

San José State University
Humanities and Arts, Department of English and Comparative Literature
English 1AF & English 1AS, Stretch English I and II
Section 21, Fall 2016 & Spring 2017

Instructor:	Professor Faith Kirk
Office Location:	Faculty Office Building, TBA
Email:	faith.kirk@sjsu.edu
Office Hours:	MW 11:00 am – 1:00 pm and by appointment
Class Days/Time:	MW 7:30 am – 8:45 am [This is the course day and time for the full year. You will enroll in this same section during the spring term, provided you earn CR in fall.]
Classroom:	BBC 120
Prerequisites:	Directed Self Placement 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.

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

In a 1787 letter, Thomas Jefferson argued that a free press is a crucial part of a functioning democracy. He writes:

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

Jefferson claims that informing citizens gives them access the power needed to exercise the right to self-determination promised to all in a democracy. As the world turns toward democratic values, increasingly democracy plays out on an international stage and we are called on to be citizens in a global community. On this global stage there is much for millennials to do to secure their own rights and the rights of their international brethren—and there are global media tools available to do that work.

Americans read the stories of daily lives in the pages of newspapers and journals, accessed through the internet. In doing so, they engage a narrative and a dialogue of global dimension. Stories tracking the conflicts in the Middle East; following debates about immigration laws; of floods, fires, and extreme storms; of ecological disasters and political triumphs are the stories of our neighbors and neighborhoods, our country, and our global community.

This year we will explore together the digital pages of the *International New York Times* in an effort to understand the role of reading the news as a mode of 21st century democracy. How does public reading play to create a democratic dialogue and to generate democratic action in a global community? Where can we (locally) see such dialogue and action modeled for us? How are broad democratic principles sustained in discrete public stories?

Why You Are Stretching This Year

As part of your general university education, you are offered this course to explore how reading and writing inform 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.

SJSU studies include an emphasis on diversity. I chose the *International New York Times* as the main text for our reading precisely because you will find and engage in these pages a full range of voices in our democratic conversation on global issues.

What You Will Learn in Stretch English I and II

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

GE Learning Outcomes (GELO)

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

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

For more information

on the Stretch Curriculum designed to meet these learning outcomes, see the Stretch English Program Syllabus: [\(link\)](#). Table 1 maps how the yearlong course will meet Written Communication I requirements and standards as well as the GE learning objectives.

Assignment	Word Count/Assignment	Total Words	Assignment Type	Term	GE Learning Objective
Critical reading/reflection	Essay 1: 600 words Essay 2: 750 words Essay 3: 750 words	2100	in-class writing	F F S	GELO 1, 2, 3,4, 5
Data-driven analyses	Personal Essay 1000 words Interview 1000 words Ethnography 1000 words	2800	out of class writing	F S S	GELO 2, 3, 5
Major Essays	Blog 1000 words Profile Essay 1000 words Critical Essay 1200 words	2950	out of class writing	F S S	GELO 2, 3, 4, 5
Portfolio/self-reflection essays	Midyear 750 words Final 1000 words	1750	in-class writing out of class writing	F S	GELO 1, 2, 3, 4, 5

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

How to Prepare for Class Sessions.

This year we will collaborate to answer the question: What is the relationship between 21st century-literacies and democratic engagement as citizens in a global world? We will use reading and writing to collaborate in researching this question and writing about it. You will come to class everyday ready to write—that is, to explore ideas, share research and reading, 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. That means that you will want to bring your own laptop or tablet. (Laptops and tablets are also available to be checked out in the library.)

Where to Find Course Assignments and Materials.

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

Where to Purchase the Texts You Need.

Reading is an integral part of writing. 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* (International) as well as articles and essays on literacy and democracy. The following texts are part of the extended investigation we will conduct this year into the relationship between literacy and democracy. Reading these texts will help you practice reading to learn, to reflect, and to respond. These texts will also serve as writing samples for study and models for imitation. All of these books are required.

Textbook Available from Amazon.com, or the Bookstore

The following textbooks are available through the Spartan Bookstore, or through Amazon.

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

I have ordered the Unbound (saleable) format, with Access Card, which was offered to us at a significant discount:
Net Price: \$68.50 (Suggested Retail Price: \$91.33)

Subscription to the International New York Times: Your Window into 21st-Century Literacies' Role in Democracy

Together we are embarking on an exploration of the role reading and writing play in being a citizen in a democracy. To study that relationship, we are going to read the newspaper and share our learning and experiences in writing. The information we generate together will help you, in your final assignment, to assess the role of 21st-century literacies in our democratic practice as citizens.

You will purchase a digital version of *The New York Times* for the full year (4 weeks @ 99 cents, then \$1.88 per week). This digital version will allow you to keep a personal archive of stories you are following for your writing assignments in this course. Use the following link to access the educational subscription page. You will use your MySJSU account (@sjsu.edu) to set up a special education rate for the subscription:

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

Other Readings about Our Theme

The following book is available as a trade paperback:

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

Although we will begin reading Wolf's book this term, over January you will read Naomi Wolf's book in full.

