



STRETCH ENGLISH I & II: BEYOND THE BINARY—ON 21ST CENTURY GENDER AND SEXUALITY
FALL 2017 - SPRING 2018, SAN JOSÉ STATE UNIVERSITY
[Spring 2018 Amended Version]

COURSE INFORMATION

Instructor	Daniel Hendel De La O
Course	English 1AF & English 1AS—Stretch English I & II
Prerequisites	The Reflection on College Writing is a prerequisite to Stretch English I (English 1AF). Credit for Stretch English I (English 1AF) is a prerequisite for Stretch English II (English 1AS).
GE/SJSU Studies Category	English 1AS satisfies Written Communication I, GE Area A2. To earn graduation credit in this category, you must complete the yearlong course with a grade of C- or better.
Satisfying EO 665	If you are designated remedial in English, you must be enrolled in a writing course that will allow you to clear that remedial requirement within your first year of study. Stretch English is one of the two courses that satisfy this requirement.
Office Hours	Mon/Wed 10:30 – 11:30 AM, FOB 111
Phone	408.924.5019
Email	dhdelao@gmail.com
Website	eauzone.blogspot.com
Sections	16 (44797): Mon/Wed 7:30 – 8:45, BBC 221 58 (50465): Mon/Wed 9:00 – 10:15, BBC 205 17 (44798): Tue/Thu 7:30 – 8:45, BBC 221 59 (50466): Tue/Thu 9:00 – 10:15, BBC 122

Note—These are the course days and times for the 2017-2018 school year. You will enroll in this same section during the spring term, provided you earn CR in fall.

COURSE THEME

Gender fluid. Heteronormative. Polyamorous. Incels. Bi-curious. Asexual. Cis. These terms represent only small points on the 21st century's vast gender and sexuality landscape. In fact, we live in an era in which the traditional, binary concepts of gender and sexual identity have been radically challenged and altered. Today, "first comes love, then comes marriage, then comes baby in a baby carriage" has given way to Tinder, FWBs and cougars. Additionally, factors, such as the LGBTQ rights movement, higher divorce rates, and women's increased economic independence, have fundamentally altered traditional expectations of what it means to be a man or a woman. For some, these changes represent progress, while to others, they feel disruptive, even unnatural. Nonetheless, today's young Americans, particularly those under 30, are afforded the freedom to define their gender and sexual identities to a greater degree than ever before—and these new identities often reflect a multiplicity of orientations.

From the fight for transgender rights to Americans not quite ready for their first female president, this year's Stretch English course will focus exclusively on issues of gender and sexuality, present and past. We will achieve this by exploring a variety of texts about the social, scientific, and political dynamics of gender and sexuality in the 21st century.

REQUIRED MATERIALS

All books are available in an electronic edition (e.g. Kindle, Nook), though pagination may vary from print editions.

Books:

- *American Girls: Social Media and the Secret Lives of Teenagers* by Nancy Jo Sales (ISBN: 0385353928)
- *Guyland: The Perilous World Where Boys Become Men* by Michael Kimmel (ISBN: 0060831356)
- *When Everything Changed: The Amazing Journey of American Women from 1960 to the Present* by Gail Collins (ISBN: 0316014044)

Writing guide:

- *The Everyday Writer with Exercises (5th Edition)—Special Edition: San Jose State University* by Andrea A. Lunsford, ISBN: 9781457667121*

*A free electronic version *The Everyday Writer* is available to all SJSU students via Canvas.

WHY STRETCH ENGLISH?

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.

STRETCH ENGLISH I & II LEARNING OUTCOMES

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

EARNING A2 CREDIT AND CLEARING REMEDIATION

The Stretch program syllabus is located in our Canvas files and on the Department website: sjsu.edu/english/ENGL/greensheets/2017ENGLfall/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.

UNIVERSITY POLICIES

Visit sjsu.edu/gup/syllabusinfo/ for university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc.

THE WRITING CENTER

All of the SJSU Writing Center's writing specialists have gone through a rigorous hiring process, and they are well trained to assist all students at all levels within all disciplines to become better writers. In addition to one-on-one tutoring services, the Writing Center also offers workshops every semester on a variety of writing topics. To make an appointment or to refer to the numerous online resources offered through the Writing Center, visit the Writing Center website @ www.sjsu.edu/writingcenter.

