

San José State University  
Department of English & Comparative Literature  
ENGL 1A: First-Year Writing, Section 63, Fall 2017

Course and Contact Information

Instructor:	Joseph Navarro
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Office Hours:	Monday and Wednesday : 1:00 – 2:30 pm
Class Days/Time:	Monday and Wednesday : 7:30 – 8:45 am
Classroom:	FOB 224
Prerequisites:	Reflection on College Writing
GE/SJSU Studies Category:	GE Area A2 Written Communication I

Course Management Page and MYSJSU Messaging [*Optional*]

Course materials such as syllabus, handouts, notes, and assignment instructions can be found on the Canvas learning management system course website. You are responsible for checking the messaging system through MySJSU to learn of any updates.

**ENGL 1A Course Description**

ENGL 1A is an introductory writing course that will help you understand the writing process and the goals, dynamics, and genres of written communication. Through interpretation and analysis of texts, you will learn to think clearly and write effectively as you give form and coherence to complex ideas. You will explore writing for various audiences and rhetorical situations.

ENGL 1A Learning Outcomes (GELO)

Upon successful completion of the course, you will be able to

1. read actively and rhetorically;
2. 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. integrate your 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.

ENGL 1A Course Requirements and Assignments

SJSU classes are designed such that in order to be successful, you are expected to spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week), including preparing for class, participating in course activities, completing assignments, and so on.

All written work must...

- ...be submitted to the correct folder on the SJSU Canvas portal for this course.

- ...be fully formatted according to MLA standards.
- ...meet the minimum word count to be considered for full credit.

Assignment Word Count and Learning Goals

Assignment	Word Count/Content Requirement	GELO	Points
<i>Essays</i>			
<b>Unit 1 - Soundtrack of My Life Essay</b>			
- Outline	8 Claims		20
- Final	<b>1000</b>	4, 5	50
- Presentation	<b>5 minutes, must provide audio and/or visual (PowerPoint, Prezi, Spotify, Youtube, etc.)</b>		20
<b>Unit 2 - Rhetorical Analysis Essay</b>			
- Topic Proposal	500 Words	2	20
- Outline	6 Claims	2	20
- Annotated Bibliography	2 Sources; 2 paragraphs each: 1) summarize the source, 2) how you will use the source	2	20
- Draft	500 words	2	20
- Peer Review	See draft.	2	20
- Final	<b>1000</b>	1, 2, 3, 5	100
<b>Unit 3 – Historical Profile Essay</b>			
- Topic Proposal	500 Words	2	20
- Outline	6 Claims	2	20
- Annotated Bibliography	2 Sources; 2 paragraphs each: 1) summarize the source, 2) how you will use the source	2	20
- Draft	1000 words	2	20
- Peer Review	See draft.	2	20
- Final	<b>1000</b>	1, 2, 4, 5	100
<b>Unit 4 – Argument Essay</b>			
- Topic Proposal	500 Words	2	20
- Outline	6 Claims	2	20
- Annotated Bibliography	3 Sources; 2 paragraphs each: 1) summarize the source, 2) how you will use the source	2	20
- Draft	1000 words	2	20
- Peer Review	See draft.	2	20
- Final	<b>3000</b>	1, 2, 4, 5	100
Alternative Research Project and Process Letter	20 Minute Presentation  Process Letter: 500 words	4	100
<i>Additional Work</i>			

In class reading / writing / group activities	300-500 words each	1,3,4,5	30
Portfolio and Process Letter	500 words  Include: 1. Final drafts of 4 essays 2. Alternative Research Project	3, 5	100
Critical Response (x4)	500 words each	1, 3, 4, 5	
	CR 1 – The Civil Rights Movement: What Good Was It?		30
	CR 2 – Choosing to Stay at Home: Ten Years After the March on Washington		30
	CR 3 – My Father’s Country is Poor		30
	CR 4 – Beauty When the Other Dancer is Self		30

### Portfolio

Students will submit final drafts of all for essays, in addition to the Alternative Research Project, at the completion of the semester.

### Alternative Research Project

Compose a research project that reconsiders your final paper in an alternative way. 5–6 pages long, or the equivalent in another medium, and will include citations. See the assignment guidelines for more information.