Other readings (newspaper articles, public speeches, and scholarly articles) on 21st century literacy and democracy are located on Canvas, among the Assignments. These shared readings will help us to develop a shared context of reading to inform our arguments.

The Work You Will Do in This Course: An Overview

The Core Stretch Curriculum. Table 1 outlined the major writing assignments for Stretch English. All sections of Stretch English share this core curriculum. The Fall writing assignments include: A benchmark essay and two 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 the following: an interview project, a profile essay, a critical/reflection essay (written in class), an ethnographic project, a critical essay, and a self-reflection essay.

Midyear and Year-End Self-Reflection and Portfolio Review

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

Our Daily Learning Activities.

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

The Time You Will Spend on This Work

Like all faculty at SJSU, I have designed this course to help you achieve the learning goals that define its role in your progress to earn a degree. In a 3-unit course like this one, faculty expect that students will spend **a minimum** of forty-five hours for each unit of credit (normally three hours

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 & 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).

per unit per week). This time includes preparing for class, participating in course activities, completing assignments, and so on. More details about student workload can be found in [University Policy S12-3](http://www.sjsu.edu/senate/docs/S12-3.pdf) at <http://www.sjsu.edu/senate/docs/S12-3.pdf>.

While all students will complete these same assignments, the course design does not and cannot account for individual needs of each student. There may be added work you need to do. You may need extra hours for tutoring; you may take longer to read texts so that you can look up words you find unfamiliar; you may need more time for editing.

Your goal in this class is **to learn what you need as a writer** in order to develop your skills as a writer—and **to get what you need**. That will take commitment, of your time and your attention, to the work of this class and a commitment to seek out the support and resources you need, both in class and out of class. Be sure to factor into your study plan for this semester the time and attention you need to develop your writing skills.

How Your Work Will Be Assessed and Graded in This Course

Feedback on your work is intended to help you apply lessons from class as you complete assignments, and to transfer lessons learned from one assignment to the next. Grades are intended as a tool for assessment and reporting of outcomes during a course of instruction.

Note that “All students have the right, within a reasonable time, to know their academic scores, to review their grade-dependent work, and to be provided with explanations for the determination of their course grades.” See [University Policy F13-1](http://www.sjsu.edu/senate/docs/F13-1.pdf) at <http://www.sjsu.edu/senate/docs/F13-1.pdf> for more details.

Feedback for Individual Assignments

Together, you and I will assess how effectively your finished writing is achieving the goals outlined for the course. Your grade on every assignment will measure your progress and achievement so that you can manage your learning through the full thirty weeks of instruction.

Scoring Guide: For each assignment, you will be given a scoring guide that details how the assignment will be evaluated and scored. Typically, the assignment will be evaluated both as a process completed and as a product of that process. As your writing coach, I will mark essays and make notes for revision on the scoring guide.

Cover Sheet: Because we have “stretched” the English 1A curriculum to a year, each assignment is the result of weeks of work you will have completed both in class and out of class. When you submit your work for my evaluation, you will account for the learning you have achieved through this process. These cover sheets will help you to practice self-reflection as a writer, and will prepare you to write the mid-year and final self-reflection essays.

How Assignments Are Weighted Assignments to Determine Grades

Fall 2015: Grades in the fall are based on measured progress toward proficiency in the learning objectives outlined above. To earn credit in the course, you will need to have completed **all** of the assigned work, and you will need to demonstrate measurable progress in at least 3 out of 4 (75%) of the CLO categories to earn credit (CR) in English 1AF.

Item	% of Course Grade	Word Count*	Type of Assignment
Critical Reading/Reflection 1	3%	600	in-class
Personal Essay	5%	(1000)	out of class
NYT Blog	8%	(1000)	out of class
Critical Reading/Reflection 2	5%	750	in-class
Self-Reflection/Midyear Portfolio	8%	750	in-class

Participation in Canvas Discussion Boards	8%	N/A	N/A	Fall Total	[37%]
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Spring 2016: A final grade of C- or better in English 1AS is needed to clear remediation and satisfy GE Area A2.

Item	% of Course Grade	Word Count*	Type of Assignment		
Interview Transcript	3%	1000	out of class		
Profile Essay	10%	(1000)	out of class		
Ethnography Presentation	5%	500	out of class		
Critical Reading/Reflection 3	8%	750	in-class		
Critical Essay	15%	(1200)	out of class		
Self-Reflection/Final Portfolio	15%	(1000)	out of class		
Participation in Canvas Discussion Boards	7%	N/A	in-class	Spring Total	[63%]

Word Count/ Fall and Spring: 9550 (5150 finished writing)

Table 2: Grade Distribution in the Yearlong Stretch

How I Calculate Course Grades

In Stretch English, your course grade is based on the grades you earn through both semesters on the work you produce; note that I weight these grades to determine the final grade, rather than averaging them. In weighting letter grades, an A+ will be valued at 12, an A at 11, an A- at 10, etc. So an A+ on the Profile Essay assignment, for instance, will be calculated as 12 x .5 of the course grade in HA 96S.