Starting Spring 2018, the Writing Center will operate out of two locations on campus:

- For drop-in tutoring: Clark Hall, Suite 126
- For appointments: MLK Library, Second Floor

GRADING CRITERIA

In Stretch English, your course grade is based on a full year's work. Essays will be graded by the following criteria:

- An "A" essay is organized and well-developed, demonstrating a clear understanding and fulfillment of the assignment, written in a unique and compelling voice. It will show the student's ability to use language effectively with a solid command of grammar, mechanics, and usage.
- A "B" essay demonstrates competence in the same categories as an "A" essay, but it may show slight weakness in one of these areas. It will respond to the topic suitably and may contain some grammatical, mechanical or usage errors.
- A "C" essay will complete the requirements of the assignment, but it will show weaknesses in fundamentals, such as development. It may show significant weakness in mastery of grammar, mechanics, usage, or voice.
- A "D" essay will neglect to meet all the requirements of the assignment or may be superficial in its treatment of the topic. It may lack development or fail to stay on topic. It may contain grammatical, mechanical, and/or usage errors that interfere with reader comprehension.
- An "F" essay does not fulfill the requirements of the assignment.

THE EAUZONE

I maintain the EauZone (eauzone.blogspot.com) as a centralized location for assignments, reminders, documents, important dates, links, and general class information. It also contains an easy-to-reference archive of the course work. In addition, this website will be the location of the course's eReader (eR). These Web articles are required to complete some assignments.

On the homepage, click on "Stretch English: Beyond the Binary" under "Spring 2018 Courses" to be routed to our page. Feel free to use the "Comments" function in each posting; it is often a helpful way to communicate with classmates.

COURSE POLICIES

Grades and grading:

- I will sometimes make sentence-level corrections to only one page or paragraph of your essay. This is done in an effort to make you a better editor of your own work. You should assume that the corrections I've made are applicable to your entire essay.
- If extra-credit is offered, it will only be once—and likely be modest; please stay up-to-date on your assignments.
- There is a participation component to your grade. It could mean the difference between letter grades. To receive all or most of these points, it is important that you actively engage in the classroom experience (e.g. frequently asking questions and/or commenting). Simply attending class is not sufficient to garner full points, as they are based on active participation, not attendance.

Assignments:

- All writing assignments are due on the dates indicated on EauZone, which contains the most up-to-date schedule and information.
- Late assignments must be emailed to me no later than the following class after the due date. However, they will be lowered one letter grade—I will not accept an assignment beyond this point.
- Assignments submitted via email, will be graded as any other. However, no marked-up hard copy will be returned to you.

THE DEPARTMENT OF ENGLISH & COMPARATIVE LITERATURE @ SAN JOSÉ STATE UNIVERSITY

- Without prior notification, missed in-class essays and presentations cannot be made up. If you must miss your presentation date, make prior arrangements with a classmate to switch days.
- You will automatically be docked 5 points on your final draft for coming to class on a writer’s workshop day without anything to share.
- I will not accept any assignments that are unstapled.

Etiquette:

- It is highly disrespectful to sleep in class. If you sleep in class, you may be asked to leave.
- The use of laptops during class is restricted to note taking only—absolutely no social media during class time.
- If you come to class after the first 10 minutes, please wait for an appropriate moment to enter so as not to disturb the class
- **Please do not enter the classroom during a student presentation.**

Email:

- Indicate your section number in the subject line, or somewhere in the body. This helps me reply to your email in a timely manner.
- **If emailing coursework, either attach your document OR cut and paste into the body of the email—DO NOT use Google Docs.**
- Email me individually rather than as a reply to a group message because I can easily miss these responses.
- Due to the high volume of email I receive daily, it may take me a day (or more) to respond.
- Unless it affects an in-class essay or presentation, there is no need to contact me if you miss class.
- If you were absent, please do not message me to ask what you missed. As soon possible, obtain the email addresses of at least two other members of the class. They should be able to fill you in on any relevant information. If you still have a question, then feel free to contact me.
- **To streamline communications, please contact with me via email only—do not use Canvas.**

EDITING MARKS GUIDE

Here is a guide to some of the editing symbols (some standard, some my own) you’ll be seeing on your papers this semester. Additionally, you will find the corresponding page in *The Everyday Writer* for many of the marks.

