

San José State University
Humanities and Arts, Department of English and Comparative Literature
English 1AF & English 1AS, Stretch English I and II

Section 02, Fall 2018 & Spring 2019

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Fall Office Hours:	Mondays and Wednesdays 3 p.m. – 4 p.m., and by appointment
Class Days/Time:	MW 12pm-115pm
Classroom:	Boccardo Business Center 121
Prerequisites:	The <i>Reflection on College Writing</i> 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.
The Stretch Calendar	Stretch I and II span the fall and spring terms: the fall and spring course are both required to complete the A2 coursework. Plan to sign up in spring for the same section (time, day, instructor) in order to complete the course of study as expected within your first year of study at SJSU.
The A2 Milestone for Progress to Degree	The California State University system and SJSU expect all students to have completed their A2 requirement within the year. They have committed to make available courses and support to help all students achieve this milestone. Please work with your Stretch Instructor and all recommended support staff to achieve this milestone successfully.

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

“Most of us probably feel we couldn’t be free without newspapers, and that is the real reason we want newspapers to be free.”

The veteran broadcaster, Ed Murrow, renowned for his journalistic integrity, is declaring that our freedom, our democracy, is inextricably bound to the freedom of the press and to our access to news. You may or may not get your news from a newspaper but there is little doubt that you, like me, like most of us, are now connected to a constant stream of information about what's going on around us - not only in America, but across the globe. We have never been, we are constantly told, more connected to world events than we are now - but what has this achieved? Do **you** feel connected to those stories, those headlines you catch on that long list of notifications on your phone? Are you able to believe everything you read? How does this reading of the news – via Twitter, blogs, or newspapers, impact you? How does it allow you to shape your thoughts, your sense of yourself as a citizen, and your participation in society? And does the never ending access to this feed of *global* news make you feel part of a bigger, global society? If so, how do you want to change the world you live in, for yourself, for others? Are these digital literacies helping you become the kind of citizen you'd like to be? What are the capabilities and limits of these literacies and what can we do to find a way to contribute to our communities here and elsewhere despite their limitations? How can we become the citizens we want to become, that the world *needs* us to become?

To tackle these broad and complex questions, we will read widely and extensively – we will **analyze** writing from the International NYT alongside a range of other texts (from essays to audio-visual texts) which will focus on this theme. As we read we will pursue the question that will focus our purpose as a cohort: the relationship between literacy (reading and writing) and global citizenship. My hope, as we pursue this collaborative inquiry, is that you will get the chance to develop and chase the burning questions that matter most to you personally.

Although we will be focused on our yearlong inquiry into literacy and global citizenship, we are a writing community and much of our time will also be spent thinking and discussing and writing (often about writing). We will consider the tactics the authors we read use in their writing and assess how effective they are. Do we buy what they are saying or not? Why? And, if not, why not? As we try to understand how these authors use **language** to speak to a specific **audience**, we will also look at where these texts sit within a wider context – who are the authors responding to, who are they challenging, who do they agree with? This process of mapping where the texts you read stand in relation to other opinions involves an open and inquiring approach, which will, in turn, prepare **you**, to enter into the conversation. Armed with a greater knowledge of the context, built through your readings and research, over time, of a story that matters to **you**, you will be able to use your own selection of writing strategies to present, to **advocate**, for *your* opinion and address the various audiences you wish to speak to. So whilst we will be looking at how others exercise influence over us through their words what I'm most interested in is what *you* think, your process in arriving at your position and how you will, through your writing, persuade the different audiences you will engage with during this class to see things from your perspective.

What We Do in Stretch English

Catalog Description of English 1A F and English 1AS.

Stretch I and II, together, fulfill the Written Communication I requirement. Courses in GE Area A2 cultivate an understanding of the writing process and the goals, dynamics, and genres of written communication, with special attention to the nature of writing in the university. Students in these courses develop college-level reading abilities, rhetorical sophistication, and writing styles that give form and coherence to complex ideas and feelings. A grade of C- or better signifies that the student is a capable college-level writer and reader of English.

The yearlong Stretch extends your course of study: The Stretch English course in which you have enrolled “stretches” the English 1A curriculum from one to two semesters, allowing us more time to hone your reading and writing skills. This

added time to prepare will ensure that you are ready to transfer those skills to the writing you will do in your other courses here at SJSU.

The yearlong Stretch invites you into a learning community: This semester you are enrolled in Stretch English I. Next term, provided you successfully complete the fall course, you will enroll in Stretch English II. You will study with me and your writing colleagues from fall. Together as a class, we will use reading and writing as a means of exploring a yearlong inquiry into the relationship between digital literacies and global citizenship.

At the end of the course, you will have made progress in achieving the 5 main learning goals of our Stretch together. These goals are:

- Read to learn.
- Read to write.
- Write with an increased awareness of the process.
- Read and write with an increased awareness of the language you use.
- Reflect on and assess your own writing, process and product.

The goals above are known as the Course Learning Objectives (CLOs). These CLOs have been designed to allow you to meet the General Education Learning Objectives (GELOs). The GELOs are detailed below in the section, “What You Will Learn in Stretch English I and II.”

You can also find more detailed information on both the CLOs and GELOs on the Stretch English Program syllabus here:

http://www.sjsu.edu/english/currentstudents/syllabi/2016_fall/Stretch%20Program%20Syllabus.pdf

What happens if I don't earn credit in the fall course?