The following are the criteria by which essays are typically evaluated in first-year writing courses in the Department of English and Comparative Literature:

An “A” range 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” range 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” range essay will complete the requirements of the assignment, but it will show weaknesses in fundamentals, such as development. It may show weakness in mastery of grammar, mechanics, usage, or voice.

A “D” range 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.

Please Note: To pass ENGL 1A, Stretch English, ENGL 1B, or ENGL 2, you must earn a "C-" or higher

How to Get the Most Out of Our Collaboration

These policies are intended to ensure that our class operates smoothly and to encourage a professional working environment for everyone.

- **Attendance** in this class is crucial. The work we do together during class time is essential to completing the course. The University has the following attendance policy: “Students should attend all meetings of their classes, not only because they are responsible for material discussed therein, but because active participation is frequently essential to ensure maximum benefit for all members of the class.” Therefore, in this class, you are allowed three absences. Every absence after those three will drop your final grade for the course by .5.
- **Office hours** are yours: you paid for them; use them. University professors expect students to seek out what they need as they take charge of their own learning outcomes. We make ourselves available during office hours to provide students access to our time as a key resource in their studies.
- **Deadlines** must be honored because I do not accept late work.
- **Email** is useful to schedule appointments or to advise me of an absence. I will use email to update you on schedule changes or to advise you of my absence. I cannot accept papers via email.
- **Your work** is public in this class because it is part of our collective inquiry into writing, reading, and democracy. We will share work in Canvas regularly. I reserve the right to publish your work to the class as part of our workshop activities.
- **Make-ups** for in-class work can be made up only with documentation of a compelling reason for missing the planned work in the first place. This includes all discussions, activities, in-class essays, and workshops. I will expect an email advising me of the absence and requesting the makeup.
- **Workshops** are an essential part of the writer’s working experience. Your participation in workshops is critical to your success in this class, and mandatory. These workshops are conducted in class: You *must* bring to workshops a completed draft, and you *must* turn in to me the workshop copies as well as the final, revised draft of the essay. (Only with documented reason and prior approval will I allow you to complete workshops with your group via email.)

Academic Integrity

Your commitment as a student to learning is evidenced by your enrollment at San Jose State University. The University Academic Integrity Policy S07-2 at <http://www.sjsu.edu/senate/docs/S07-2.pdf> requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The Student Conduct and Ethical Development website is available at <http://www.sjsu.edu/studentconduct/>. Sanctions are at the discretion of the instructor and may include the following: oral reprimand, failure on the evaluation instrument, reduction in course grade, failure in the course, referral for additional administrative sanctions.

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 at http://www.sjsu.edu/gup/syllabusinfo/](http://www.sjsu.edu/gup/syllabusinfo/)

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

The Stretch program syllabus is located in our Canvas files. In that syllabus you will find information about how, in Stretch I and II, you can earn A2 credit and, if you need to, clear your remediation in English.