Symbol	Meaning	<i>The Everyday Writer</i>	Symbol	Meaning	<i>The Everyday Writer</i>
^	Insert	-	FRAG	Fragment	p. 38
↑	Text is likely not properly double-spaced	-	ITL	Either add or remove italics	p. 425, 448
→	Indent 1x	-	HEAD	Issue with page header	-
→ →	Indent 2x	-	PASS	Passive voice	p. 28c, 32g
+	Good point	-	RO	Run-on sentence	p. 9, 385

THE DEPARTMENT OF ENGLISH & COMPARATIVE LITERATURE @ SAN JOSÉ STATE UNIVERSITY

Symbol	Meaning	<i>The Everyday Writer</i>	Symbol	Meaning	<i>The Everyday Writer</i>
?	Meaning unclear	-	SLANG	Slang	p. 23a
#	Add space	-	SP	Spelling	
" "	Add quotation marks	p. 43	SV	Subject-verb agreement	p. 355
//	Faulty parallelism	p. 8e, 27	T	Tone	p. 10d, 17c, 23a, 23d
¶	Start new paragraph	p. 8	TC	Title case	-
ⓧ	Delete	-	TNR	Times New Roman font	-
2x	Double-space	-	TRANS	Transition	p. 8e, 30b
ABB	Abbreviation	p. 46a	UL	Underline	p. 47
AWK	Awkward phrasing; reword	-	WC	Word choice	p. 261
CS	Comma splice	p. 37			

MLA STYLE AND STANDARDS FOR PRESENTATION OF WORK

As is standard in American English classes, all typed work must be submitted in MLA Style. Samples are located in both *The Everyday Writer* (p. 457) and online at EauZone. Unstapled work will never be accepted.

Please follow this sample heading for all typed work:

Full Name
Stretch ENGL: Section number
Assignment

At the end of each typed assignment, include the word count. Example:

Word Count: 741

Note to 7:30 AM sections: The AS Print Shop opens at 8 AM—30 minutes after class starts. Please plan accordingly.

THIS YEAR'S CORE STRETCH CURRICULUM: AN OVERVIEW

ASSIGNMENTS:

Outlined below are the major writing assignments for Stretch English. All sections of Stretch English share this core curriculum. The following assignments are contained inside three distinct modules and happen over the course of the 2017-2018 school year—including winter break.

The fall writing assignments include:

- Diagnostic essay
- Critical reading and reflection essays (two; written in class)
- Autobiographical essay
- Essay for a public forum (e.g. letter to the editor)
- Self-reflection essay (for self-reflection portfolio; written in class)

The spring writing assignments include:

- Interview and profile
- Critical reading and reflection essay (written in class)
- Ethnography
- Self-reflection essay (for self-reflection portfolio; written in class)

Additionally, 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).

Modules:

This year's course will be divided into three modules. Each module is designed not only to reinforce best writing practices, but to advance our inquiry into gender and sexuality.

Our three modules for the year are:

1. **The Way We Were (Aug-Nov):** Only sixty years ago, women's rights and choices were much more limited, people adhered strictly to gender norms, and being openly gay was almost unheard of. What was it like growing up in an America in which gender and sexuality were primarily binary?
2. **It's Complicated (Dec-Feb):** Americans are beginning to dismantle traditional gender and sexuality paradigms, and the effects are evident throughout our culture. While a teenager today might feel freer to express his or her gender or sexuality in any number of ways, not everyone is comfortable with these newfound freedoms. In fact, initiatives, such as trans bathroom bills and the men's rights movement, are direct reactions to what was once marginalized becoming mainstream.

THE DEPARTMENT OF ENGLISH & COMPARATIVE LITERATURE @ SAN JOSÉ STATE UNIVERSITY

3. Things to Come (Mar-May): What does the future hold for our concepts of gender and sexuality? What roles will science and technology play in changing our gender and sexual identities, and how will we adapt to these changes?

