

## ENGL 1A: First-Year Writing Section 34 - Fall 2022

<b>Instructor:</b>	Dr. Addie Mahmassani
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<b>Class Days/Time:</b>	M/W 1:30 pm – 2:45 pm
<b>Classroom:</b>	BBC 122
<b>Prerequisites:</b>	Reflection on College Writing
<b>Office Hours:</b>	M/W 12:00 pm – 1:00 pm and by appointment, FOB 217 or Zoom
<b>GE/SJSU Studies Category:</b>	GE Area A2 Written Communication



### ENGL 1A Course Description

Welcome! ENGL 1A is an introductory writing course that will help you understand diverse writing processes to suit your needs for your undergraduate education and beyond. Through interpretation and analysis of texts, we will work together to learn to think clearly and write effectively for various contexts, both academic and other. We will explore **writing not only as a useful tool for school and work, but also as a means for personal growth**. Our emphasis will be on learning to construct and defend coherent, nuanced arguments that reflect your beliefs and opinions. Three core writing assignments will anchor our semester:

- **Personal Essay (750 – 1,000 words)**
- **Rhetorical Analysis (1,000 - 1,250 words)**
- **Persuasive Essay (1,250 - 1,500 words)**

Revision is a critical part of the writing process. As such, throughout the semester, students will collaborate through peer review, workshop, and group discussion of each other's work. Your final products *are* important, but deep engagement in the writing *process* plays an equally critical role in this class!

### Course Theme

This section focuses on the **United States of America in the 1960s**, so get ready to get groovy! The Sixties was an era of massive political, social, and cultural upheaval with many parallels to our current time. There is something for everyone to explore in the events and texts that came out of this rich historical period. This theme is only meant to be a springboard, not the topic we are studying in depth. It will provide a cohesive array of texts for us to use on our mission to become more confident writers.

### Course Format

Our course is in-person and technology intensive. I will use Canvas, the SJSU Learning Management System, to publish instructional materials, agendas, readings, activities, and assignments. In Canvas, you will submit your work and we will participate in discussion boards and peer review activities. You will need access to a functional

computer with a word processing software, though bringing technology to class is entirely optional and not necessarily preferred. Much can still be gained by putting a physical pen to paper.

\*Please note that all SJSU students are entitled to free access to Microsoft Office and many other digital resources. Feel free to ask me for assistance finding what you need anytime during the semester.\*

## GE Learning Outcomes (GELOs)

Upon successful completion of this course, students 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.

## Required Texts/Readings

### → Textbooks (on Craft)

- All of our readings on craft will be accessible on Canvas, so there is **no need to buy anything**.

### → Other Readings (on the 1960s)

- Douglas, Susan. *Where the Girls Are: Growing Up Female with the Mass Media*. Three Rivers Press, 1995.
  - We will read many excerpts, **all will be accessible on Canvas**.
- Additional documents (accessible on Canvas)

## Other Technology Requirements

There will be one optional podcast project for our week on radio history. Students who would like to choose this option will need access to an audio recording device. Many cell phones have this capacity, and the SJSU library is also well-equipped with state-of-the-art microphones, studios, and recording technology.

## Writing Center

Students of all writing levels and abilities may seek assistance at the Writing Center. The tutors there can help you with everything from grammar and syntax to organization, development, and research. This is a great place to go if you need extra help with the basics!

Writing Center Clark Hall, Suite 126, 408-924-2308, [writingcenter@sjsu.edu](mailto:writingcenter@sjsu.edu), <http://www.sjsu.edu/writingcenter/>

## Course Content

**Diversity:** SJSU studies include an emphasis on diversity. Students will engage in integrated reading and writing assignments to construct their own arguments on complex issues that generate meaningful public

debate. Readings for the course will include writers of different genders and from different socio-economic classes.

**Writing:** Writing assignments will give students repeated practice in all phases of the writing process: **prewriting, organizing, writing, revising, and editing. This class requires a minimum of 8,000 words, at least 4,000 of which must be in revised final draft form.** To get a range of experiences, we will write both in class and out of class on our own time.

**Reading:** There will be a substantial amount of reading for this class, some of which will come from assigned texts and some of which will be from sources you locate on your own.