Schedule of Reading & Writing for Fall 2016 and Spring 2017

The schedule below is intended to provide us all an overview of the work in this class. I based this projected schedule on what worked last year, but that may be different this year, with a new class. We will see as we go. While I expect the general framework of assignment due dates to stay the same, the details of the daily schedule will be adjusted 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, including Canvas posts to the discussion threads, are due in class on the day listed below. Come prepared to discuss your readings and the corresponding Canvas posts. Discussion of these posts will earn you your full participation point for the day. See Canvas for Discussion prompts.</i>
1	August 24	<i>If you can, please bring a laptop or other internet-capable device (phone?) to class.</i> Read (before class): Syllabus Bring to class: Questions about Syllabus In-Class Activity: Language background survey (online) In-Class Activity: Subscribe to the <i>International New York Times (NYT)</i> digital (online). Canvas Discussion Board: Reading <i>NYT</i> , week 1. (Post one title that caught your eye.)
2	August 30	In Class: Share DSP literacy narratives. Read: Stories from the International front page of the <i>NYT</i> . Canvas Discussion Board: Reading <i>NYT</i> , week 1. (Find one related story or link.)
2	September 1	Read: Stories from the International front page of the <i>NYT</i> . Read: Ballenger, Chapter 2, "Reading as Inquiry." Assignment from reading: Annotate two pages of the Ballenger text for class on Wednesday (see sample annotation on page 53). Canvas Discussion Board: Reading <i>NYT</i> , week 2. (What did you learn?)
3	September 6	Read: Stories from the International front page of the <i>NYT</i> . Read: "Few Read, Many Twitter" Bring to class: annotation exercise. In-Class Activity: vocabulary work, with the OED online. Canvas Discussion Board: Reading <i>NYT</i> , week 2. (List of words that puzzle you.)
3	September 8	Read: Handout on Observing Sentences Canvas Discussion Board: Studying sentences in <i>NYT</i> , week 3.
4	September 13	Read: stories from the International front page of the <i>NYT</i> . Review: pages 50 to 52 in Ballenger to prepare for KWL+ exercise. In-class Activity: KWL+ (on handout) Canvas Discussion Board: Reading <i>NYT</i> , week 3. (Twitter post for your news story).
4	September 15	Read: stories from the International front page of the <i>NYT</i> . Review: pages 52-57 in Ballenger to prepare double-entry journal. Bring to class: double-entry journal pages for your story (see Ballenger 54, 55) In-Class Activity: workshop thesis for essay. Canvas Discussion Board: Reading <i>NYT</i> , week 4. (What are you still curious about?)
5	September 20	Read: stories from the International front page of <i>NYT</i> . Bring to class: a completed KWL+ for your story (at least 3 stories on your <i>NYT</i> topic); and your double-entry journal page for your story (To review "double-entry journal," see Canvas assignment, which includes a handout; also review Ballenger 54, 55). In-Class Activity: selecting evidence for your essay; a sentence generating exercise; using appositives and adjective clauses to inform readers. Read: Lunsford, appositives and adjective clauses; Handout based on Williams, Lesson 4,

Week	Date	<p align="center">Deadlines for Reading and Writing Assignments</p> <p><i>Reading and writing assignments, including Canvas posts to the discussion threads, are due in class on the day listed below. Come prepared to discuss your readings and the corresponding Canvas posts. Discussion of these posts will earn you your full participation point for the day. See Canvas for Discussion prompts.</i></p>
		<p>“Characters.”</p> <p>Canvas Discussion Board: Studying sentences in NYT, week 4.</p>
5	September 22	<p>Read: stories from the International front page of the <i>NYT</i>. Lunsford, “Parts of Sentences” (31j through 31m); Handout based on Williams, Lesson 3, “Actions.”</p> <p>Bring to class: KWL+ of your NYT story and double-entry journals.</p> <p>In class today: A workshop on rehearsing evidence for your essay.</p> <p>Canvas Discussion Board: Studying sentences in NYT, week 5.</p>
6	September 27	<p>In-Class Activity: Critical Reading/Reflection Essay 1: write in class.</p> <p>Bring to class: your annotated story, your KWL+, your double-entry journal, your outline, to be submitted with your draft.</p> <p>Canvas Discussion Board: Reading NYT, week 5. (Submit your essay to Canvas in class.)</p>
6	September 29	<p>Read: Ballenger, Chapter 1, “Writing as Inquiry”; and “Write What Happened” (on handout/Canvas); and “Introduction” in Naomi Wolf’s Give Me Liberty, pages 3-12)</p> <p>Bring to class: a copy of the Personal Essay assignment from Canvas; an annotated copy of “Write What Happened” (Reading located in Assignments on Canvas.)</p> <p>In-Class Activity: writing process inventory/plan.</p> <p>Canvas Discussion Board: Reading NYT, week 6. (Get to know your NYT audience: Pew.)</p>
7	October 4	<p>Read: Ballenger, Chapter 3, “Writing a Personal Essay”; and “Weaving Story into Breaking News” (Canvas/Assignments); and stories from the International front page of the <i>NYT</i>.</p> <p>Bring to class: an annotated copy of “Weaving Story” essay; the first step in your prewriting plan, completed.</p> <p>In-Class Activity: a workshop to repurpose your reading/reflection for a new audience.</p> <p>Canvas Discussion Board: Reading NYT, week 6. (Describe your development as a reader of this story so far.)</p>
7	October 6	<p>Bring to class: your prewriting and a quick sketch for your essay (Ballinger 95-101);</p> <p>In-Class Activity: a workshop to choose a pattern for developing a narrative by “marking the beats.”</p> <p>Read: Handout on “Correctness”</p> <p>Canvas Discussion Board: Studying Sentences in NYT, week 7.</p>
8	October 11	<p>Read: stories from the International front page of the <i>NYT</i>, and Williams, “Global Coherence.”</p> <p>In-Class Activity: a sentence composing exercise to generate details in narrative writing.</p> <p>Canvas Discussion Board: Studying Form in NYT, week 7.</p>
8	October 13	<p>Read: Ballenger, Chapter 14, “The Writer’s Workshop.”</p> <p>Bring to class: three copies of a complete content-form draft of your personal essay.</p> <p>In-Class Activity: a peer workshop of your content-form draft.</p> <p>Canvas Discussion Board: Reading NYT, week 8.</p>
9	October 18	<p>Read: Handout on Punctuation.</p> <p>Read: Lunsford, study the semicolon in sections 37a and c, and 40 a, b, and c. Patterns of Punctuation (handout on Canvas among Pages).</p> <p>Bring to class: a new draft that incorporates the suggestions from the content-organization workshop on October 12.</p> <p>In class activity: a sentence-editing workshop (removing/replacing punctuation).</p> <p>Canvas Discussion Board: Studying sentences in NYT, week 8. (Find 3 compound sentences.)</p>
9	October 20	<p>Read: Continue reading stories from the International front page of the <i>NYT</i>.</p> <p>Bring to class: a final draft of your Personal Essay: submit all prewriting (including your prewriting plan), outlines, drafts, along with the cover sheet and essay.</p> <p>In-class activity: a discussion/workshop about re-purposing narrative as argument. (See samples in class)</p> <p>Canvas Discussion Board: Reading NYT, week 9 (Get to know the NYT audience: Pew).</p>