Year-long Module Outline:

2017				2018					
Fall Semester				Winter Break			Spring Semester		
<i>Module 1: The Way We Were</i>				<i>Module 2: It's Complicated</i>			<i>Module 3: Things to Come</i>		
Aug	Sep	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May
Primary Reading: <i>When Everything Changed</i>				Primary Reading: <i>Guyland</i>			Primary Reading: <i>American Girls</i>		
Primary Assignments: 1. Diagnostic Essay 2. Autobiographical Essay 3. Fall Critical Reading and Reflection: Short Answer Responses 4. Fall Critical Reading and Reflection: Editorial (<i>When Everything Changed</i>) 5. Letter to the Editor 6. Mid-Year Self Reflection				Primary Assignments: 1. Interview and Profile 2. Winter Critical Reading and Reflection: Infographic (<i>Guyland</i>)			Primary Assignments: 1. Critical Essay 2. Spring Critical Reading and Reflection: Expository Essay 3. Ethnography 4. End-of-Year Self-Reflection Portfolio		
Supplementary Assignments: 1. Fall Journals 1-4 2. Fall Multimedia Presentation							Supplementary Assignments: 1. Spring Journals 5-8 2. Spring Multimedia Presentation		

COURSE WORK

Class sessions will employ a combination of lectures, group discussions, presentations, and writing workshops that will cover a range of activities, including analyzing, interpreting, outlining, revising, and editing.

All out-of-class essays should:

- Be typed
- Be approximately three pages in length (750 words)
- Be in MLA Style
- Have a works cited page—unless otherwise noted

THE DEPARTMENT OF ENGLISH & COMPARATIVE LITERATURE @ SAN JOSÉ STATE UNIVERSITY

Your year's course work is comprised of:

Term	Module	Item	GELO	Word Count	In-class	Workshop	Revised	Point Value	
Fall Semester	Module 1: The Way We Were	Diagnostic Essay	This in-class essay will be my first opportunity to evaluate your writing.	3-5	500	✓		20	
		Autobiographical Essay	You will write a personal essay about the ways you define your own gender identity.	3-5	750			20	
		Fall Critical Reading and Reflection: Short Answer Responses	You will write short answer responses to a story about the complexities of gender dynamics.	1-5	500	✓		20	
		Fall Critical Reading and Reflection: Editorial	Based upon Collin's <i>When Everything Changed</i> , this editorial has three components; it will be: 1. Written in class 2. Revised out-of-class 3. Submitted in final draft form with annotations	1-5	750	✓		✓	20
		Letter to the Editor	You will write a letter to the editor about a "torn from the headlines" gender and sexuality issue currently consuming Americans.	1-5	250		✓		20
		Fall Journals (1-4)	In fall, you will write four 2-page journals based upon a variety of topics related to gender and sexuality.	4-5	2,000				40
		Fall Multimedia Presentation	You and a classmate will create a 10-minute multimedia presentation based upon a gender and sexuality-related topic. Topics will be provided early in the semester.	2-5	500	✓			20
		Mid-Year Self-Reflection Portfolio	This first-semester assignment will ask you to reflect on your first semester of Stretch English	2-5	750	✓			20
Winter Break	Module 2: It's Complicated	Interview and Profile	Over winter break, you will interview a person in a non-traditional profession for his or her sex. Then, you will write a magazine-style profile of that person.	1-5	750		✓	✓	20
		Winter Critical Reading and Reflection: Infographic	Using Kimmel's <i>Guyland</i> as a basis, you will create an infographic illustrating the gender pitfalls facing young American boys today. Additionally, you will write about the process of reading the book and creating a graphic from it.	2-5	500		✓	✓	20
Spring Semester	Module 3: Things to Come	Critical Essay	For this essay you will examine misogyny in US politics.	2-5	750			20	
		Spring Critical Reading and Reflection: Expository Essay	Based upon Sale's <i>American Girls</i> , this reflective essay will be written in class, then revised at home.	2-5	750	✓		20	
		Ethnography	For this assignment, you will embed yourself in an activity that is traditionally associated with the opposite sex. Additionally, you will explore the cultural significance of that group or activity as it pertains to gender.	1-5	1,500		✓	✓	40

