PORTFOLIO REFLECTION In-Class Activity 1: quoting yourself; critiquing yourself, reflecting on your own writing. Grammar WS. In-Class Activity 2: planning paragraphs as logical units. Write: how do we identify purpose and audience in a text we are reading? How do we address purpose and audience in our own essays? How do we integrate the ideas of others in our essays? |
| 15 | W 5/9 | PORTFOLIO REFLECTION Bring to Class: Your draft of your reflection essay In-Class Activity: Peer Review |
| 16 | M 5/14 | SUBMIT FINAL SELF-REFLECTION ESSAY AND EPORTFOLIO to Canvas Bring to class: your portfolio and self-reflection essay all ready to edit and turn in! In-Class Activity 1: Assemble and upload ePortfolios In-class Activity 2: Exit Survey |