**Revision and Reflection:** At the end of the semester, you are required to turn in a portfolio that consists of selected examples of writing you produced for our class, including drafts, and a reflection on your revision process. Detailed instructions will be posted on Canvas, and we will discuss this project throughout the semester.

### Course Requirements and Assignments

Assignment	Description	Word Count	Points Possible	GELOS
Free Writing/Journaling Activities (x6)	Each activity is an informal exercise connected to the week's writing goals	400 (each)	150 (25 each)	2, 3
Personal Essay*	A self-reflective essay exploring your personal connection(s) to the 1960s	750-1,000	50	1, 2, 3, 5
Rhetorical Analysis Essay*	Compare/contrast essay analyzing two cultural texts mentioned in <i>Where the Girls Are</i> with follow-up remediation	1,000-1,250	100	1, 2, 3, 4, 5
New Media Assignment	TikTok, Instagram, or Twitter post series educating followers on primary sources from the 1960s	A total of 200 words, with post number depending on platform	50	1, 3, 5

Interview	Interview with a member of the Baby Boom generation	800	50	2, 3, 4
Multimedia Presentation or Podcast in Pairs	Oral presentation based on research <i>or</i> 60s radio-inspired podcast	5-8 min	50	2, 3, 4
Persuasive Essay*	Research project making an argument about a 1960s topic of your choice	1,250-1,500	200	1, 2, 3, 4, 5
Participation/in-class work	Active and consistent engagement, including careful reading of peers' work when peer reviews are assigned	N/A	150	1, 3, 4
Final Portfolio	Project packets and a reflective essay	1,500	200	1, 2, 3, 4, 5

**Total: 1,000 points**  
*Est. Words: 8,000*

**\* The three assignments marked by an asterisk are written essays putting forth a thesis about an aspect of the 1960s. The process for completing these essays will be broken down into multiple steps, each one a part of your final grade on the essay:**

- 1. A brief proposal (max. 300 words) outlining your proposed topic and rhetorical approach, turned in to the instructor for approval on the assigned date**
- 2. A rough draft of the essay, which you will send to your peer-review group for feedback and submit to the instructor**
- 3. A revised, final draft with a brief reflection on your process**

Please note that all essays must adhere to proper MLA format. Essays must be double-spaced and typed in 12 point Times New Roman or Cambria font.

Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally three hours per unit per week) for instruction, preparation/studying, or course related activities, including but not limited to internships, labs, and clinical practice. Other course structures will have equivalent workload expectations as described in the syllabus.

## Grading Information

Course grades will be calculated using the following scale:

<i>Grade</i>	<i>Points</i>	<i>Percentage</i>
<i>A plus</i>	<i>960 to 1000</i>	<i>96 to 100%</i>
<i>A</i>	<i>930 to 959</i>	<i>93 to 95%</i>
<i>A minus</i>	<i>900 to 929</i>	<i>90 to 92%</i>
<i>B plus</i>	<i>860 to 899</i>	<i>86 to 89 %</i>
<i>B</i>	<i>830 to 859</i>	<i>83 to 85%</i>
<i>B minus</i>	<i>800 to 829</i>	<i>80 to 82%</i>
<i>C plus</i>	<i>760 to 799</i>	<i>76 to 79%</i>
<i>C</i>	<i>730 to 759</i>	<i>73 to 75%</i>
<i>C minus</i>	<i>700 to 729</i>	<i>70 to 72%</i>
<i>D plus</i>	<i>660 to 699</i>	<i>66 to 69%</i>
<i>D</i>	<i>630 to 659</i>	<i>63 to 65%</i>
<i>D minus</i>	<i>600 to 629</i>	<i>60 to 62%</i>

## Late Work

Major assignments will be graded down a full letter grade for each day they are late and may only be submitted up to **two days late**. In case of extenuating circumstances, please communicate with me in advance, and I may be willing to work out a new deadline for you. All assignments must be turned in for a passing grade, even though assignments turned in more than 2 days after the due date will earn a "0." **Note:** students must receive a C- or higher to pass the course.