If you earn No Credit in fall, you will enroll in English 1A in the spring to complete your Area A2 requirement in one semester. If you successfully complete the spring English 1A (with a grade of C- or better), you will still complete your A2 requirement within your first year of study at SJSU.

What You Will Learn in Stretch English I and II

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

The General Education guidelines for instructors outline five broad learning outcomes for all courses that satisfy Area A2. 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.

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

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

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

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

For more information on how the Stretch Curriculum is designed to meet these learning outcomes, see the **Stretch English Program Syllabus on the English Department website (link above)**. Incidentally, all English Department syllabi, including this one, are available online at:

<http://www.sjsu.edu/english/currentstudents/syllabi/index.html>

The Work You Will Do in Stretch: A Shared Curriculum

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

Distributed over two semesters of study, and practiced in sequence, the assignments build your reading, thinking and writing skills across **genres** that address different **audiences** and **purposes**. To get the full benefit, you will need to complete all writing assignments—that includes all the daily writing, all the drafts, all the formal projects and essays (in class and out of class) that your instructor assigns. I have defined a grading policy that explains how daily work and major projects and essays will be graded and counted toward the final letter grade you earn in spring. But you will maximize your chance of earning the C- you need by attempting and completing every assignment.

Fall assignments contribute to the grade earned in spring. This is not just a mathematical truth; it reflects the design of the coursework itself. As your expertise in the topic your class is exploring grows over the 32 weeks of instruction, you will also increase your capacity and confidence to write about that topic.

Reflecting on and explaining what you have learned by doing the work of the course reinforces your learning. In both fall and spring you will turn in an e-Portfolio of your Stretch writing, along with an essay that reflects on your progress toward achieving the course learning objectives.

Your Reflection on College Writing Portfolio

In summer, you wrote essays to reflect on college writing before deciding to take Stretch English. You will compile the writing you submitted to the *Reflection on College Writing* modules into an ePortfolio in the first two weeks of the fall course. This writing portfolio begins your official writing assessment at SJSU. You will return to these earliest SJSU writing samples as you move from course to course; from course to course, you will be able to gauge how far you have come!

Midyear Self-Reflection and Portfolio Review

At the end of the fall term you will submit a portfolio for Stretch instructors to review. This portfolio will contain two essays from your fall coursework: the first critical reading-reflection essay and the first major essay (the essay for a public forum). You will also submit a reflection on these two essays, written in class, comparing them to assess your progress toward the learning objectives for the first half of the course. Stretch faculty members will read your reflection essay to assess your midyear progress. This midyear self-assessment is also a rehearsal for the A2 assessment you will complete in spring, which follows the same assessment design.

Final Self-Reflection and Portfolio Review

The last essay you write will also be a self-reflection essay; it will be the presentation piece in your final portfolio. This portfolio, submitted as a Canvas ePortfolio, is your culminating exercise in this class. It will contain the reflection essay as well as two samples of your writing: the pre-instruction *Reflection on College Writing* critical essay, and your final critical essay in Stretch English. Your portfolio will be assessed by two Stretch faculty members, using a common scoring guide to determine your progress to proficiency as a college writer as defined by the goals of GE Area A2.

What You Need to Know about GE Area 2 Grading Policy and Yearlong Grading in Stretch English

In keeping with GE policy, your final course grade for English 1AS will be a letter grade: A to F. You must earn a C- or better to receive graduation credit for GE Area A2.

English 1AF, however, is graded CR/NC. To receive credit in the fall semester, you must honor our grading contract and demonstrate significant, measurable progress throughout the semester. We will expect to see enough progress to suggest that you are on track to earn a C- or better in the spring term.

Please note that your spring grade in Stretch includes the grades you earned in fall. All the coursework, both fall and spring, comprises the work of one general education course requirement: GE Area A2. In the following section, you will find an accounting of how coursework will be graded and accumulated into the final course grade.

How Do I Earn Credit for GE Area A2?

To satisfy your CORE GE Area A2 and to move on to CORE GE Area A3, you must pass this course in the spring (English 1AS) with a C- or better. A C- grade in the course signifies that you are a capable college-level writer and reader of English.

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 on your right to understand your grades.

How We Will Work Together as Writers and Learners: Grading and Assessment

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. Throughout this class you will get rigorous feedback from me and your peers and you will be expected to do the same as a participant of this learning community. Grades are intended as a tool for assessment and reporting of outcomes during a course of instruction.

My hope is that together we find a way to use this tool as a way of focusing our attention on your development as a writer and the centrality of the **writing process**. Developing an effective writing process (focused on reading and writing) is the most important thing for you to do in order to become an effective writer in the long-term. An effective writer is the writer who writes with a sense of purpose and an understanding of the tools they want to use to achieve that purpose. This writer may reach for more than what they are yet capable of, but when they fail to attain their vision, they learn something for the next attempt. This writer's learning and development is a continuous and ongoing process; it does not end with a grade. While the table below outlines the assignments and how they are weighted, we will focus intensely on process this year in a bid to honor the values that, I feel, really matter in your development as a writer: your engagement, your commitment, your perseverance as a writer, and your respect for and participation in our learning community.

Feedback for Individual Assignments

For each assignment I will give you a scoring sheet so you have a clear understanding of how and why the work is being evaluated. As said earlier, much of our focus will be on how to improve your writing process. This means you will often be asked to complete reflections and/or cover sheets which ask you to reflect on your learning, so that both of us can evaluate the effectiveness of your writing process. These mini-reflections will also help to prepare you for the mid-year and final reflection essays.