### Textbook

Walker, *Alice. In Search of Our Mother’s Garden*. ISBN: 9780156028646

### Other Readings – Located on Canvas

- Here and Now. “How Art Can Develop Your Brain”
- PBS News Hour. “A feast of African-American culinary contributions, baked into the South’s DNA.” <https://www.youtube.com/watch?v=R6l8jRF-eGA>
- Adichie, Chimamanda Ngozi. “The Danger of a Single Story.” [https://www.ted.com/talks/chimamanda\\_adichie\\_the\\_danger\\_of\\_a\\_single\\_story#t-60149](https://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story#t-60149)
- Anzaldua, Gloria. “How to Tame a Wild Tongue”
- Hooks, Bell. “Touching the Earth”
- Hurston, Zora Neale. *Sweat*
- Luthar, Suniya S. “The Culture of Affluence: Psychological Costs of Material Wealth”
- Murray, David M. “Process Not Product”
- Miller, Geoffret. “The Neurodiversity Case for Free Speech.” <http://quillette.com/2017/07/18/neurodiversity-case-free-speech/>
- Perl, Sondra. “Understanding Composing”
- Silko, Leslie Marmon. “Language and Literature from a Pueblo Indian Perspective”

### Other technology requirements / equipment / material

- Flash Drive / Cloud Storage / Personal Email Account (3 save points)
- Internet Access
- Laptop or Desktop Computer (there are also several computer labs on campus)

## Grading Policy

\*Student's must receive a "C-" or higher in order to pass this course.

The department's standard grading scheme consists of the following: Requirements for particular assignments will vary, but in all cases essay grades will reflect the paper's effectiveness, which is broken down into three major areas: content (this includes maturity and sophistication of thought), organization, and expression.

1. "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.
2. "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.
3. "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.
4. "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.
5. "F" essay does not fulfill the requirements of the assignment.

### Extra credit

- A fifth critical response will be accepted for extra credit. This is option is only available if you have completed the first 4 critical responses.
- A final round of revisions will be made available after the Final Draft is graded. Students may revise for an additional 10 points towards the paper's final grade.

### Late work

- *Late work is accepted if you reach out to me and communicate the issue at hand. The only way late work will be accepted, past the due date and without communication, is in the case of an emergency. If there is an emergency, you must provide written documentation.*
- There are four units to this course that are centered on each essay. Work that is submitted past its unit, will receive an automatic ten point reduction, per new unit. *List of the percentage weight [or point value] assigned to various class assignments*

## Classroom Protocol

### Attendance

- San Jose State University mandates, "Attendance per se shall not be used as a criterion for grading according to University Policy F-69-24." At the same time, all of the essays are contextualized through in-class lectures, discussions, activities, and writing. Failure to attend class at over a 20% rate will directly impact your performance in this class.
- You are adults, if you need to leave early or if you arrive late, please do so on your own accord. Later, send me an email and explain what the issue is.

### Respect and Participation

- No one has to like anyone, but everyone has to work together.
- Please bring your laptops, tablets and cell phones to class. Keep the volume off on all electronic devices. If you have an emergency, please step outside at your volition.
- If the discussions are not engaging the subject matter, we will switch to in-class writing assignments.

### Safety

- In the case of a fire or active harmer situation, we will review the necessary steps to ensure our safety.
  - Note the correct evacuation procedures and exits
  - Understanding the necessary options in the case of an active harmer scenario
    - Run/Hide/Fight

## University Policies

University Policies: the link below contains university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc.: <http://www.sjsu.edu/gup/syllabusinfo/index.html>. Additional information, includes:

- Student Technology Resources
- SJSU Peer Connections
- SJSU Writing Center
- SJSU Counseling and Psychological Services

## Course Number / Title, Semester, Course Schedule

Bellow is the agenda for the summer. Note, the instructor reserves the right to make changes to the course syllabus and overall structure, at any point in the semester. Students will be informed directly from the instructor via email and in-class when any adjustments are made.