THE DEPARTMENT OF ENGLISH & COMPARATIVE LITERATURE @ SAN JOSÉ STATE UNIVERSITY

Term	Module	Item	GELO	Word Count	In-class	Workshop	Revised	Point Value	Term
Spring Semester	Module 3: <i>Things to Come</i>	Spring Journals (5-8)	In spring, you will write another four 2-page journals based upon a variety of topics related to gender and sexuality.	4-5	2,000				40
		Spring Multimedia Presentation	You and your fall semester partner will create a 10-minute multimedia presentation based upon a gender and sexuality-related topic—that you chose.	2-5	500	✓			20
		End-of-Year Self-Reflection Portfolio	Your Stretch English experience will culminate with a spring portfolio evaluating your growth in the class.	2-5	750				20
		Participation	Note that points are garnered by active participation in class, not simply attendance.						20
				Approximate Word Count: 12, 600			Total Points: 400		

COURSE SCHEDULE

This schedule is subject to change. Always consult EauZone for the most up-to-date information and schedule. Consider any hard copy of this syllabus to be only a rough guide and immediately out-of-date.

Additionally, this schedule is divide into three segments—one for each module.

Key:

- AMERICAN (*American Girls*)
- DB (DropBox)
- eR (eReader)
- EVERYTHING (*When Everything Changed*)
- GUY (*Guyland*)

Note:

- All assignments, including in-class essays, are due, or take place, on Wednesdays (for Mon/Wed classes) or Thursdays (for Tue/Thu classes)
- Look for any assignments worth points (in or out of class) to be CAPITALIZED and **bolded** below

Module 1 (Aug — Nov): The Way We Were

Module 1: The Way We Were	Week 1: 8.23-24	Class: Syllabus review
	Week 2: 8.28-31	Read: eR—"America's Profound Gender Anxiety" (<i>Atlantic</i>) Class: Introductions; Presentation partner and topic assignments