Canvas Discussion Boards

Our Canvas discussion boards are a key location for us to interact with one another as a learning community. There will be regular online discussions which must be completed before the due date before class. We often look at your posts as a group. You will also be asked to post and respond to one another's posts. The deadline for these is usually midnight Sunday, before our Monday class (unless otherwise specified). Enter in the text box please (no attachments). Late posts are not accepted/assigned points.

In-class Activities

Our in-class work is integral to our yearlong collaborative inquiry; they are designed to develop your process and our collective inquiry into our course theme. Some will require in-class work/participation in discussion/turning work to me or completion of quizzes. Bringing required work or completing required reading will be part of the in-class activity points. To help you claim your points, please come to class prepared and please understand that missed in-class activities cannot be made up.

Table 2 maps how assignments in our yearlong course are weighted.

How Assignments Are Weighted to Determine Grades

Fall 2018: 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** 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	Points	Word Count*	Type of Assignment
Critical Reading/Reflection 1	3%	30	600	in-class
Personal Essay	5%	50	1000	out of class
NYT Blog	5%	50	1000	out of class
Blog reflection	2%	20	500	out of class
Critical Reading/Reflection 2	3%	30	750	in-class
Self-Reflection/Midyear Portfolio	8%	80	750	in-class
In-Class activities	4%	40	N/A	in-class
Canvas Discussion Boards	10%	100	N/A	N/A

Fall Total

[40%]

Spring 2019: A final grade of C- or better in English 1AS is needed to satisfy GE Area A2.

Item	% of Course Grade	Points	Word Count*	Type of Assignment
Interview Transcript	3%	30	1000	out of class
Profile Essay	6%	60	1000	out of class
Reflection on Profile Essay	5%	50	750	out of class
Ethnography Project & Reflection	8%	80	500	out of class
Critical Reading/Reflection 3	3%	30	750	in-class
Critical Essay	10%	100	1200	out of class
Self-Reflection/Final Portfolio	15%	150	1000	out of class
Canvas Discussion Boards	10%	100	N/A	N/A

Spring Total

[60%]

Word Count/ Fall and Spring: 10,000 approximately

Table 2: Grade Distribution in the Yearlong Stretch

How I Calculate Course Grades

In Stretch English, your course grade is based on a full year’s work. All the work you engage to produce the learning you do through both semesters is weighted to determine the final grade. Weighted grades are not averaged.

As Percentages:

A = 93-100%	B+ = 87-89%	C+ = 77-79%	D+ = 67-69%
A- = 90-92%	B = 83-86%	C = 73-76%	D = 63-66%
	B- = 80-82%	C- = 70-72%	D- = 60-62%

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. You will come to class everyday ready to explore ideas, share research, analyze source materials, critique samples and workshop drafts. In short, to write. Each class session will engage you in activities that work toward the current essay assignment or project and in reflection on those activities to observe the reading and writing strategies you are practicing and their practical effects. Our goal is, by May, for you to have at the ready a set of reading and writing practices that will sustain your college study.

You will want to save this daily class activity and reflection. Some of it will be saved to your Canvas account; you will also want to keep a copy of your work on your laptop. (You always want to have a backup!) **So bring your own laptop or tablet to each class, or check one out in the library.** (See the **Stretch program syllabus** for information on campus technology access.). In addition, I'd like you to have the following:

- A journal (a notebook) for informal assignments and free response writing. Ideally this will have a subject divider so that you can use part of it as an editing journal. You must bring your journal to every class, and of course, pen/pencils and highlighters to annotate readings.
- A folder to keep ALL coursework together, labeled with your name. This work includes formal and informal: responses, reflections, assignments, peer responses, etc. Should you be interested in getting feedback on your progress in the class, I will review these materials. **Please keep all of your work in your folder at all times.**
- **Please be prepared to print drafts of your essays**, when asked, for workshops and for me to read.

Where to Find Course Assignments and Materials

Course materials such as syllabus, handouts, assignment sheets, and some readings can be found on the Canvas learning management system course website.

It is vital you regularly check the messaging system through MyJSU and the announcements page on Canvas to learn of any updates to our schedule.

Where to Purchase the Texts You Need

Reading is at the heart of what we do in this class and deeply connected with our goal in developing as writers. You will read stories daily in *The New York Times* (International) as well as articles and essays that are part of the extended investigation we will conduct this year into the relationship between literacy, activism and democracy; reading the following texts will allow you to practice reading to learn, to reflect, and to respond.

All books are required and will be needed for both semesters; please investigate whether buying is more economical than renting as you will need them for the whole year.

Textbook Available from Amazon.com, or the Bookstore in the case of the Ballenger

- Ballenger, Bruce. *The Curious Writer*, Brief a la Carte Edition, 5/E
ISBN-10: 0134724097
ISBN-13: 9780134724096
- Wolf, Naomi. *Give Me Liberty: A Handbook for American Revolutionaries*. New York: Simon and Schuster.

ISBN-10: 1416590560
ISBN-13: 978-1416590569

- Bullock, Richard. *The Little Seagull Handbook with exercises*, 3/E
ISBN-10: 0393602648
ISBN-13 978-0393602647

Other Texts

In addition, I will post certain readings to Canvas which you can access digitally. These will usually be posted to the Announcements page. This page should be your go-to for anything you need from me in terms of readings/assignments, etc.