Week	Date	<p style="text-align: center;">Deadlines for Reading and Writing Assignments</p> <p><i>Reading and writing assignments, including Canvas posts to the discussion threads, are due in class on the day listed below. Come prepared to discuss your readings and the corresponding Canvas posts. Discussion of these posts will earn you your full participation point for the day. See Canvas for Discussion prompts.</i></p>
10	October 25	<p>Read: Opinion pages <i>NYT</i>. (Look in archive for Op-Eds relevant to your <i>NYT</i> story.)</p> <p>Read and annotate: Wolf, ““Become the Media Yourself,” 221-244.</p> <p>Bring to class: the copies of Wolf’s Introduction and of the Pope’s address to Congress.</p> <p>In Class, Discussion: shaping language for a public audience.</p> <p>Canvas Discussion Board: Studying the Language of Argument in the <i>NYT</i>, week 9.</p>
10	October 27	<p>Read: Opinion pages <i>NYT</i></p> <p>Read: Ballenger, Chapter 7, “Writing an Argument.”</p> <p>Annotate: pages 235 to 250; 260-267.</p> <p>In Class, Workshop: framing an argument (bring in a framing paragraph that defines the issue for your readers).</p> <p>Read: Handout on Using Sources.</p> <p>In Class, Sentence Activity: using quotations (whole; 5 words).</p> <p>Canvas Discussion Board: Studying sentences in <i>NYT</i>, week 10. (Post sentences with quotations: whole, 5 words).</p>
11	November 1	<p>Read: Opinion pages <i>NYT</i>.</p> <p>Read: Ballenger, Chapter 12, pages 477-492. Review: Ballenger, Chapter 7, pages 260-67.</p> <p>In Class, Workshop: repurposing critical reading/reflection and personal narrative for a new audience and context: choosing visual evidence and linking to sources.</p> <p>Canvas Discussion Board: Studying sentences in <i>NYT</i>, week 10. (Introducing a source.)</p>
11	November 3	<p>Read: Opinion pages <i>NYT</i>. Review: Ballenger, 235-50.</p> <p>Read: Handout on Motivating Readers.</p> <p>In Class, Workshop: bring in two samples of opening gestures and two samples of closing appeals from the opinion pieces you have read in the <i>NYT</i>.</p> <p>In Class Activity: imitation exercise.</p> <p>Canvas Discussion Board: Studying Form in <i>NYT</i>, week 11. (using the series)</p>
12	November 8	<p>Read: Opinion pages <i>NYT</i>.</p> <p>Bring to Class: A sketch of your argument (see Ballenger pages 238-40, and 267-73).</p> <p>In Class, Workshop: shaping evidence in paragraphs: claims, reasons, and evidence.</p> <p>Canvas Discussion Board: Studying Sentences in <i>NYT</i>, week 11. (using conjunctions)</p>
12	November 10	<p>Read: Opinion pages <i>NYT</i>.</p> <p>Read: Ballenger, Chapter 13, “Revision strategies.”</p> <p>In Class, First Draft Workshop: bring to class three copies of a complete draft of your blog.</p> <p>Read: Lunsford on clauses.</p> <p>Canvas Discussion Board: Studying Sentences in <i>NYT</i>, week 12. (using complex sentences.)</p>
13	November 15	<p>Holiday, no class.</p> <p>Read: Opinion pages <i>NYT</i>.</p> <p>Canvas Discussion Board: Post one lesson learned from November 9 workshop that you will apply as you revise.</p>
13	November 17	<p>In Class, Editing Draft Workshop: bring to class 3 copies of your revised draft (that is, a revision of your draft based on the feedback from the November 11 workshop).</p> <p>In-Class Activity: inventory of strategies for emotional and logical appeal in your essays.</p> <p>Canvas Discussion Board: Post 3 <i>NYT</i> sentences that use a dash or colon.</p>
14	November 22	<p>Turn in for evaluation: Blog; submit all writing exercises, both peer-reviewed drafts, the cover sheet and the essay.</p> <p>In-class activity 1: Inventory of learning objectives and assignments for midyear reflection.</p> <p>Canvas Discussion Board: Post an improved sentence from the November 16 workshop.</p> <p>Read: Portfolio Assignment</p> <p>In-class activity 1: Inventory of learning objectives and assignments for midyear reflection and portfolio assignment.</p>

