

English W131: Analytical Reading, Writing, and Inquiry

Thematic Thread: Paper is Cheaper Than Bullets

Section 1830 • MWF 8:00AM-8:50AM • Ballantine Hall Room 232

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Course Description

In this course, we will be developing skills of analytical thinking, critical reading, intensive writing, and in-depth discussion that are key to your success as a university student here at IU. To meet that goal, we will examine essays, films, music videos, and a range of other cultural sites/spaces. In addition to drawing on your own personal experience, we will also consider the perspectives and concepts that other writers bring to the ideas we will discuss. Through your conscientious and dedicated work this semester, you will find yourself well prepared to participate in the forms of inquiry and expression that define academic discourse.

The course is divided into three units. In each unit, you will build analytical skills and practice deploying those skills in various minor assignments and “skill focuses.” Each unit then culminates in a final essay that allows you develop your own analytical claim about how a text works. Since the tools of analysis can be used across a range of media, each unit will have a different type of cultural significance as the subject of our analysis: written texts (Unit 1), films (Unit 2), and music videos (Unit 3).

Learning Outcomes

Upon completion of this course, students should be able to:

- employ strategies of pre-writing, drafting, and revising, taking into consideration rhetorical purpose, the knowledge and needs of different audiences, and the feedback of instructors and peers;
- produce substantial revisions of drafts, as distinguished from editing and proofreading;
- read critically, summarize, apply, analyze, and synthesize information and concepts in written and visual sources as the basis for developing their own ideas and claims;
- conduct inquiry-driven research, using appropriate data repositories and properly attributing and citing the language and ideas of others to avoid plagiarism;
- develop a focused thesis and link it to appropriate reasons and adequate evidence;
- use genre conventions and structure (e.g., introductions, paragraphing, transitions) in ways that serve the development and communication of information and ideas; and
- edit such that choices in style, grammar, and voice contribute rhetorically to the effective communication of information and ideas.

Required Texts and Materials

Hacker, Diana and Nancy Sommers. *Indiana University Bloomington Rules for Writers*. Ninth Edition. New York, NY: Bedford/St. Martin's, 2019.

Indiana University Rules for Writers is available at the IU Bookstore.

Rosenwasser, David and Jill Stephen. *Writing Analytically*. Eighth Edition. Stamford, CT: Cengage, 2018.

Writing Analytically is available at the IU Bookstore.

The Curious Case of Benjamin Button (2008) and *Captain Fantastic* (2016). Copies of these films will be made available through library course reserve, but you may want to secure other means of viewing them on your own. Both of these films are located in residence halls and in the Wells Library. Let me know if you need help retaining a copy of either film.

The articles below **will** be provided to you via Canvas:

Crary, Jonathan. "24/7: Late Capitalism and the Ends of Sleep."

Anzaldúa, Gloria. "How to Tame a Wild Tongue."

Du Bois, "Of Our Spiritual Strivings."

Deloris, Phillip J. From *Playing Indian*.

Omi, Michael. "In Living Color: Race and American Culture."

This is a tentative reading list. Therefore, some readings may be added or substituted from the list above as we move through the course this semester.

Please be advised that some of the texts we will study this semester may include depictions and/or discussions of violence, explicit language, and other sensitive material. If you feel uncomfortable exposing yourself to such content, please speak with me during the first few weeks of classes so that we can decide the best course of action.

Technical Requirements

You will need the following in order to participate in this course:

- Paper and writing utensil
- Computer or tablet;
- Word processing software (e.g., Microsoft Word, Pages, etc.);
- Reliable internet connection; and
- Access to Canvas using a [supported web browser](#).