NYT Subscription

You will also need to 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>

How We Will Get The Most Out of Our Collaboration

- **Office hours:** I am a resource for you and here to help with queries or to clarify any concerns you might have about the class or your assignments. Make use of me! You may make an appointment or drop in during office hours. Either way, I welcome the chance to support your writing as best I can.
- **Attendance:** is required. Assignments in this class are cumulative, with each one preparing you for the next one so missing class also means you will fall behind on crucial preparatory work for your written assignments. Given how much ground we cover in Stretch, it is vital to keep up. The risks of non-attendance are: **your grade on individual assignments AND your overall grade will be adversely affected. In particular, please be aware that absences on workshop days have a profoundly detrimental impact on the grade for that paper as workshop points are built into the rubric for that paper.**
If there are reasons that attendance has become a struggle and you need extra support, reach out. As faculty, we want to see you succeed in this community and I want to find ways to help all of you do that.
- **Missed work:** If you do miss class (excused or unexcused), do ask your colleagues for assistance in catching up on the missed work and be available to them for the same. With a large number of students, it is not easy for me to respond to promptly (or at times, at all), so it makes sense that instead of floundering, feeling overwhelmed or waiting for me to reply, you find the means as a learning community to support one another. How might you do this?
- **Excused absences (for illness, family emergencies, etc.):** *If possible*, it would be helpful if you could communicate such absences in advance of class. I may at times also ask for documentation for illness. Work that needs to be made up as a result of an EXCUSED ABSENCE **only** must be done so by arrangement with me.
- **Punctuality:** Given how distracting late arrivals are for the whole class, I ask that you arrive on time. If you know you are going to be late (as with an absence) telling me ahead of time allows me to accommodate this with the least amount of disruption to our community.
- **Deadlines:** I do expect you to meet all deadlines and that your assignments meet the requirements outlined in the assignment. This is an expectation borne of trying to prepare you for the working world where missed

deadlines are simply not tolerated. **Work submitted late will receive an automatic grade deduction by a letter grade for each late day.** If deadlines are proving difficult to meet, please come and talk to me so we can strategize ways to help you meet them.

- **Format:** please submit your papers: double spaced, Times New Roman, point 12, and make sure that page numbers are marked to ensure ease of reading (this is to make it easier for me and your peers to read your work and assist you with our feedback).
- **Printing:** Please also be prepared to print your papers when asked. You may have to do this for me for final drafts which I will ask you to turn in during class (though I will always also ask for a digital submission to Canvas), or for workshop where hard copies that your peers can mark-up are very helpful for you to have. Please do not email your papers to me as I have a large number of students and it becomes very hard to keep track of your work.
- **Email:** is the best way to communicate with me. If you email after 5pm please note that I may not be able to respond till after 9am the following morning. Similarly, with queries that come in on Friday night - be prepared that I may not respond till the following Monday. Please plan accordingly for this scheduling issue. Longer queries specific to your writing or an assignment are best addressed during office hours.
- **Online discussions:** will be posted to Canvas every week (these may be based on readings you have completed from the text book or articles I ask you to read). The discussions will usually be posted by Monday. You will then be asked to respond to the discussion board on Friday and then after that to respond to the contributions of two peers by the following Sunday. Please write in the text box; no attachments. Please also note, midnight, Sunday is a hard deadline: **I do not accept late discussion posts. Please also note you may be asked to complete additional discussion boards for class or in-class.**
- **Your work** as part of our collective inquiry into writing, reading, and democracy is public in this class. We will share work in Canvas regularly. (Please note: because of this I must reserve the right to publish your work to the class as part of our workshop activities).
- **Peer Review:** I ask that you give thoughtful and engaged feedback to peers during peer review and via your engagement on discussion boards. I also ask that you work sincerely, fairly and collaboratively on group projects (your peers will give feedback on your level of engagement, effort and commitment at the end of projects and whenever we come to the end of a group assignment). We are a community and communities thrive when we all give as much as we take.
- **Workshops:** are an essential part of this class. Your participation in workshops is critical to your success, and mandatory. These workshops are conducted in class. To get the most out of workshops, 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 can I allow you to complete workshops with your group via email.) **Unexcused absences on workshop days will result in a letter grade deduction.** I also expect you to actively engage with the work of your class mates during workshops and treat their labor with respect and consideration; we have the choice to really help one another this year, and I believe that if we do, we will all get a great deal from our collaboration.
- **Participation:** Class participation takes a number of forms from listening to your peers, contributing to discussion, completing in class assignments to workshoping. I expect you to participate in ALL these ways. Learning to express your ideas in a public forum is an important life skill and this class is a safe place to learn how to master this. It does not come easily to everyone but I hope to see improvements in this skill over the year – as hard as it might feel to speak up, I expect you to try. Remember: participation in in-class activities (and on Canvas Boards) accounts for an overall 24% of your final grade. Earn those points! The more prepared you are before class, the easier this will feel: do the reading and any required written work so you don't have to 'hide' in class.
- **Classroom Etiquette:** Please honor and respect the labor in our classroom (including mine) by coming to class prepared. You will get much more out of this class if you have completed all assigned work beforehand. I think it is fair to ask that you do not sleep, text, do homework for other classes, play around with cell phones or socialize in a distracting manner during this class. Part of being a member of a learning community means respecting the learning that is ongoing in our community and all of these behaviors undermine that process. I will do my best to

shape activities in a way that is useful and helpful to your success, but I cannot carry the load of making our class an effective learning space alone. I ask you to help in this by attending class with your whole heart and in making our classroom a place where all of us (including me) can learn and grow.