Week	Date	Deadlines for Reading and Writing Assignments
		<i>Reading and writing assignments, including Canvas posts to the discussion threads, are due in class on the day listed below. Come prepared to discuss your readings and the corresponding Canvas posts. Discussion of these posts will earn you your full participation point for the day. See Canvas for Discussion prompts.</i>
		Canvas Discussion Board: One claim about writing progress.
15	November 29	Read: "Why Local Newspapers Are the Basis for Democracy." Bring in: and annotated copy of the reading, AND a double-entry journal for it. Reread: "A First Reflection on Your Writing Process" (Ballenger, pages 16-33). Workshop: creative-critical processes for finding a thesis. In-class activity 1: inventory of process strategies. In-class activity 2: commonplace book, transformation exercise Canvas Discussion Board: Studying sentences in NYT, week 14. Imitation exercise
15	December 1	Write in Class: Critical Reading/Reflection Essay 2 Bring in: annotations, double-entry journal pages, other prewriting, outline/sketch, and your CR/R 1, to submit with your draft. Bring in: writing tools for paper or Canvas submission
16	December 6	Read: Ballenger, Appendix A, "The Writing Portfolio." In-class activity: Share DSP critical essays (What is college writing?) Canvas Discussion Board: Studying Sentences in NYT, week 15. (Imitation)
1	December 8	Bring to Class: completed worksheet for developing your portfolio Activity in class: an inventory of sentence and language development strategies. Canvas Discussion Board: Studying sentences in NYT, week 15. (Imitation.)
16	December 7	Write in class: Self-reflection essay; submit the portfolio for midyear assessment, which will include all prewriting and outline/sketch of the self-reflection essay. Canvas Discussion Board: Submit your draft to Canvas in class.
Final Exam	December 15	SH 444, 9:45 a.m. to 12:00 noon Read: Ballenger, Chapter 4, "Writing a Profile." Bring to class: A list of possible interview subjects for your news investigation. Activity in class: Workshop on expanding the view: conducting research in the field. Activity: Midyear Freshman Writing Exit Survey

Your January Reading and Interview Assignments

Over January you will be reading Naomi Wolf's book *Give Me Liberty*. On a weekly basis you will post comments to the Canvas Discussion Board in response to this reading.

English 1AS / Stretch English II, Spring 2016, Projected Course Schedule

The following is a brief overview of major reading and writing assignments for spring. I will publish an updated version of this schedule when you return from winter holiday.

Week	Date	Topics, Readings, Assignments, Deadlines
1		Conferences: during the first three weeks of the semester I will hold conferences to discuss your midyear self-reflection and portfolio. Conferences will be held in my office, FO 110. Bring to Class: 3 copies of your interview transcript and your KWL+ for this project. In-Class Activity 1: Debriefing the Interview: do you need a follow up? In-Class Activity 2: Finding the elements of a profile in your raw data from the field. Canvas Discussion Board (in class): Post a sentence that captures a distinguishing characteristic.
1		Read: The two NYT profiles posted in Canvas (see Assignments, Read a Profile). Review: Williams, Lesson 5, "Cohesion and Coherence." (Canvas) Bring to Class: Your profile in progress (your work from Activity 2 on the the assignment sheet). In-Class Activity 1: Imitate sentences (embedding dialogue and quotations). In-Class Activity 2: Rehearse sentences (integrating quotation and dialogue). In-Class Activity 3: Workshop to analyze and interpret field notes and to identify "what the reader will learn" (L); "what the reader knows" (W); "what needs to know" (K). (Frame and