THE DEPARTMENT OF ENGLISH & COMPARATIVE LITERATURE @ SAN JOSÉ STATE UNIVERSITY

Module 1: The Way We Were	<p>Week 3: 9.4-7</p> <p>No class: Mon 9.4 (Labor Day) and Thu 9.7</p>	<p>Class: DIAGNOSTIC ESSAY*</p> <p>Due: JOURNAL 1</p> <p><i>*in-class essay to take place on Tues/Wed</i></p>
	<p>Week 4: 9.11-14</p>	<p>Read: WHEN—"Repudiating Rosie" — "Housework"</p> <p>Class: Reading discussion; Watch: "Smoke Gets in Your Eyes" from <i>Mad Men</i> (2007); PowerPoint: "Crafting the Essay: Writing as a Process"</p>
	<p>Week 5: 9.18-21</p>	<p>Read: WHEN—"The Ice Cracks" — "The Decline of the Double Standard"</p> <p>Class: Presentation assignments; PowerPoint—"Building a Better Multimedia Presentation: An Annotated Look"</p> <p>Due: JOURNAL 2</p>
	<p>Week 6: 9.25-28</p>	<p>Read: WHEN—"Women's Liberation" — "Work and Children"</p> <p>Class: Reading discussion; PowerPoint—"You're in College Now: The New Rules of University Writing"</p> <p>Due: AUTOBIOGRAPHICAL ESSAY</p>
	<p>Week 7: 10.2-5</p>	<p>Read: WHEN—"The 1980s—Having It All" — Epilogue</p> <p>Class: Reading discussion; PowerPoints—"MLA Style 101" and "Citing Sources in MLA: The Basics"</p>
	<p>Week 8: 10.9-12</p>	<p>Class: Reading discussion; Presentations</p> <p>Note: Mon and Tue are men-only classes; Wed and Thu are women-only classes (w/guest lecturer TBA)</p>
	<p>Week 9: 10.16-19</p>	<p>Read: DB—Short Story Pack 1: "Hills Like White Elephants" by Ernest Hemingway, "The Way Up to Heaven" by Roald Dahl, "What We Talk about When We Talk about Love" by Raymond Carver, "Boys and Girls" by Alice Munro</p> <p>Class: Reading discussion; Presentations</p> <p>Due: JOURNAL 3</p>
	<p>Week 10: 10.23-26</p>	<p>Read: DB—Short Story Pack 2: "A Jury of Her Peers" by Susan Glaspell, "Brokeback Mountain" by Annie Proux, "This Blessed House" by Jhumpa Lahiri, "Reunion" by John Cheever</p> <p>Class: EDITORIAL; Reading discussion; Presentations</p>
	<p>Week 11: 10.30-11.2</p>	<p>Read: Peruse online editions of <i>New York Times</i>, <i>Chicago Sun-Times</i>, <i>Los Angeles Times</i>, <i>Houston Chronicle</i>, <i>Boston Globe</i>, as well as Salon, DailyBeast, HuffPost, Vox, and Slate for hot-button articles related to gender and sexuality</p> <p>Class: Presentations</p> <p>Due: EDITORIAL (ANNOTATED FINAL DRAFT)</p>
	<p>Week 12: 11.6-9</p>	<p>Read: Peruse online editions of <i>New York Times</i>, <i>Chicago Sun-Times</i>, <i>Los Angeles Times</i>, <i>Houston Chronicle</i>, <i>Boston Globe</i>, as well as Salon, DailyBeast, HuffPost, Vox, and Slate for hot-button articles related to gender and sexuality</p> <p>Class: Presentations; PowerPoint—"Writing in the Public Discourse: Dos and Don'ts"</p> <p>Due: LETTER TO THE EDITOR (DRAFT 1; BRING 2 COPIES)</p>
	<p>Week 13: 11.13-16</p>	<p>Class: Presentations; Writers workshop</p> <p>Due: LETTER TO THE EDITOR (FINAL DRAFT 1; ATTACH DRAFT 1 TO BACK)</p>

THE DEPARTMENT OF ENGLISH & COMPARATIVE LITERATURE @ SAN JOSÉ STATE UNIVERSITY

Module 1: The Way We Were	Week 14: 11.20-23 No class: Wed 11.22 and Thu 11.23 (Thanksgiving)	Class: Presentations Due: JOURNAL 4* *Due on Mon/Tue due to holiday
	Week 15: 11.27-30	Read: eR—"Hillary Clinton is Furious. And Resigned. And Funny. And Worried." (<i>New York Magazine</i>), "Miley Cyrus: Confessions of Pop's Wildest Child" (<i>Rolling Stone</i>), "My Year with Malala" (<i>The Sunday Times</i>) Class: MID-YEAR SELF-REFLECTION PORTFOLIO

Module 2 (Dec-Feb): It's Complicated

Module 2: It's Complicated	Week 1: 12.4-7* *Thu 12.7 is last class meeting for Fall 2017 for Sec. 17 and 59	Read: eR—"Have You Heard the One About President Joe Biden?" (<i>GQ</i>), "Fight" (<i>New York Times</i>), "I Have No Choice But to Keep Looking" (<i>New York Times</i>) Class: Presentations; PowerPoint—"The Ins and Outs of the Interview" Due: Annotate on one of the above profiles (from this week or last) and bring to class
	Week 2: 12.11* *Mon 12.11 is the last class meeting for Fall 2017 for Sec. 16 and 58	Class: Reading discussion; Fall semester review Note: It is highly recommended you line up your interviewee BEFORE the holidays
	Weeks 3-7: 12.18-1.18 (Winter Break)	Read: GUY—"Welcome to Guyland" – "Sports Crazy" Note: Profile interviews must be conducted before 1.12
	Week 8: 1.24-25	Read: GUY—"Boys and Their Toys: Guyland's Media" – "Babes in Boyland: Pornography" Class: Reading discussion
	Week 9: 1.29-2.1	Read: GUY—"Hooking Up: Sex in Guyland" – "Predatory Sex and Party Rape" Class: Reading discussion; Presentation partner and topic assignments; Watch: <i>The Mask You Live In</i> (2015)
	Week 10: 2.5-8	Read: GUY—"Girls in Guyland: Eyes on the Guys" – "Just Guys" Class: Reading discussion; Watch: <i>My Own Man</i> (2015) Due: INTERVIEW AND PROFILE (DRAFT 1; BRING 2 COPIES)
	Week 11: 2.12-15	Read: eR—"The 100 Best Infographics" (Creative Bloq), "10 Tips for Designing Better Infographics" (DotDash), "12 Warning Signs that Your Infographic Sucks" (Visme) Class: Reading discussion; PowerPoint: "Infographics 101" Due: INTERVIEW AND PROFILE (FINAL DRAFT 1; ATTACH DRAFT 1 TO BACK)