- **Plagiarism:** Make sure you understand what plagiarism is – if you have any doubts about how you are handling your material, please come and see me before you turn in your work. Academic dishonesty has serious repercussions and will certainly result in an F on any assignment that shows evidence of plagiarism. There is no reason this should happen, but if you have any doubts, please talk to me.

I really look forward to our year ahead!

Where You Can Go to Get Support as a Writer at SJSU

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

- ***Peer Mentors: Dedicated Writing Support for Stretch English Students***

Some Stretch Instructors have requested a peer mentor for the section. A Stretch peer mentor is a fellow SJSU student trained to work with Stretch English students and instructor as part of the learning community of the classroom. This type of writing support offers you a rare opportunity to work one on one with an advanced writer who knows the assignments and materials you are working on and with. Your peer mentor will schedule appointments and workshops on a weekly basis. Look for Canvas announcements about upcoming meeting times and places. Sign up immediately when these appointments open.

- ***SJSU Peer Connections***

Peer Connections offers course-content based tutoring, enhanced study and time management skills, more effective critical thinking strategies, decision making and problem-solving abilities, and campus resource referrals. There are three mentoring locations: SSC, Room 600 (10th Street Garage on the corner of 10th and San Fernando Street), at the 1st floor entrance of Clark Hall, and in the Living Learning Center (LLC) in Campus Village Housing Building B. Visit [Peer Connections website](http://peerconnections.sjsu.edu) at <http://peerconnections.sjsu.edu> for more information.

- ***SJSU Writing Center***

Located in Clark Hall, Suite 126, the Writing Center offers appointments with tutors who are well trained to assist you as you work to become a better writer. The Writing Center offers both one-on-one tutoring and workshops on a variety of writing topics. To make an appointment or to refer to the Center's online resources, visit the [Writing Center website](http://www.sjsu.edu/writingcenter) at <http://www.sjsu.edu/writingcenter>. For additional resources and updated information, follow the Writing Center on Twitter and become a fan of the SJSU Writing Center on Facebook.

Where to Access the Technology You Will Need to Do the Work of This Course

You will need an electronic device out of class that allows you to access the internet and Canvas, and to read any online texts that may be assigned. The University provides students access to technological resources at several locations on campus:

- **Academic Success Center (Clark Hall).** Computer labs for student use are available in the [Academic Success Center](http://www.sjsu.edu/at/asc/) at <http://www.sjsu.edu/at/asc/> located on the 1st floor of Clark Hall and in the Associated Students Lab on the 2nd floor of the Student Union. Additional computer labs may be available in your department/college.
- **Media Services (Martin Luther King Library).** Computers are also available in the Martin Luther King Library. A wide variety of audio-visual equipment is available for student checkout from Media Services located in IRC 112. These items include DV and HD digital camcorders; digital still cameras; video, slide and overhead projectors; DVD, CD, and audiotape players; sound systems, wireless microphones, projection screens and monitors.
- **How to Contact a Reference Librarian.** The English Department liaison for library research is Toby Matoush.

You can contact her by email or phone. Here phone number is (408) 808-2096. Her email, toby.matoush@sjsu.edu

Where You Can Find Information About All the University Policies

The Office of Graduate and Undergraduate Programs (GUP) maintains university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. You may find all syllabus-related University Policies and resources information listed on GUP's [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>

Schedule of Reading & Writing in Stretch English for Fall 2018 & Spring 2019

The schedule below is intended to provide us all an overview of the work in this class. While I expect the general framework of assignment due dates to stay the same, the details of the daily schedule will be adjusted in Canvas as we work together this year to develop your writing. I will publish an updated schedule with each new writing assignment sheet.

Our Learning goals:

Reading to learn

Reading to write

Developing a process

Awareness of language

Reflect on our writing, process and product

Course Schedule

Week	Date	Topics, Readings, Assignments, Deadlines
Module One		What does being a global citizen mean to you?
1	W August 22 nd	Read before class: secure a device (laptop/tablet). READ THE SYLLABUS. BRING TWO SYLLABUS QUESTIONS TO CLASS. In-class: Introductions, subscribe to New York Times. Mind the GAP and learning goals activities. What makes for 'expert writing'? How do we get there? Why do we want to get there?
2	M August 27 th	Before class: Read the NYT, Read and annotate: How Millennials Get News (https://www.americanpressinstitute.org/publications/reports/survey-research/millennials-news/) Stories from the NYT, post to Canvas Discussion Board : reflect on where you get your news, which news stories are you drawn to. Why? Bring to class and post to Canvas Classroom: Reflections on College Writing for community activity.
2	W August 29	Before class: Read Ron Israel article and annotate, read Ballenger: Chapter 2 Reading as Inquiry, Stories from NYT Canvas Classroom: post to Canvas a related link/story Bring to class: annotated Ron Israel article. Discuss annotation strategies. In-class: what do we mean by global citizenship? In-class: narrowing down our topics, what are the main points