## Classroom Protocol

- Above all, students are expected to treat one another with kindness and respect. Sometimes projects, readings, and discussions will lead students to ideas that challenge their beliefs and values. In class, lively discussion and debate are welcome, but intentionally offensive, discriminatory, or disrespectful comments are not allowed. Sexist, racist, or derogatory comments of any kind will result in punitive action.
- Please do not sleep, watch movies, or wear headphones in class. Students doing so will be marked as absent for the day.
- Participation is crucial to success in this class. Students are expected to demonstrate that they have completed the readings/assignments, contribute to discussion, and complete in-class activities.
- The use of laptops or other technology in class is restricted only to note-taking and/or working on assignments. Please do not engage in any social media or texting during class time.
- Students who come to class more than 15 minutes late will be marked as absent for the day.

## University Policies

Per [University Policy S16-9](#), relevant university policy concerning all courses, such as student responsibilities, academic integrity, accommodations, dropping and adding, consent for recording of class, etc. and available student services (e.g. learning assistance, counseling, and other resources) are listed on [Syllabus Information web page](#) (<https://www.sjsu.edu/curriculum/courses/syllabus-info.php>). Make sure to visit this page to review and be aware of these university policies and resources, as well as SJSU's current COVID policy.

## Canvas and MYSJSU Messaging

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.

## Course Schedule

Our schedule is subject to change with fair warning. The professor will always update you either verbally in class or via email if the syllabus on Canvas does not match the syllabus below for any given class.

Week/Lesson	Date	Topics, Readings, Assignments, Deadlines
<b>Week 1: Intro</b>	<b>Aug. 22</b>	<b>In Class:</b> Introduction, Syllabus Overview, Assign Peer Review Groups, Free Write #1 + Sample Revision Activity
	<b>Aug. 24</b>	<p><b>Due:</b> Free Write #2</p> <p><b>Read:</b></p> <ul style="list-style-type: none"> <li>• Douglas, Intro Excerpt (see Canvas)</li> <li>• Prendergast, "Intro" and "What If I Don't Understand My Assignment" (pp. 1-7)</li> </ul> <p><b>In Class:</b> Close Reading Strategies</p>
<b>Week 2: The Fifties</b>	<b>Aug. 29</b>	<p><b>Due:</b> Personal Essay Proposal</p> <p><b>Read:</b></p> <ul style="list-style-type: none"> <li>• "The Long Sixties" (see Canvas)</li> </ul> <p><b>In Class:</b> Identifying an Author's Argument and Scope, MLA Citation Basics</p>
	<b>Aug. 31</b>	<p><b>Due:</b> Free Write #3</p> <p><b>Read:</b></p> <ul style="list-style-type: none"> <li>• Prendergast, "How Do I Write an Introduction?" (pp. 64-68)</li> </ul> <p><b>In Class:</b> Identifying an Author's Argument and Scope, Practice Introduction Paragraphs</p>
<b>Week 3: The Early Sixties</b>	<b>Sept. 5</b>	<p><b>Labor Day - No class</b></p> <p><b>Due (by 11:59 pm):</b> Personal Essay Draft</p>
		<b>Due:</b> Free Write #4