Coursework

We will complete different types of written assignments this semester. **Skill Focuses** are shorter opportunities for practicing the strategies of analytical reading and writing that we will be studying in class. **Essays** give you the chance to practice those strategies by making and developing claims about cultural texts that we will consider in class. Multiple smaller assignments (in-class activities, peer engagements, reading annotations, etc.) throughout the semester will provide additional opportunities for us to enhance the skills we are learning. **You must complete and hand in all Skill Focuses and Essays in order to qualify for a passing grade for the course.**

Assignments are weighted as follows:

ESSAYS	40%
Essay 1: Comparative Analysis	
Essay 2: Lens-Driven Analysis	
Essay 3: Research-Based Analysis	
SKILL FOCUS ASSIGNMENTS	20%
Skill Focus 1: Summary & Analysis	
Skill Focus 2: Analysis of a Film Scene	
Skill Focus 3: Research Proposal	
DRAFTING	20%
Essay Drafts and Peer Review	
Drafting Assignments and Activities	
ENGAGEMENT	20%
Peer Engagements: Discussion and Collaborative Annotations	
In-Class Activities	
Total	100%

Grades

The grades you earn for your work this semester are a measure of how successfully you have demonstrated mastery of a task. Grades are an indicator of how well you appear to have learned the lessons that the task intends to teach. Grades are not a measure of your worth as a person or your potential as a student; they are also not a reward for the effort you have made toward completing an assignment. At their best, grades are one important piece of how you learn both what you're doing well and what you can improve this semester. If you have any questions about your grades after carefully considering my comments on your work, please ask me.

NOTE: To satisfy the University's [General Education Composition requirement](#), you must earn a final grade of a C or higher.

Grade	%	What it Means
A	97-100	Superlative work. Addresses the requirements of the assignment in a compelling and insightful way. Manifests consistent attention to detail in both the ideas being presented and the writing that conveys them. Almost entirely error-free. Leaves the reader thinking well after the last word goes by.
	A+	
	A	
B	90-92	Excellent work. Clearly and engagingly addresses the requirements, issues, and major ideas of the assignment. Writing is not only readable but also rewarding, attuned to the needs and interest of the reader. Punctuation, spelling, source citation, and other mechanical matters are largely error-free.
	B+	
	B	
	87-89	B-
	83-86	B
	80-82	B-

C	77-79	C+	Adequate work. Meets the basic requirements of the assignment. Clearly addresses the main issues and ideas the assignment articulates. Writing is readable overall. Any lapses in correctness and style tend not to affect the reader's comprehension.
	73-76	C	
	70-72	C-	
D	67-69	D+	Barely meets the most basic requirements of the assignment. Addresses the important issues or ideas that the assignment engages, but largely without insight. Frequent lapses in style, correctness, and mechanics impact readability and indicate a lack of careful proofreading.
	63-66	D	
	60-62	D-	
F	Everything else		Fails to meet the most basic requirements of the assignments. Fails to address important issues or ideas that are central to the assignment. Fails to demonstrate attention to style, correctness, and mechanics.

Submitting Assignments

Please always submit assignments via Canvas by the indicated due date. If I require a paper copy or uploading your paper for a plagiarism check (like Turnitin), I will indicate that expectation beforehand in class.

How Will I Know How I'm Doing in this Course?

Grades will be posted in Canvas in a timely and reasonable fashion. Since Canvas keeps track of all of your grades, you should be able to calculate your current grade in the course. If you need assistance, please contact me or come see me during office hours.

Attendance Policy

According to the [IU Division of Student Affairs](#), as an IU student “it is your responsibility to attend all of your classes and submit all of your assignments according to the syllabus.” You should not miss any classes unless you are sick.

Attendance is taken every day in this class. If you are genuinely sick, you should not come to class, especially if you are experiencing COVID-like symptoms. By the same token, if you are *not* sick, you *should not* miss class and should not needlessly accumulate absences, which will significantly undermine your learning.

This class follows the absence policy as outlined by the [IU Division of Student Affairs](#): **if illness (whether of physical or mental health) requires you to miss more than 20% of the semester (that is nine class sessions), you will need to meet with your academic advisor to consider withdrawing from this course** (and perhaps all courses) until you are able to return in a future semester and focus on your academic goals. The last day to drop with an automatic W this semester is Friday, 12/9/2022. No matter how legitimate your situation may be, you will not be able to make up more than 20% of this semester's work. In other words, even legitimate illness carries a limit regarding how much work can reasonably be made up before the learning experience is undermined and before learning outcomes cannot be reasonably met or assessed.