Week	Date	Topics, Readings, Assignments, Deadlines
		Theme) Canvas Discussion Board: Studying Sentences in NYT, week 1 (capturing voices).
2		Review: Ballenger, Chapter 4, "Writing a Profile." Discussion: the features of a profile. Bring to Class: a scene, a dialogue, an anecdote. In-Class Activity 1: Workshop a scene, a dialogue, an anecdote. Canvas Discussion Board: Studying Visuals in NYT, week 2. (Post a visual you think will work in your Profile essay, to establish context.)
2		Read: Handout on Emphasis. Bring to Class: Interview transcript annotated to identify features/beats for profile. Canvas Discussion Board: Studying Sentences in NYT, week 2 (establishing scene).
3		Read: Ballenger, Chapter 13 Discussion: opening and closing strategies. Bring to class: samples of introductory paragraphs and closing paragraphs. Workshop: opening gestures/scenes and closing reflections. Canvas Discussion Board: Studying visual argument in NYT, week 3 (framing the subject).
3		Submit to Canvas by Tuesday, February 16 at 8 a.m.: draft of the Profile Essay. Bring to class: comments on the 3 profile essays you were assigned to read and annotate for today's workshop. In-Class Activity: roundtable workshop of drafts slated for today on Discussion thread. Canvas Discussion Board: post draft; read drafts; comment on the three drafts assigned to you.
4		Submit on Canvas by Sunday, February 21 at 8 a.m.: draft of the Profile Essay. Bring to class: comments on the 3 profile essays you were assigned to read and annotate for today's workshop. In-Class Activity: roundtable workshop of the drafts slated for today on Discussion thread. Canvas Discussion Board: read drafts; post comment on the three drafts assigned to you.
4		Submit on Canvas by Tuesday, February 23 at 8 a.m.: draft of the Profile Essay. Bring to class: comments on the 3 profile essays you were assigned to read and annotate for today's workshop. In-Class Activity: roundtable workshop of the drafts listed above. Canvas Discussion Board: read drafts and post comments to the three drafts assigned to you.
5		Submit: Profile Essay. Along with the final version, submit your field notes and interview transcript(s), all prewriting, peer review comments (mine and your 3 peers'), and the cover sheet. Read: Wolf, "How to Pitch a Feature Piece," page 231. Bring to Class: printed copies of the assignment sheets for third series of writing assignments: Critical Reading and Reflection Essay 3; Ethnographic Essay; Critical Essay. Discussion: Brainstorming ideas and setting up groups for the finals series of assignments. Canvas Discussion Board: Post a 75-word pitch for your profile essay.
5		Review: Ballenger, Chapter 2, "Reading as Inquiry." Read: "New Literacies for Digital Citizenship" Bring to Class: KWL+ of NYT reading; completed Activity 1 from CRR3 assignment sheet. In-Class Activity: Workshop to develop a thesis for Critical Reading & Reflection #3 Canvas Discussion Board: Studying Sentences in NYT Graphics, week 5.
6		Read: continue reading "New Literacies for Digital Citizenship"; use the discussion to help you annotate the samples you bring to class. Bring to class: Annotated samples of NYT text and images: <i>What are the literacy practices required for digital reading of the news? What new means for processing information into argument does digital presentation make available to readers?</i> In-Class Activity: rehearsing topic sentences (claims) to invent arguments for CRR3. Canvas Discussion Board: Studying Sentences in NYT Graphics, week 6.

Week	Date	Topics, Readings, Assignments, Deadlines
6		Write in Class: Critical Reading/Reflection Essay 3; submit draft with all prewriting and sketch/outline. Canvas Discussion Board: Studying sentences in NYT graphics, week 6.
7		Read: “The Biggest Challenges of 2016” Read: Ballenger, Chapter 9, “Ethnographic Essay.” In-Class Activity (presentation group): Locating primary sources for your ethnographic research: sampling digital forums. Discussion: What is multimodality? Canvas Discussion Board: Reading NYT, week 7 (post on an infographic from an NYT story).
7		Bring to Class: your double-entry journal pages on samples from the digital forum your group intends to study and present to the class. In-Class Activity: presentation group workshop: defining the project and developing the project plan Revision Workshop: revising a paragraph from CR/R 3 (paragraphs as logical units). Canvas Discussion Board: Reading NYT, week 7 (What do nutgrafs imply about the values and standards of NYT?).
8		Read: Ballenger, Chapter 7 on argumentation, pages 235-54. Pay particular attention to analysis of visual and digital arguments. Bring to Class: KWL+ with 2 images, 2 infographics, and 1 video clip from NYT related to your group’s 2016 challenge, if not your own NYT story. In-Class Activity 1: testing the visual paragraph (slide) as a medium for evidence and conclusions. In-Class Activity 2: Rhetorical Analysis of a visual image. Canvas Discussion Board: Studying visuals in NYT, week 8 (rhetorical analysis).
8		Bring to class: rough cut of two slides for a multimodal Power Point presentation. Read: Lunsford, parallelism. View: PowerPoint in Canvas, “Can a Sentence Be Elegant?” In-Class Activity 1: revision workshop on sentences as logical units; revising sentences from CR/R 3 to develop sentence-revision strategies. In-Class Activity 2: workshop multimodal slides Canvas Discussion Board: Studying sentences in NYT, week 8. (Post an elegant sentence.)
9		Spring Break on the Canvas Discussion Board: Studying Multimodal Rhetoric, week 9. By April 1, upload your group’s multimodal ethnography to Canvas.
9		Spring Break on the Canvas Discussion Board: Critiquing Multimodal Presentations online, week 9. By April 4, post a comment for each multimodal presentation, including your own group’s presentation.
10		In-Class Activity: Roundtable discussion of Power Point Presentations (5 group presentations: 5 minutes for presentation itself; 5 minutes for group to discuss their use of multimodality; 5 minutes for audience critique.) Canvas Discussion Board: Individual audience critiques of multimodal presentations (week 10): one strength, one weakness.
10		Project Workshop: Work in groups to revise project for submission. Bring in: Sketch of reflection essay on your project. Assessment Workshop: Illustrating a self-critique In-class Project Assessment Activity: Develop and complete assessment surveys.
11		Submit for Evaluation: Ethnographic Exercise: individual samplings + individual self-reflection (800 words) + group Power Point or Prezi + assessment sheet. Read: Handout on “Shape.” Bring to class: a duplicate MSWord file of your CRR3—with no tracking comments. In-Class: the Play-Doh workshop Canvas Discussion Board (in class): Rhetorical Analysis Statements: conclusions on Play Doh (week 11).