THE DEPARTMENT OF ENGLISH & COMPARATIVE LITERATURE @ SAN JOSÉ STATE UNIVERSITY

	Week 12: 2.19-22	Class: Reading discussion; Presentations; Writers workshop Due: INFOGRAPHIC (DRAFT 1; BRING 1 COPY—B&W OKAY)
	Week 13: 2.26-3.1	Class: Informal infographic presentations Due: INFOGRAPHIC (FINAL DRAFT, INCLUDING 1-PAGE SUMMARY; EMAIL BY 6 PM) Note: Your ethnography embedding must take place before Thu 4.5

Module 3 (Mar-May): Things to Come

Module 3: Things to Come	Week 1: 3.5-8	Read: eR—"A Boy at a Trump Rally Called Clinton a 'Bitch.' That's Not an Accident." (Think Progress), "Does Hillary Clinton Face a Different Standard for Honesty?" (<i>Washington Post</i>) Class: Presentations; Reading discussions Due: JOURNAL 5
	Week 2: 3.12-15	Read: eR—"Why Would Anyone Call Hillary a Bitch?" (TheBroadSide), "Why All the Hillary Haters?" (<i>Sacramento Bee</i>), "The Sexist Double Standards Hurting Hillary Clinton" (<i>Washington Post</i>), "For the Love of God, Let Hillary Have a Bit of Cake" (Jezebel), "Opinion: Hillary Clinton Lost Because of Sexism" (CNN) Class: Presentations; Reading discussions Due: CRITICAL ESSAY
	Weeks 3: 3.19-22	Read: AMERICAN—Introduction - Chapter One: 13 Class: Reading discussion; Presentations; Watch: <i>GTFO</i> (2015) Due: JOURNAL 6
	Week 4: 3.26-29 No class: 3.26-29 (Spring Break)	Have a safe Spring Break
	Week 5: 4.2-5	Read: AMERICAN—Chapter Two: 14 - Chapter Three: 15 Class: Reading discussion; Presentations Due: Ethnography Proposal and Outline\ Due: JOURNAL 7
	Week 6: 4.9-12	Read: AMERICAN—Chapter Four: 16 - Chapter Five: 17 Class: Reading discussion; Presentations Due: JOURNAL 8
	Week 7: 4.16-19	Read: AMERICAN—Chapter Six: 18 - Conclusion Class: EXPOSITORY ESSAY ; Reading discussion; Presentations Due: ETHNOGRAPHY (UP TO PAGE 2; BRING 2 COPIES)
	Week 8: 4.23-26	Class: Presentations, Writers Workshop Due: ETHNOGRAPHY (UP TO PAGE 4; BRING 2 COPIES)
Modu	Week 9: 4.30-5.3	Class: Presentations, Writers Workshop Due: ETHNOGRAPHY (FINAL DRAFT)

THE DEPARTMENT OF ENGLISH & COMPARATIVE LITERATURE @ SAN JOSÉ STATE UNIVERSITY

	<p>Week 10: 5.7-10</p> <p>*Thu 5.10 is the last class meeting for Spring 2018 for Sec. 17 and 59</p>	<p>Class: Presentations</p>
	<p>Week 11: 5.14*</p> <p>*Mon 5.4 is the last class meeting for Spring 2018 for Sec. 16 and 58</p>	<p>Class: Course review Due: END-OF-YEAR SELF-REFLECTION PORTFOLIO</p>