You are encouraged to take absences very seriously and use them only for true illness. Also be sure to inform me *in advance* of special circumstances, such as religious holidays or other university-related absences, for which there will be no penalties.

Engagement and Participation

Your ongoing engagement in class is an important factor in the success of our course. Our class meetings have been carefully designed to foster active engagement, learning, discussion, and collaboration. In contrast to traditional lectures, the success of our class meetings depends entirely on all of us thinking, working, and imagining together as a community of writers. This learning dynamic cannot be replicated outside of class meetings. If you are not present and participating in our class meetings, then how can we learn from you? Or you from us? Moreover, writing is a skill that requires progressive *development* over time. It requires ongoing iteration and feedback. Again, this cannot be replicated individually outside of class. Because of the collaborative and communal nature of this course, you are responsible for consistently attending and participating in our class meetings and scaffolded activities and assignments.

We work actively during every class, and often that work has points attached. If you miss a class that includes a graded engagement activity, or fail to turn in an assigned engagement activity, you will receive a zero for that activity. There are no make-ups for Engagement activities. At the end of the semester, **I will drop your five lowest Engagement grades.** This is a program-wide guideline.

Late Submissions

All assignments (other than in-class engagement activities) are due on the date indicated on the syllabus, and **any assignment submitted late will be penalized 15% for each calendar day late.** An assignment is considered “late” if submitted past the deadline (e.g., if the assignment is due at 11:59pm but is not submitted until 12:00am, then it is late and will be reduced 15%).

You must complete and submit all *major* writing assignments, which means all Skill Focus Assignments and Essays, in order to qualify for a passing grade this semester. A zero on any one of these assignments results in an automatic F in the course.

Drafts and Pre-Writing

Revision is a critical part of inquiry and writing. For that reason, you will be required to submit drafts and other pre-writing work before each major essay, and you will often be required to bring drafts to our class meetings. Sometimes this will be a draft of a specific section, and sometimes it will be a complete rough draft of an assignment (which means a full-length version that addresses all of the requirements that are specified on the assignment sheet).

All drafts are worth points. Failure to submit and bring the required draft by the deadline will result in a late penalty (as outlined above). Even if late, you must still submit all required pre-writing and drafts. **If any required pre-writing or draft is missing, then the attendant essay will automatically receive a zero.** In other words, absolutely no essay can be submitted without the pre-writing and drafts that demonstrate its iterative process.

Covid Symptoms, Vaccines, and Masks in Class

If you are experiencing COVID-like symptoms, you should stay home and get tested. You can learn more about the university’s Covid protocols and find information about what you should do if you test positive at [IU’s Health and Safety Guidelines](#) and [Guidelines for Preventing the Spread of Covid-19](#).

Per university policy, all IU students and employees are required to have a [COVID-19 vaccine](#) and be fully vaccinated before returning to campus. Students who have not been vaccinated or received an approved exemption will see their class registration cancelled and will not be allowed to participate in any on-campus activity. In addition, per university policy, masks are optional in most campus buildings, including classrooms.

That said, if you have been exposed to Covid or are recovering from a Covid infection, I would strongly encourage you to wear a mask to protect potentially vulnerable others in the class.

Other Course Policies

The following policies for the course enable us to know what to expect from each other this semester. Please see me if you have any questions.

Class Roster

If you prefer to be called a different name than what is on the class roster, please let me know, either in class or via email. Feel free to specify your preferred pronoun usage. If you have any questions or concerns, do not hesitate to contact me.

Tardiness

Tardiness will be penalized at my discretion. If you are more than ten minutes late, you will be counted absent for the day. Frequent tardiness or lateness that causes you to miss a large portion of a class meeting may count against your total absences. Be sure to consult the syllabus section on the W131 course attendance policy.

Canvas

Be sure to check Canvas regularly this semester for updates, announcements, and course materials. This is where you will find all of your readings for class that are not in your two required textbooks.

Technology Use

We will sometimes use laptops and/or tablets in this class, but please be sure to limit your use to tasks that are directly relevant to our coursework. Please do not use devices of any kind for texting, checking email, or any other activities not directly related to class discussion. You will receive one warning about distracting use of technology in class; instances beyond that will cause you to be marked absent on that class day.