Week	Date	Topics, Readings, Assignments, Deadlines
11		<p>Read: Ballenger, Chapter 8, "Writing a Critical Essay." Read: "The News in My Backyard" Canvas Discussion Board: Studying Sentences, week 11. (Post a <i>well-shaped</i> sentence from your reading. For a definition of the critical term "well-shaped" return to the Power Point "Can a Sentence Make a Fashion Statement?") Bring to class: any KWL+ and/or double-entry journal pages from previous assignments and any discussion thread postings or selections from postings that you may want to use as you build your critique of NYT. In Class Activity: Generating the terms to drive a critique: thinking and planning rhetorically.</p>
12		<p>Bring to Class: draft of body paragraphs for your critical essay In-Class Activity: paragraph development workshop In Class Activity: First-Year Writing Program's Reading assessment. Canvas Discussion Board: Studying Form in NYT, week 12.</p>
12		<p>Submit on Canvas by Tuesday, April 19 at 8 a.m.: draft of the Critical Essay. Bring to class: comments on the critical essay drafts you were assigned to read and annotate for today's workshop. In-Class Activity: roundtable workshop of the drafts listed above. Canvas Discussion Board: read drafts and post comments to the drafts assigned to you.</p>
13		<p>Submit on Canvas by Monday, April xx at 8 a.m.: draft of the Critical Essay. Bring to class: comments on the critical essays you were assigned to read and annotate for today's workshop. In-Class Activity: roundtable workshop of the drafts listed above. Canvas Discussion Board: read drafts and post comments to the drafts assigned to you.</p>
13		<p>Submit on Canvas by Wednesday, April xx at 8 a.m.: draft of the Critical Essay. Bring to class: comments on the critical essays you were assigned to read and annotate for today's workshop. In-Class Activity: roundtable workshop of the drafts listed above. Canvas Discussion Board: read drafts and post comments to the drafts assigned to you.</p>
14		<p>Submit: Critical Essay; with final essay, submit all prewriting, sketches or outlines, both peer-reviewed drafts, and cover sheet. Canvas Discussion Board: Reading NYT, week 14. (Post one major change you see in your approach to reading after spending a year with the NYT online.)</p>
14		<p>Submit: Critical Essay; with final essay, submit all prewriting, sketches or outlines, both peer-reviewed drafts, and cover sheet (in class). In-Class Activity: Cover sheet paragraphs in class: what makes a reflection paragraph effective? Canvas Discussion Board: Reading NYT, week 14. (Post one major change you see in your approach to reading after spending a year with the NYT online.)</p>
14		<p>Read: Ballenger, Chapter 5, "Writing a Review." Bring to Class: your midyear portfolio and self-reflection essay. In-Class Activity: workshop to inventory and document improved skills. Canvas Discussion Board: Studying Sentences in NYT, week 14. (Post one lesson learned about the role of "rules" in crafting sentences by explaining the nuts and bolts of one NYT sentence.)</p>
15		<p>In-Class Activity 1: reflecting on your own writing (double-entry journaling). In-Class Activity 2: quoting yourself; critiquing yourself. Canvas Discussion Board: Studying Sentences in NYT, week 15. (Post one lesson learned about sentence writing by reading like a writer in the NYT this semester.)</p>
15		<p>In-Class Activity 1: planning paragraphs as logical units. In-Class Activity 2: rehearsing sentences analyzing evidence. Canvas Discussion Board: Reading NYT, week 15. (Post one lesson learned about the role of reading as you write to inquire and to learn.)</p>

Week	Date	Topics, Readings, Assignments, Deadlines
16		Submit: Final Self-Reflection Essay and Portfolio due. Bring to class: your portfolio and self-reflection essay all ready to turn in!
Final Exam		SH 444, 9:45-noon In-Class Activity 1: First-Year Writing Exit Survey. In-Class Activity 2: Assemble and download ePortfolios.