		in articles, are there connections between our articles?
3	M September 3 rd	NO CLASS – LABOR DAY
3	W September 5 th	<p>Before class: Reading from NYT. Create a reading log and share to Canvas. Read CRR1 prompt on Canvas. Read Pinker on writing: http://time.com/3584611/write-better-tips-from-harvard/</p> <p>Canvas: Why is this article working? Use the Pinker tips. Writing tools sections.</p> <p>Bring to class: annotated readings of your articles.</p> <p>In-class: Journalist roundtable. Where might your story go this year? Choose your year-long story. Tweet it and tell the world.</p>
4	M September 10 th	<p>Before class: Reading from NYT, Read Ballenger: Chapter 1, Writing as Inquiry. Review p47-53 on KWL. Read Elements of a Sentence (Little Seagull).</p> <p>Canvas discussion: consider one article on your story and pick out a sentence, consider why it struck you. Let's talk characters and actions (see Tool 1, 2, 3, 4, 6) on Canvas)</p> <p>In-class: KWL activity</p>
4	W September 12 th	<p>Before class: Reading from NYT, Ballenger P47-53 on double-entry journal. Complete a double-entry journal.</p> <p>Bring to class: double-entry journal.</p> <p>Canvas: Review your processes; what's working KWL/double-entry? Why? What other process do you use?</p> <p>Canvas: Writing simple sentences and correcting fused/spliced sentences. Read Sentence fragments (Little Seagull, p.317-322).</p> <p>In-class: Thesis workshop. Making an argument to our audience.</p>
5	M September 17 th	<p>Before class: Reading from NYT</p> <p>Canvas: Who's your audience? What do you know about them? What's your purpose?</p> <p>Bring to class: Your KWLs, double-entry and annotations</p> <p>In-class: selecting evidence, quoting from your articles. Why do we quote? How do we quote?</p> <p>Sentence workshops: Using appositives and adjective clauses; how do we make our writing informative and clear for our audience.</p>
5	W September 19 th	<p>Before class: Reading from the NYT, Review Little Seagull editing section.</p> <p>Canvas: Sentence board.</p> <p>In-class: structuring our writing.</p>
6	M September 24 th	<p>Before class/Canvas: rehearse sentences for your CRR1. How will you hook your reader? How will you leave them with something to think about?</p> <p>CRR1. In-class writing Assignment.</p> <p>Bring to class: KWL/Double-entry, annotated story, outline.</p> <p>Come prepared to write a letter home about your chosen story in class.</p>
6	W September 26 th	<p>Before class: Reading from the NYT, Read Ballenger, Writing a Personal Essay, Chapter 3. Read assignment sheet.</p> <p>Canvas: Brainstorm your audience, your purpose for the personal essay. How do you speak to your peers?</p> <p>In-class: What is your personal connection to this story activity?</p>

		In-class: Journalist roundtable.
7	M October 1 st	Before class: Read Weaving Storytelling into Breaking News. Reading from NYT. Read Writing Tool 22 on Canvas. Canvas: Storytelling in the NYT. What does it look like? Share examples. In-class: Concrete language activity. Becoming storytellers.
7	W October 3 rd	Before class: Read Choosing a School https://www.nytimes.com/2016/06/12/magazine/choosing-a-school-for-my-daughter-in-a-segregated-city.html , The Ungrateful Refugee Chat stations Canvas: Which story hooked you? Why? What stayed with you? Canvas: compound sentences, sentence/editing board Bring to class: Sketch of your personal essay In class: What do we notice about the structure of the readings? How can this help us with our structure? Structure workshop.
8	M October 8 th	Before class: Reading from the NYT Canvas: Which details stayed with you from the stories? Why? Canvas: Bring to class: Opening and closing paragraphs. In-class: devil is in the details workshop
8	W October 10 th	Before class: read Ballenger Appendix A, the Writers' Workshop Bring to class: Three copies of your essay. Peer workshop of your essay!
9	M October 15 th	Before class: Read writing tool 9 on Canvas. Canvas: punctuation, the semi-colon. Bring to class: A revised draft of essay for sentence editing workshop. In-class: removing, replacing punctuation.
9	W October 17 th	Final Draft Personal Essay Due! Before class: Reading from the NYT Canvas: reflect on our learning goals. What are you learning about yourselves as writers? Reading to learn, to write. Reflection on peer review. In-class: re-purposing material for argument.
10	M October 22 nd	Before class: Read op-eds in the NYT, Seagull 2-5 Canvas: Who is your NYT audience for the blog? Canvas: sentence/editing board In-class: language for a public audience. What is a blog? Journalist roundtable on blog assignment.
10	W October 24 th	Before class: Reading NYT op eds. Ballenger, chapter 7 Writing an Argument. Read Wolf, "Become the Media Yourself." Canvas: post op-eds that you found persuasive. Why were they persuasive? Identify: ethos, logos, pathos. Bring to class: annotated op-ed. In-class: the rhetorical triangle. Identify appeals. Brainstorm appeals <i>you</i> might make.
11	M October 29 th	Before class: Reading NYT op-eds. Canvas: look at opening and closing paragraphs. Bring to class: A sketch of your blog.