Fair Use

The essays and other copyright materials that you will be working with in the course have been made available to you within the provisions of “fair use,” as explained in the US legal code that governs copyright. In general, this means that you will use these materials exclusively for their designated purposes within the course and that you will not post, email, or otherwise distribute them to others outside the class. If you have any questions about fair use, please ask me.

Plagiarism and Academic Honesty

The primary way for you to be ethical in your research and writing is to acknowledge the work of others correctly and completely. Plagiarism is the unacknowledged use of other people’s words or ideas, whether deliberately or accidentally. Any written work with your name on it signifies that you are the author—that the ideas, wording, and structure are yours, with exceptions indicated by quotation marks and citations. Evidence of plagiarism will result in a zero on the assignment in question, and a report on your academic dishonesty will be filed with the Office of Student Conduct. Receiving a zero on any assignment will make it difficult for you to receive a passing final grade in the class. Please see the Indiana University [Code of Student Rights, Responsibilities, and Conduct](#).

Disruptive Behavior

As a student on this campus, you have a detailed set of rights and responsibilities. Each semester, you should review those as outlined in the IU [Code of Student Rights, Responsibilities, and Conduct](#). In our classroom this semester, you absolutely have the right to express your thoughts and opinions without university interference or fear of university disciplinary action. Acts of speech, however, can often test the boundaries between one student’s rights and another’s. Thus, it’s important to remember that while you are entitled to be treated with respect and civility, you are also required to treat others—even those with whom you disagree—with that same respect and civility. You have the right to respectfully state your opinions and refute points that other students and the instructor make in the classroom, but you cannot engage in aggressive behavior or language that openly threatens other people; and you cannot engage in “obstructive and disruptive conduct which interferes with teaching, research, administration, [or] other university or university-authorized activity” (per the [IU Disruption Policy](#)). This includes disrupting class in such a manner that it “seriously interferes with other students’ ability to

engage in learning and/or the faculty or staff member's ability to provide instruction or service." If you do this, you will be asked to reframe your comments or behavior in a respectful manner; if you do not do so or if your comments and/or behavior continue to obstruct or disrupt the classroom learning experience, then you will be asked to leave the classroom immediately, you will be counted absent for the day, and a report will be filed with Chair of the English Department who may, in turn, report the conduct to the Division of Student Affairs.

Respecting the Dignity of Others

I will rely on you to do your part to help foster a respectful and comfortable environment in our class. When you contribute to class discussion—and you will, of course, contribute!—please refrain from the use of potentially offensive or hurtful language, even in jest. One of the great benefits of class discussion is the range of beliefs and ideas it brings to light for our consideration. There will be many overlaps in our thinking, and there will be some differences as well. The goal of academic discourse is not that we all learn to think alike; the goal is that we all learn in an environment of civility and understanding. Please regard other people's work and ideas with the kindness and respect we all deserve as we read, write, and inquire together this semester.

As your instructor, one of my responsibilities is to create a positive learning environment for all students. Title IX and IU's Sexual Misconduct Policy prohibit sexual misconduct in any form, including sexual harassment, sexual assault, stalking, and dating and domestic violence. If you have experienced sexual misconduct, or know someone who has, the University can help. If you are seeking help and would like to speak to someone confidentially, you can make an appointment with:

- The Sexual Assault Crisis Services (SACS) at (812) 855-8900 (counseling services)
- Confidential Victim Advocates (CVA) at (812) 856-2469 (advocacy and advice services)
- IU Health Center at (812) 855-4011 (health and medical services)

It is also important that you know that Title IX and University policy require me to share any information brought to my attention about potential sexual misconduct, with the campus Deputy Title IX Coordinator or IU's Title IX Coordinator. In that event, those individuals will work to ensure that appropriate measures are taken and resources are made available. Protecting student privacy is of utmost concern, and information will only be shared with those that need to know to ensure the University can respond and assist.

I encourage you to visit [IU Stop Sexual Violence](#) to learn more.