Week/Lesson	Date	Topics, Readings, Assignments, Deadlines
	Sept . 7	<p><b>Read:</b></p> <ul style="list-style-type: none"> <li>• Prendergast, “What Should I Write About” (pp. 8-11)</li> <li>• Douglas, “Chap 1: Fractured Fairy Tales” (pp. 22-42)</li> <li>• Selected JFK and MLK speech excerpts (See Canvas)</li> </ul> <p><b>In Class:</b> Five-Paragraph Essay Structure, MLA Citation Basics, Personal Essay Peer Review</p>
<p><b>Week 4: The Folk Revival</b></p>	Sept. 12	<p><b>Due:</b> Final Personal Essay</p> <p><b>Read/Listen:</b></p> <ul style="list-style-type: none"> <li>• Prendergast, “How Do I Write a Strong Thesis Statement?” (pp. 59-63)</li> <li>• Odetta, “Waterboy” (1959) <a href="https://www.youtube.com/watch?v=vXQokJSqNWA">https://www.youtube.com/watch?v=vXQokJSqNWA</a></li> <li>• Bob Dylan, “The Times They Are A’Changin’” (1964) <a href="https://www.youtube.com/watch?v=90WD_ats6eE">https://www.youtube.com/watch?v=90WD_ats6eE</a></li> </ul> <p><b>In Class:</b> Close Read Models and Practice Using Folk Songs, Thesis Statement Writing, Complete Free Write #5</p>
	Sept. 14	<p><b>Due:</b> None</p> <p><b>Read:</b></p> <ul style="list-style-type: none"> <li>• Prendergast, “How Is College Writing Different?” and “What Makes a Good Research Question?” (pp. 12-20)</li> <li>• Douglas, “Chap. 4: Why the Shirelles Mattered” (pp. 83-90)</li> </ul> <p><b>In Class:</b> Close Read Practice, Compare and Contrast Folk Songs vs. Pop Songs, Grammar!</p>
<p><b>Week 5: More Music of the Era</b></p>	Sept. 19	<p><b>Due:</b> Rhetorical Analysis Essay Proposal</p> <p><b>Read:</b></p> <ul style="list-style-type: none"> <li>• Prendergast, “Why Do We Read Each Other’s Drafts?” (pp. 33-38) and “When Should I Quote?” (42-45)</li> </ul> <p><b>In Class:</b> Discuss and Begin Peer Review Process</p>
		<p><b>Due:</b> None</p>

Week/Lesson	Date	Topics, Readings, Assignments, Deadlines
	Sept. 21	<p><b>Read:</b></p> <ul style="list-style-type: none"> <li>• Prendergast, “What Do I Say about Someone Else’s Draft?” (pp. 39-41)</li> </ul> <p><b>In Class:</b> Context, Genre, Audience</p>
<p><b>Week 6: The Civil Rights Movement</b></p>	Sept. 26	<p><b>Due:</b> Rhetorical Analysis Essay Draft</p> <p><b>Read:</b></p> <ul style="list-style-type: none"> <li>• Prendergast, “Can I Use I?” (pp. 46-49)</li> <li>• “Backpacks vs. Briefcases,” Carroll</li> </ul> <p><b>In Class:</b> Modes of Writing, Types of Rhetoric</p>
	Sept. 28	<p><b>Due:</b> Rhetorical Analysis Peer Review</p> <p><b>Read:</b></p> <ul style="list-style-type: none"> <li>• Lorraine Hansberry, “Letter to the Editor of <i>The Ladder</i>”</li> <li>• Excerpts from <i>A Raisin in the Sun</i> (See Canvas)</li> </ul> <p><b>In Class:</b> What Is Remediation?, Complete Free Write #6</p>
<p><b>Week 7: The Black Arts Movement</b></p>	Oct. 3	<p><b>Due:</b> None</p> <p><b>Read:</b></p> <ul style="list-style-type: none"> <li>• None</li> </ul> <p><b>In Class:</b> Discuss Primary vs. Secondary Sources, Analyzing Bias/Point of View</p>
	Oct. 5	<p><b>Due:</b> Final Rhetorical Analysis Essay</p> <p><b>Read:</b></p> <ul style="list-style-type: none"> <li>• “Freedom in Form,” <i>DMQ Review</i>, Rebecca Foust</li> </ul> <p><b>In Class:</b> Analyze B.A.M. Poems, Complete Free Write #6</p>
<p><b>Week 8: Feminist Rumblings</b></p>	Oct. 10	<p><b>Due:</b> Remediation of Rhetorical Analysis Essay</p> <p><b>Read:</b></p>