		In-class: Organizing your argument (paragraphs: claims, evidence, reasons).
11	W October 31 st	Before class: Reading NYT op eds, Pope speech. Read Ballenger, "Using and Citing Sources." Canvas: What are great sources for your argument. Gather three. Consider possible quotes from these sources. In-class: integrating quotations.
12	M November 5 th	Before class: Read NYT op-eds. Seagull 30-36, Design what you write. Canvas: Find the naysayers; who are your naysayers? Canvas: Sentence, editing board complex sentences Bring to class: Openings and closings of two op-eds. In-class: draft an opening/closing and workshop.
12	W November 7 th	Before class: draft blog, prepare for roundtable workshops In-class: roundtable workshops, work in editing groups.
13	M November 12 th	NO CLASS – VETERANS DAY
13	W November 14 th	In-class: Before class: prepare for roundtable workshops In-class: roundtable workshops, work in editing groups.
14	M November 19 th	In-class: roundtable workshops, work in editing groups.
14	W November 21 st	Final Draft of Blog due on CANVAS. Canvas: Blog reflection. NON-INSTRUCTIONAL DAY – CAMPUS OPEN
15	M November 26 th	Before class: Read CRR2 assignment sheet. Read Why Local Newspapers are the Basis of Democracy, Out of Print Canvas: Sentence and Editing issues tackled and to tackle. Bring to class: annotated reading and KWL/double entry. In-class: draft a sketch/outline for CRR2
15	W November 28 th	CRR2 in-class essay due. Come prepared to write in class.
16	M December 3 rd	Before class: read Ballenger A First Reflection, 15-34, Appendix B The Writing portfolio, Mid-year reflection. Canvas: Inventory of writing process and goals, evidence of progress. Reflect on your progress. Canvas: sentence editing In-class: create e-portfolio In-class: Appendix of Evidence exercise.
16	W December 5th	Before class: Organize your reflection, draft opening and closing. Canvas: sentence reflection In-class: pre-write for reflection, organizing your thoughts and evidence for mid-year reflection.
17	M December 10th	Before class: Submit e-portfolio for mid-year reflection. In-class Activity: write mid-year reflection.
FINAL EXAM	Tu December 13 th @945am	In-class activity: workshop on research, Interview workshop, winter break reading, Journalist roundtable.

During the month of January, you will be reading Naomi Wolf's book: *Give Me Liberty* and getting started on your interview for your profile essays. Weekly, you will post to discussions on Canvas in response to this reading. These points will be figured into your spring semester grade.

Spring 2019

Our Learning goals:

Reading to learn
 Reading to write
 Developing a process
 Awareness of language
 Reflect on our writing, process and product

Please note: this schedule is subject to change. I will post updates with each new assignment.

Week	Date	Topics, Readings, Assignments, Deadlines
Module 2		What does engaged citizenship look like around us?
1	M 28 th Jan	Read before class: Wolf, parts I and II Bring to Class: 3 copies of your interview transcript and your KWL+ for this project. Activity: Discuss the mid-year reflection, set up conferences and our goals as a class and personal writing goals. Activity: Look at profile assignment. Transcript workshop/fastwrite. How do we move from transcript to profile? Do you need a follow up session? Canvas Discussion Board (in class): What did you discover about your interviewee? How does this relate to our broader inquiry?
1	W 30 th Jan	Read: The two NYT profiles posted in Canvas. Before class Canvas Discussion Board: Responding to the profiles you've read; find a profile that caught your interest. Pull out a quote/scene/anecdote that summarizes the subject's character. Discussion: the features of a profile. What did we learn from our reading? Which features are most likely to reveal your subject? Activity: Discussing Wolf – watching Naomi Wolf video. How would we write a profile of Wolf? Write a mini-profile in groups. Canvas review: pick out features from your profile which you think reflect engaged citizenship. How does your profile relate to our inquiry question?
2	M 4 th Feb	Review: Ballenger, Chapter 4, "Writing a Profile." Canvas Discussion: Review frames; what is Ballenger getting at? Apply framing to the profiles you've read; how have they framed the profiles. Activity: Find a frame for your story workshop. Bring and Workshop: putting the pieces together: dialogue and possible quote for your profile <i>and</i> a scene or anecdote. How can we integrate quotation/dialogue? How and where might we use scene or an anecdote? Canvas Discussion Board: Post a visual you think will work in your profile essay, to establish context/character/values/frame.
2	W 6 th Feb	Read: Profiles on Canvas, look at openings and endings Canvas discussion: adding texture: how is character built through dialogue, concrete detail, description of character's action? Bring and Workshop: Sketch (read Ballenger: p.126-127) and Opening and Closing paragraphs for mini-workshop Canvas review (dates TBC): Share your profile with someone outside of class: what was reader missing/what did they know/what did they learn. What do you need to do now? Think about specific things you might need from the large workshop to help you.
	F 9th Feb	DELIVER FIRST DRAFT OF PROFILE ESSAY TO CANVAS.
3	M 11 th Feb	Bring to Class: large group workshop – bring in annotations, copy for writer and for me.
3	W 13 th Feb	Bring to Class: large group workshop – bring in annotations, copy for writer and for me.
4	M18th Feb	Bring to Class: large group workshop – bring in annotations, copy for writer and for me.
4	W 20 th Feb	Bring to Class: large group workshop – bring in annotations, copy for writer and for me.