Bias-Based Incident Reporting

Bias-based incident reports can be made by students, faculty, and staff. Any act of discrimination or harassment based on race, ethnicity, religious affiliation, gender, gender identity, sexual orientation or disability can be reported through any of the options: 1) email biasincident@indiana.edu or incident@indiana.edu; 2) call the Dean of Students Office at (812) 855-8188 or 3) use the IU mobile App (m.iu.edu). Reports can be made anonymously.

Relevant Student Resources

Student Disability Services

If you require assistance or appropriate academic accommodations for a university-documented disability, please speak with me after class, during office hours, or by appointment. If you have not yet established your eligibility for disability support services through the Office of Disability Services for Students in the Herman B. Wells Library, Suite W 302, please contact them first (812-855-7578).

Counseling and Psychological Services (CAPS)

CAPS is a campus resource specifically dedicated to the mental health and wellness of students at Indiana University. CAPS offers two free counseling sessions each semester (included with your IU Health Fee) and can assist with a range of mental health concerns, including stress management, academic anxiety, depression, substance abuse, and more. CAPS offers these services in English, Mandarin, Hindi/Urdu, and Spanish. If you'd like to learn more, visit the [CAPS website](#). CAPS is located on the 4th floor of the IU Health Center at 600 N Jordan Ave, Bloomington, IN 47405.

Veteran Services

If you are a veteran, on active duty, in the reserves, in the National Guard, or a spouse/ dependent of a veteran, please let me know if an aspect of your present or prior service affects your ability to fulfill the requirements of the course. I realize that you have no control over training and drill schedules, calls to active duty, GI Bill disbursements, and other aspects of service. I am happy to help in any way I can, especially by putting you in contact with university staff who are trained to assist you. Campus resources for veterans, service members, and families are located at Veteran Support Services on the mezzanine level in the Indiana Memorial Union. The VSS office can be reached at 812-856-1985, vetserv@indiana.edu, or on [their website](#).

Writing Tutorial Services (WTS)

I encourage you to visit a W131 tutor at Writing Tutorial Services for feedback on your work at any stage of the writing process. Their incredibly valuable services are free to all IU students. WTS is not a proofreading service. Rather, tutors do something much more valuable: they assist you in developing your ideas and skills in written communication. You can call WTS at 812-855-6738 for hour-long appointments in the Wells Library, and you can check [their website](#) for hours at other WTS centers.

Technical Support

For additional help with technical issues, consult:

- [University Information Technology Services \(UITS\)](#) (human support)
- [IU Knowledge Base \(IUKB\)](#) (guides)
- [IUware](#) (download free software)

DAY	DATE	ACTIVITIES AND ASSIGNMENTS
Key		<p>WA <i>Writing Analytically, 8th Edition</i></p> <p>RFW <i>Rules for Writers, 9th Edition</i></p> <p>All readings and assignments are due on the date listed. This schedule may change over the course of the semester. Any changes will be announced in class and on Canvas.</p>
	<p>Unit One: Cultivating Analytical Habits of Mind</p>	
Week 1	M 8-22	<p>Welcome to W131! Introduction to Our Course and Goals Welcome to English W131!</p>
	W 8-24	<p>Introduction to Each Other Read Course Syllabus</p> <p>Complete: Canvas Week 0 Getting Started (the four acknowledgements/surveys)</p>
	F 8-26	<p>Introduction to Analysis Read WA 2-5, "Writing as a Tool of Thought" Read WA 10-16, "Counterproductive Habits of Mind"</p>
Week 2	M 8-29	<p>Representation: Reading—and Thinking—Analytically Read Wilhoit, "Summary" (Canvas) Read WA 39-40, "Becoming Conversant Instead of Reading for the Gist" Read WA 17-21, "Notice & Focus" Read WA 45-47, "Paraphrase x3" Read RFW 56-61, "Read Actively" Read RFW 372-376, "As you Take Notes, Avoid Unintentional Plagiarism" Assign Skill Focus 1: Summary and Analysis</p>
	W 8-31	<p>Summary: A Path to Inquiry Read Gloria Anzaldúa's "How to Tame a Wild Tongue"</p> <p>Collaborative annotation of Anzaldúa's text due by 11:59pm Tuesday and Responses due before class Wednesday</p>
	F 9-02	<p>Analysis: Using Evidence Read "Tools for Textual Analysis" (Canvas)</p>