## Reading Assignment Terms for Calendar:

ISOMG: In Search of Our Mother’s Garden

CANVAS: The SJSU online classroom portal

SYLLABUS: The hyperlinks will be found on the syllabus document

## Course Schedule

Week	Date	Topics, Readings, Assignments, Deadlines	Homework
1	8/23	<p>Introductions</p> <p>Art and Researching Ideas:</p> <ul style="list-style-type: none"> <li>• Presentations – Fundamentals</li> <li>• Alternative Research Project</li> </ul> <p><b>Soundtrack of My Life Assignment</b> – writing about myself</p> <ul style="list-style-type: none"> <li>• Outline</li> </ul>	<ol style="list-style-type: none"> <li>1. <i>Outline</i></li> <li>2. ISOMG: “Saving the Life That is Your Own: The Importance of Models in the Artist’s Life</li> </ol>
1	8/28	<p>Lecture/Discussion:</p> <ul style="list-style-type: none"> <li>• Claim/Evidence/Analysis</li> <li>• Brainstorming to Outline to Rough Draft</li> <li>• Walker Reading</li> </ul> <p>SYLLABUS: Here and Now. “How Art Can Develop Your Brain” assignment- the podcast (cause/effect)</p> <ul style="list-style-type: none"> <li>• Connect and Reflect</li> </ul>	<ol style="list-style-type: none"> <li>1. ISOMG: “A Talk: Convocation 1972”</li> <li>2. <i>Rough Draft</i></li> <li>3. SYLLABUS: Here and Now. “How Art Can Develop Your Brain” assignment assignment</li> </ol>
2	8/30	<p>Lecture/Discussion:</p> <ul style="list-style-type: none"> <li>• Introducing Quotes</li> <li>• Fundamentals of MLA</li> <li>• Walker Reading</li> <li>• Editing vs Revising</li> </ul>	<ol style="list-style-type: none"> <li>1. ISOMG: Zora Neal Hurston: A Cautionary Tale and a Partisan View</li> <li>2. ISOMG: Looking for Zora</li> <li>3. Work on Final Draft</li> </ol>
2	9/4	No Class - Labor Day	<ol style="list-style-type: none"> <li>1. CANVAS: <i>Sweat</i>, Zora Neal Hurston</li> <li>2. ISOMG: The Civil Rights Movement: What Good Was It? (CR 1)</li> </ol>

Week	Date	Topics, Readings, Assignments, Deadlines	Homework
			3. Soundtrack of My Life essay- <i>Final Draft Due Next Class</i>
3	9/6	Discussion/Lecture: <ul style="list-style-type: none"> <li>ISOMG: The Civil Rights Movement: What Good Was It? (CR 1)</li> </ul> <p>Soundtrack of My Life Presentations</p>	<ol style="list-style-type: none"> <li>Critical Response 1</li> <li>CANVAS: Anzaldua “How to Tame a Wild Tongue”</li> <li>CANVAS: Silko “Language and Literature from a Pueblo Indian Perspective”</li> </ol>
3	9/11	Discussion/Lecture: <ul style="list-style-type: none"> <li>Anzaldua, Silko, and Walker – connecting stories and histories (compare/contrast) assignment</li> </ul> <p>Soundtrack of my Life Presentations</p>	<ol style="list-style-type: none"> <li>Anzaldua, Silko, and Walker – connecting stories and histories (compare/contrast) assignment</li> </ol>
4	9/13	Discussion/Lecture: <ul style="list-style-type: none"> <li>Patterns of Organization</li> <li>Annotated Bibliography format</li> </ul> <p><b>Rhetorical Analysis Essay Unit – writing about how others write</b></p> <p>Soundtrack of My Life Presentations</p>	<ol style="list-style-type: none"> <li><i>Topic Proposal</i></li> <li><i>Annotated Bibliography</i></li> </ol> <p>Anzaldua, Silko, and Walker – connecting stories and histories (compare/contrast) assignmen</p>
4	9/18	Discussion/Lecture: <ul style="list-style-type: none"> <li>Perl reading</li> <li>Ethos, Pathos, Logos</li> <li>Audience / Purpose / Tone</li> <li>Patterns of Organization</li> </ul>	<ol style="list-style-type: none"> <li><i>Outline</i></li> <li>CANVAS: Sondra Perl, Understanding Composing</li> </ol>
5	9/20	Discussion/Lecture: <ul style="list-style-type: none"> <li>Silko and Walker</li> <li>Create class workshop Guidelines</li> </ul> <p>CANVAS: Murray, “Process Not Product”</p>	<ol style="list-style-type: none"> <li><i>Rough Draft</i></li> <li>CANVAS: Murray, “Process Not Product”</li> </ol>
5	9/25	Workshop	<ol style="list-style-type: none"> <li><i>Peer Review</i></li> <li>ISOMG: Choosing to Stay at Home: Ten Years After the March on Washington (CR 2)</li> </ol>
6	9/27	Discussion/Lecture: <ul style="list-style-type: none"> <li>ISOMG: Choosing to Stay at Home: Ten Years After the March on Washington (CR 2)</li> </ul> <p>In Class Writing Day – One on One conferencing available</p>	<ol style="list-style-type: none"> <li><i>Final Draft</i></li> <li>Critical Response 2</li> </ol>