Week/Lesson	Date	Topics, Readings, Assignments, Deadlines
		<ul style="list-style-type: none"> <li>• Alice Echols, “‘We Gotta Get Out of this Place’: Notes Toward a Remapping of the Sixties” (see Canvas)</li> </ul> <p><b>In Class:</b> Use of Evidence, Writing Strong Body Paragraphs, Understanding Fact vs. Opinion</p>
	<b>Oct. 12</b>	<p><b>Due:</b> Interview with a Boomer Proposal</p> <p><b>Read:</b></p> <ul style="list-style-type: none"> <li>• Prendergast, “What Sources Are Allowed in a Research Paper?” (pp. 29-32) and “How Do I Outline My Paper?”</li> </ul> <p><b>In Class:</b> Gathering Evidence, Writing Strong Body Paragraphs, Outline Strategies</p>
<b>Week 9: For the Politicians</b>	<b>Oct. 17</b>	<p><b>Due:</b> None</p> <p><b>Read:</b></p> <ul style="list-style-type: none"> <li>• “Doing Oral History Work” (See Canvas)</li> </ul> <p><b>Class:</b> Assign Groups for Final Presentations, Interview Activity in Groups</p>
	<b>Oct. 19</b>	<p><b>Due:</b> None</p> <p><b>Read:</b></p> <ul style="list-style-type: none"> <li>• Prendergast, “How Can I Make My Paper Flow” (pp. 69-72)</li> <li>• LBJ Interview with CBS (See Canvas)</li> <li>• Joni Mitchell Interview with Joan Didion (See Canvas)</li> </ul> <p><b>In Class:</b> Accounting for Counterarguments, Cont’d.</p>
<b>Week 10: Oral Histories of the Era</b>	<b>Oct. 24</b>	<p><b>Due:</b> Proposal for Persuasive Essay</p> <p><b>Read:</b> TBD</p> <p><b>In Class:</b> Listen to Oral Histories, Research Strategies</p>
	<b>Oct. 26</b>	<p><b>Due:</b> None</p> <p><b>In Class:</b> Research Strategies, Cont’d.</p>

Week/Lesson	Date	Topics, Readings, Assignments, Deadlines
<b>Week 11: Sixties Radio DJs and Shows</b>	<b>Oct. 31</b>	<b>Due:</b> Interview with a Boomer  <b>In Class:</b> Analysis of Major Sixties Themes, Analysis of Sample Radio Programs Structures and Audiences
	<b>Nov. 2</b>	<b>Due:</b> None  <b>In Class:</b> Brainstorm with Final Presentation Group
<b>Week 12: Sixties TV + Film</b>	<b>Nov. 7</b>	<b>Due:</b> Final Presentation Proposals  <b>Watch:</b> <ul style="list-style-type: none"> <li>• <i>The Ed Sullivan Show</i> (Clips on Canvas)</li> </ul> <b>In Class:</b> Types of Claims, Types of Persuasion
	<b>Nov. 9</b>	<b>Due:</b> None  <b>In Class:</b> <i>They Say, I Say</i>
<b>Week 13: The Beatles!</b>	<b>Nov. 14</b>	<b>Due:</b> Draft of Persuasive Essay  <b>In Class:</b> Peer Review, Listen to the Beatles
	<b>Nov. 16</b>	<b>Due:</b> None  <b>In Class:</b> Watch <i>Help!</i>
<b>Week 14: Furthur</b>	<b>Nov. 21</b>	<b>Due:</b> Peer Review of Persuasive Essay  <b>Read:</b> <ul style="list-style-type: none"> <li>• Prendergast, "How Do I Get Over Writer's Block?"</li> <li>• Excerpts from <i>The Electric Kool-Aid Acid Test</i> (See Canvas)</li> </ul> <b>In Class:</b> Stream of Consciousness Writing Exercises, Coping with Writer's Block, Breaking the Rules
	<b>Nov. 23</b>	<b>Thanksgiving Break - No Class</b>
<b>Week 15:</b>	<b>Nov. 28</b>	<b>Due:</b> Final Persuasive Essay

<b>Week/Lesson</b>	<b>Date</b>	<b>Topics, Readings, Assignments, Deadlines</b>
<b>Nostalgia</b>		<b>Class:</b> Memory, Narrative Writing, and Storytelling
	<b>Nov. 30</b>	Final Presentations
<b>Week 16: Final Presentations</b>	<b>Dec. 5</b>	Final Presentations <b>In Class:</b> Write/Brainstorm Drafts of Final Reflection + Annotated Bibs.
<b>Final</b>	<b>Dec. 13 2:30 pm!</b>	<b>Due: Final Portfolio</b>