		<p>Read WA 25-32, “Move 4 . . . (The Method)”</p> <p>Read RFW 40-41, “Stating the Main Point in a Topic Sentence” and “Sticking to the Point”</p>
Week 3	M 9-05	<p>Labor Day—Classes Do Not Meet</p> <p>Read W.E.B. Du Bois “Of Our Spiritual Strivings”</p> <p>Collaborative annotation of the Du Bois text due by 11:59pm Monday and Responses due before class Wednesday</p>
	W 9-07	<p>Generating Claims from Analysis</p> <p>Read WA 21-23, “Move 3... Asking ‘So What?’”</p> <p>Read WA 56-58, “Uncovering Assumptions”</p>
	F 9-09	<p>What is Comparative Analysis?</p> <p>Read WA 109-11, “Strategies for Making Comparison/Contrast More Analytical, Including Difference within Similarity”</p> <p>Read WA 271-72, “Comparison/Contrast: Two Formats”</p> <p>Due: Skill Focus 1: Summary and Analysis by midnight</p>
Week 4	M 9-12	<p>Example Essay 1 Analysis and Discussion</p> <p>Read Example Essay 1</p> <p>Read WA 231-33, “Integrating Quotations into Your Paper”</p> <p>Read RFW 296-298, “Quotation Marks”</p>
	W 9-14	<p>Composing Analytical Claims/Developing a Thesis</p> <p>Read RFW 7-9, “Draft and Revise a Working Thesis Statement”</p> <p>Read RFW 40-41, “Stating the Main Point in a Topic Sentence”</p> <p>Read RFW 49-53, “Making Paragraphs Coherent”</p> <p>Read Losh et al., “The Paragraph as a Sandwich” (Canvas)</p> <p>Read Thesis Statement Guide</p>
	F 9-16	<p>Introduction to Drafting, Outlining, and Revision</p> <p>Read WA 168-71, “Larger Organizational Skills”</p> <p>Read RFW 12-14, “Draft a Plan”</p> <p>Read Lamott, “Shitty First Drafts” (Canvas)</p> <p>Read RFW 21-32, “Revising, Editing, and Reflecting”</p> <p>Due: Essay 1 Thesis Statement Draft and Essay Plan by midnight</p>
Week 5	M 9-19	<p>Introduction to Peer Review—Thesis/Intro Workshop</p> <p>Read “Asking, Giving, Taking Feedback” (Canvas)</p> <p>Read WA 207-11, “Recognizing and Fixing Weak Thesis Statements”</p> <p>Read WA 281-88, “Introductions and Conclusions Across the Curriculum”</p>

		Bring 3 printed copies of Essay 1 Thesis Statement Draft and Essay Plan to class
	W 9-21	<p>Peer Review</p> <p>Read Straub, “Responding – Really Responding – to Other Students’ Writing” (Canvas)</p> <p>Read RFW 21-32, “Revising, Editing, and Reflecting”</p> <p>Essay 1 Workshop: Bring Essay 1 draft to class (3 printed copies)</p>
	F 9-23	<p>Introducing and Concluding Essay 1</p> <p>Review WA 281-88, “Introductions and Conclusions Across the Curriculum”</p> <p>Due: Essay 1: Comparative Analysis by midnight!</p>
Unit Two: Using Sources as Lenses		
Week 6	M 9-26	<p>Introduction to Visual Analysis—Specialized Tools for Analyzing Film</p> <p>Read “Tools for Analyzing Visual Media” (Canvas)</p> <p>Assign Skill Focus 2</p>
	W 9-28	<p>Visual Analysis Continued—“Reading” a Film and Visual Production Day</p> <p>Read WA 162-65, “Doing 10 on 1: Saying More About Less”</p>
	F 9-30	<p>Readings for Film Analysis</p> <p>Read Phillip J. Deloria’s Text from <i>Playing Indian</i></p> <p>Collaborative annotation of Deloria’s text due by 11:59pm Thursday and Responses due before class Friday</p> <p>Watch <i>The Curious Case of Benjamin Button & Captain Fantastic</i></p>
Week 7	M 10-03	<p>Discussion of Our Course Films</p> <p>Review WA 162-165, “Doing 10 on 1: Saying More About Less”</p> <p>Due: Course Film Reflection Sunday 10/2 at 11:59pm</p>
	W 10-05	<p>Introducing Source as a Lens</p> <p>Read WA 63-68, “Apply a Reading as a Lens”</p> <p>Read WA 222-25, “Strategy 4: Use Your Sources to Ask Questions, Not Just to Provide Answers”</p> <p>Assign Essay 2: Lens-Driven Analysis</p>
	F 10-07	<p>Introducing our Course Keystone Text</p> <p>Read Jonathan Crary’s “24/7: Late Capitalism and the Ends of Sleep”</p> <p>Collaborative annotation of Crary’s text due by 11:59pm Thursday and Responses due before class Friday</p>