Week	Date	Topics, Readings, Assignments, Deadlines	Homework
6	10/2	Cartoon and Television Rhetorical Analysis Assignment - the tube	<ol style="list-style-type: none"> <li>1. Cartoon and Television Rhetorical Analysis Assignment</li> <li>2. <i>Final Draft</i></li> </ol>
7	10/4	<b>Historical Profile Essay Unit – writing about then, now, and beyond</b> <ul style="list-style-type: none"> <li>– before, during, after</li> <li>– historical materialism</li> <li>– our history and our story</li> </ul>	<ol style="list-style-type: none"> <li>1. Rhetorical Analysis Essay- <i>Final Draft</i> due next class</li> </ol>
7	10/9	Lecture/Discussion: <ul style="list-style-type: none"> <li>• Fundamentals of Academic Writing Workshop 1</li> </ul>	<ol style="list-style-type: none"> <li>1. Locate 1-2 sources for 2<sup>nd</sup> day of workshop</li> <li>2. ISOMG: My Father's Country is Poor</li> </ol>
8	10/11	Lecture/Discussion <ul style="list-style-type: none"> <li>• Fundamentals of Academic Writing Workshop 2</li> <li>• ISOMG: My Father's Country is Poor (CR 3)</li> </ul>	<ol style="list-style-type: none"> <li>1. <i>Topic Proposal</i></li> <li>2. ISOMG: Zora Neale Hurston: A Cautionary Tale and a Partisan View Hurston, Zora Neale, <i>Sweat</i></li> <li>3. Critical Response 3</li> </ol>
8	10/16	Discussion/Lecture: <ul style="list-style-type: none"> <li>• Thesis</li> <li>• <i>Sweat</i> in Historical context</li> <li>• Writing about the past, how it came to be and why it impacts the present.</li> </ul>	<ol style="list-style-type: none"> <li>1. <i>Outline</i></li> <li>2. ISOMG: “<i>Looking for Zora</i>”</li> </ol>
9	10/18	Discussion/Lecture: <ul style="list-style-type: none"> <li>• Walker’s exploration of Hurston</li> </ul> SYLLABUS: PBS News Hours, “A feast of African-American culinary contributions, baked into the South’s DNA” assignment – the news segment	<ol style="list-style-type: none"> <li>1. <i>Annotated Bibliography</i></li> <li>2. SYLLABUS: PBS News Hours, “A feast of African-American culinary contributions, baked into the South’s DNA” assignment</li> </ol>
9	10/23	Allegory of the Cave assignment	<ol style="list-style-type: none"> <li>1. Critical Response 3</li> <li>2. Allegory of the Cave Assignment</li> </ol>
10	10/25	Library Research Workshop	
10	10/30	Workshop	<ol style="list-style-type: none"> <li>1. <i>Rough Draft</i></li> </ol>
11	11/1	In Class Writing Day- One on One conferencing available	<ol style="list-style-type: none"> <li>1. <i>Final Draft</i></li> </ol>
11	11/6	<b>Critical Essay Unit Introduction- writing to present my ideas</b> <b>- Argument / Counter Argument</b>	<ol style="list-style-type: none"> <li>1. <i>History Essay - Final Draft due Next Class</i></li> </ol>
12	11/8	CANVAS: Luthar, “The Culture of Affluence: Psychological Costs of Material Wealth” assignment – the academic	<ol style="list-style-type: none"> <li>1. <i>Topic Proposal</i></li> <li>2. CANVAS: Luthar, “The Culture of Affluence: Psychological Costs of Material Wealth” assignment</li> </ol>

Week	Date	Topics, Readings, Assignments, Deadlines	Homework
		research paper	
12	11/13	Introduction and Conclusion SYLLABUS: Adichie, “The Danger of a Single Story” assignment – the TED Talk / Lecture Series	<ol style="list-style-type: none"> <li>1. <i>Outline</i></li> <li>2. SYLLABUS: Adichie, “The Danger of a Single Story” assignment</li> </ol>
13	11/15	Alternative Research Project - sample presentations and examples	<ol style="list-style-type: none"> <li>3. <i>Annotated Bibliography</i></li> <li>1. Critical Response 4</li> </ol>
13	11/20	Miller, “The Neurodiversity Case for Free Speech” assignment – pop academic writing	<ol style="list-style-type: none"> <li>1. <i>Rough Draft</i></li> <li>2. Miller, “The Neurodiversity Case for Free Speech” assignment</li> </ol>
14	11/22	No Class – Thanksgiving Break	1. Rough Draft and ARP
14	11/27	Workshop	<ol style="list-style-type: none"> <li>1. Final Draft and ARP</li> <li>2. ISOMG: <i>Beauty When the Other Dancer is Self</i></li> </ol>
15	11/29	Lecture/Discussion: <ul style="list-style-type: none"> <li>• ISOMG: <i>Beauty When the Other Dancer is Self</i> (CR 4)</li> </ul> In Class Writing Day- One on One conferencing available	<ol style="list-style-type: none"> <li>1. Final Draft and ARP</li> <li>2. Critical Response 4</li> </ol>
15	12/4	Presentations	1. Final Draft and ARP
16	12/6	Presentations	1. Final Draft and ARP
Final Exam 12/11		Presentations Portfolio Due All Late Work Due	