Week	Date	Topics, Readings, Assignments, Deadlines
		Small group review: in smaller groups, swap editing drafts for clarity and fine tuning.
5	M 25 th Feb	<p>SUBMIT FINAL REVISED DRAFT OF PROFILE ESSAY TO CANVAS WITH ALL PRE-WRITING, WORKSHOP NOTES.</p> <p>Canvas review: reflect on large group workshop and share a revision or explain a writing problem/solution you uncovered.</p> <p>Module 3: How do digital literacies help us in our project to become engaged global citizens and how effective are they?</p> <p>Journalist Roundtable: catch up on our news stories. In class Activity: Introduce CRR3, collective KWL on the assignment Activity: What is digital literacy? Canvas Discussion: what kind of digital citizen are you?</p>
5	W 27 th Feb	<p>Read: Google, Democracy, Truth and the Internet & After Success of Women’s March/ How Social Network Empowered Mass Protests Canvas Discussion: Review Wolf and civil engagement; how do Wolf’s ideas relate to the digital literacies discussed in the article? Bring to class: annotated articles you’ve selected and Wolf Activity: Class discussion in groups of your articles, bring together as a group Canvas Discussion: Paragraph organization and topic sentences</p>
6	M 4 th March	<p>Read: Handouts on integrating quotation and paraphrasing Bring to class: your thesis statement and quotes Activity: pre-write for CRR3, organize your paragraphs through topic sentence design and quote selection.</p>
6	W 6 th March	<p>In-class writing: CRR3 Bring laptop, pre-writing and all necessary materials to write your draft.</p>
7	M 11 th March	<p>Read: Ballenger, Chapter 9, Ethnographic essay Activity: Workshop: What is ethnography? What is a subculture? Revision Workshop: look at CRR3 in prep for ethnographic project. How did that prepare us for this new field of study? Canvas Discussion Board: Reading NYT, analyze NYT comments. Who is the NYT community? What can we understand about citizenship by observing them? In class: organize groups, set up roles, group goals and deadlines</p>
7	W 13 th March	<p>Read: Ballenger, Chapter 13, re-genre: repurposing for multimedia genres and Canvas discussion: explore multimodality on the NYT as it relates to your story Activity: share your findings and generate possibilities for your multimodal presentation in groups. Activity: review your research as a group. What are you discovering. Goals to action for the group. Steps to turn your findings into slides.</p>
8	M 18 th March	<p>Read: Ballenger on argument, p234-254 Canvas Discussion: analyze an image from the NYT and look at how text and image work together. Bring to class: rough cut of two slides for a multimodal Power Point presentation. Activity: visual rhetoric; how do we read images? How do images make arguments? Activity: workshop on how image and text work together. How to make our slides effective? Class discussion: what not to do in a presentation! Notes from the experts.</p>

Week	Date	Topics, Readings, Assignments, Deadlines
8	W 20 th March	Canvas: Review assigned presentations, multimodality and reflect; what do you want to imitate? What do you want to avoid? Activity: Structuring your presentation; openings and endings/balancing text, visuals and speech components to make a satisfying whole.
9	M 27 th March	Bring to Class: scripts, slides, storyboard, mock-up of project. Work on presentation. Activity: What's your argument? Are you supporting it? Is it clear? What impact do you want to make on your audience (logos, pathos, ethos)? Canvas: share what you think is working well and offer appreciation to your team mates for one aspect/contribution
9	W 29 th March	Peer review of Presentations in class. Canvas: on canvas share a strength and weakness for the slides you reviewed.
10	April 1-5	Spring Break Refine and edit presentations based on peer review
11	M 8 th April	FINAL Presentations! Canvas: Upload all of your ethnography project and present findings in class. Discussion: as an audience Reflection on team work: turn in team reflections and process work to me. Canvas Discussion: Critical Essay prompt.
11	W 10 th April	Read: Ballenger, Writing a Critical Essay, chapter 8. Canvas Discussion: What's been your experience of reading the NYT? Activity: Review CRR3, review our inquiry from the start of the year Bring and workshop: thesis for critical essay Canvas Discussion Board: share revised thesis
12	M 15 th April	Read: News in My Backyard, The Case Against the Media by the Media Bring to Class: KWLs/double entries on articles. Activity: assessing effectiveness of the media using readings. Developing paragraphs. In-class: draft paragraph and integrate quotation/evidence Canvas Discussion Board:
12	W 17 th April	Bring to class and workshop: introduction and conclusion and sketch Activity: sentence revision and editing workshop Canvas Discussion Board: Reading NYT. (What have you learned in your journey as a writer and as a citizen?)
	F 19 th April	Due on Canvas: first draft of Critical Essay
13	M 22 nd April	Workshop on drafts – bring in annotations, one copy for writer, one for me.
13	W 24 th April	Workshops on drafts – bring in annotations, one copy for writer, one for me.
14	M 29 th April	Workshop on drafts– bring in annotations, one copy for writer, one for me.
14	W 1 st May	Workshop on drafts– bring in annotations, one copy for writer, one for me.
15	M 6 th May	<u>DUE: FINAL DRAFT CRITICAL ESSAY.</u> Read: review syllabus and CLOs. Bring to class: mid-year essay Canvas discussion: re-reading, what lessons did you learn you would like to apply? In-Class Activity: prompt of your final portfolio and self-reflection essay. Workshop to inventory improved skills/Fastwrite activity and the CLOs.

Week	Date	Topics, Readings, Assignments, Deadlines
		Canvas Discussion Board: What is the value of self-reflection? How might you apply this skill elsewhere?
15	W 8 th May	Before class: gather your evidence, quoting your work, considering the CLOs. Workshop to generate your thesis and skeleton. Activity: writing persuasively: logos, ethos, pathos. Preparing the final portfolio – bring your laptop to class.
16	M 13 th May	DELIVER TODAY IN CLASS Submit: Final Self-Reflection Essay and ePortfolio due in Canvas. Bring to class: your laptop and files for the ePortfolio (including self-reflection essay) ready to upload!
Final Exam	TBC May	Time to celebrate! Activity: First-Year Writing Exit Survey.