		Due: Skill Focus 2: Analysis of a Film Scene by midnight
Week 8	M 10-10	<p>Using the Keystone as a Lens</p> <p>Review Jonathan Crary’s “24/7: Late Capitalism and the Ends of Sleep”</p> <p>Review WA 63-68, “Apply a Reading as a Lens”</p> <p>Review WA 222-25, “Strategy 4: Use Your Sources to Ask Questions, Not Just to Provide Answers”</p>
	W 10-12	<p>Composing “So What?” Claims Using Lens-Based Film Analysis</p> <p>Review Jonathan Crary’s “24/7: Late Capitalism and the Ends of Sleep”</p> <p>Read WA 21-23, “Move 3 . . . Asking ‘So What?’”</p> <p>Due: Keystone as a Lens Assignment by midnight</p>
	F 10-14	Fall Break—Classes Do Not Meet
Week 9	M 10-17	<p>“Re-Seeing” the Film(s) 1: Lenses in Conversation</p> <p>Read WA 225-27, “Strategy 5: Put Your Sources into Conversation with One Another”</p> <p>Review Essay 2 Assignment Sheet</p> <p>Review WA 219-20, “Strategy 1: Make Your Sources Speak”</p>
	W 10-19	<p>“Re-seeing” the Film(s) 2: Structuring a Lens-Driven Analysis</p> <p>Read WA 82-83, “Seems to Be about X, but Could Also Be... about Y”</p> <p>Complete lens-based analysis grid in class</p>
	F 10-21	<p>Thesis Workshop: Structuring a Lens-Driven Analysis</p> <p>Review WA 82-83, “Seems to Be about X, but Could Also Be... about Y”</p> <p>Read WA 207-12, “Recognizing and Fixing Weak Thesis Statements”</p> <p>Due: Essay 2 Proposal by midnight</p>
Week 10	M 10-24	<p>Composing Effective Paragraphs</p> <p>Read RFW 40-54, “Building Effective Paragraphs” (skip section 3c)</p> <p>Read RFW 403-17, “Integrating Sources”</p> <p>Review Losh et al., “The Paragraph as a Sandwich” (Canvas)</p> <p>Read WA 231-33, “Integrating Quotations into Your Paper”</p>
	W 10-26	<p>Peer Review</p> <p>Review RFW 21-38, “Revising, Editing, and Reflecting”</p> <p>Essay 2 Workshop: Bring Essay 2 draft to class (3 printed copies)</p>
	F 10-28	<p>Interpretive Contexts</p> <p>Read WA 70-77, “Making Interpretations Plausible”</p> <p>Due: Essay 2: Lens-Driven Analysis by midnight!</p>
Unit Three:		

Advancing Analysis through Scholarly Research

Week 11	M 10-31	<p>Tools for Analyzing Music Videos and Finding an Analysis-Worthy Music Video</p> <p>Read Jason Parham, “Childish Gambino’s ‘This is America’ and the New Shape of Protest Music” (Canvas)</p>
	W 11-02	<p>Analyzing Music Videos in Context</p> <p>Read Michael Omi’s “In Living Color: Race and American Culture”</p> <p>Collaborative annotation of Omi’s text due by 11:59pm Tuesday and Responses due before class Wednesday</p> <p>Read WA 283-84, “Putting an Issue or Question in Context”</p> <p>Bring an analysis-worthy music video to class</p>
	F 11-04	<p>Music Videos as Representations</p> <p>Read Spencer Kornhaber, “The Queasy Double Message of Taylor Swift’s ‘You Need to Calm Down’” (Canvas)</p> <p>Review Michael Omi’s “In Living Color: Race and American Culture”</p> <p>Assign Skill Focus 3, Essay 3, and Research Journal</p>
Week 12	M 11-07	<p>Generating Inquiry Questions</p> <p>Read WA 99, “Find the Analytical Potential: Locate an Area of Uncertainty”</p>
	W 11-09	<p>Finding Productive Secondary Sources</p> <p>Read RFW 377-86, “Evaluating sources”</p> <p>Due: Research Journal Part 1 by midnight and Responses due Thursday by 11:59pm</p> <p>Bring inquiry question to class</p>
	F 11-11	<p>Working with Secondary Sources</p> <p>Read WA 235-38, “What Does Plagiarism Do to the Conversation?” and “Frequently Asked Questions (FAQs) about Plagiarism”</p> <p>Read RFW 400-02, “Putting summaries and paraphrases in your own words”</p> <p>Review Wilhoit, “Summary” (Canvas)</p> <p>Bring one peer-reviewed source and revised inquiry question to class</p>
Week 13	M 11-14	<p>Finding Lenses in Secondary Sources—Using One Source to Find Another</p> <p>Review WA 17-18, “Notice & Focus (Ranking)”</p> <p>Read RFW 394-97, sections 53c and 53d of “Supporting a thesis”</p> <p>Bring one completed annotation for a secondary source to class</p>

		Due: Research Journal Part 2 by midnight and Responses due Tuesday by 11:59pm
		Answering an Inquiry Question with an Evolving Thesis
	W 11-16	Read WA 182-87, “Making a Thesis Evolve” Review WA 164-65, “Doing 10 on 1”
		Correctness and the Politics of Language
	F 11-18	Read WA 326-32, “Expletives: Beginning with ‘It Is’ or ‘There Is’” through “The Politics of Language”
		Due: Skill Focus 3: Analytical Proposal and Bibliography
	M 11-21	Thanksgiving Break—Classes Do Not Meet
	W 11-23	Thanksgiving Break—Classes Do Not Meet
	F 11-25	Thanksgiving Break—Classes Do Not Meet
		Refocusing on Visual and Textual Analysis—Example Essay 3 Discussion
	M 11-28	Review Worksheets on Textual Analysis and Visual Analysis Review WA 16-32, “Move 2” through “Move 4” Read Example Essay 3 In-class Thesis Progression sheet with example Essay 3
		Using Secondary Sources to Develop your Claim
	W 11-30	Read WA 219-230, “Six Strategies for Analyzing Sources” (portions are review) Review WA 182-99, “Making a Thesis Evolve” In-class thesis workshop: Bring thesis statement draft and all Essay 3 materials to class Due: Thesis Progression sheet by midnight
		Evolving Thesis Workshop
	F 12-02	Review WA 182-99, “Making a Thesis Evolve” Read WA 207-11, “Recognizing and Fixing Weak Thesis Statements” Bring revised Thesis Progression sheet with at least three theses to class
		Getting In, Getting Out: Introductions and Conclusions Revisited
	M 12-05	Review WA 281-88, “Introductions and Conclusions Across the Curriculum” Review RFW 21-32, “Revising, Editing, and Reflecting” Essay 3 Workshop: Bring Essay 3 draft to class (3 printed copies)
		Revising Paragraphs
	W 12-07	Read WA 288-93, “The Idea of the Paragraph” through “Paragraph Structure #2”
Week 14		
Week 15		

Essay 3 Workshop: Bring Essay 3 draft to class (3 printed copies)

F 12-09

Last day! Course Conclusion and Semester in Review

Due: Essay 3: Research-Based Analysis of a Music Video by midnight!