

## **Analytical Reading, Writing, and Inquiry: Conflicts of Culture and Capitalism**



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### **Course Description**

In this course, we will be developing skills of analytical thinking, reading, and writing that are key to your success as a university student. To meet that goal, we will examine essays, films, music videos, and a range of other cultural objects. We will consider in our study the inquiry question, how does late-stage capitalism affect the ability to maintain and express cultural identities?

The course is divided into 3 Units. In each Unit, you will learn new analytical skills and practice exercising 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. Because the tools of analysis can be used across a range of media, each Unit will have a different type of cultural object as the subject of our analysis: written texts (Unit 1), films (Unit 2), and music videos (Unit 3).

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### **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

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- Rosenwasser, David and Jill Stephen. *Writing Analytically*. Eighth Edition. Stamford, CT: Cengage, 2018.
- *Spirited Away* (2001) and *In the Heights* (2021). 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.

## Assignments

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We will complete two 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	
Weekly Friday Assignments	
In-Class Participation	
Total	100%

## Schedule of Readings

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### **Unit 1: Cultivating Analytical Habits of Mind**

#### Week 1

- Course Syllabus
- *Writing Analytically* 2-5, “Writing as a Tool of Thought”
- WA 10-16, “Counterproductive Habits of Mind”
- Wilhoit, “Summary” (Canvas)
- WA 39-40, “Becoming Conversant Instead of Reading for the Gist”
- WA 45-47, “Paraphrase x3”
- **Complete: Canvas Week 0 Getting Started (the four acknowledgements/surveys)**

#### Week 2

Sylvie Kim, “The End of Spam Shame”

- WA 17-21, “Notice & Focus”
- “Tools for Textual Analysis” (Canvas)
- WA 25-32, “Move 4 . . . (The Method)”
- **Submit Week 2 | Friday Assignment // Revising a Summary**

#### Week 3

Nadine Gordimer, “The Poor Are Always with Us”

- WA 21-23, “Move 3... Asking ‘So What?’”
- WA 56-58, “Uncovering Assumptions”
- WA 109-11, “Strategies for Making Comparison/Contrast More Analytical, Including Difference within Similarity”
- WA 271-72, “Comparison/Contrast: Two Formats”
- **Submit Skill Focus 1: Summary and Analysis**

#### Week 4

- Example Essay 1
- WA 231-33, “Integrating Quotations into Your Paper”
- Losh et al., “The Paragraph as a Sandwich” (Canvas)
- Thesis Statement Guide
- WA 168-71, “Larger Organizational Skills”
- **Submit Essay 1 Thesis Statement Draft and Essay Plan**

## Week 5

- Read “Asking, Giving, Taking Feedback” (Canvas)
- WA 207-11, “Recognizing and Fixing Weak Thesis Statements”
- WA 281-88, “Introductions and Conclusions Across the Curriculum”
- Read Straub, “Responding – Really Responding – to Other Students’ Writing” (Canvas)
- Review WA 281-88, “Introductions and Conclusions Across the Curriculum”
- **Peer Review of Essay 1**
- **Submit Essay 1: Comparative Analysis**

## **Unit Two: Using Sources as Lenses**

### Week 6

Watch *Spirited Away* (2001) and *In the Heights* (2021)

- “Tools for Analyzing Visual Media” (Canvas)
- WA 162-65, “Doing 10 on 1: Saying More About Less”
- **Submit Course Film Reflection**

### Week 7

Jeffrey Rosen “Identity Crisis”

- WA 63-68, “Apply a Reading as a Lens”
- WA 222-25, “Strategy 4: Use Your Sources to Ask Questions, Not Just to Provide Answers”
- **Submit Skill Focus 2: Analysis of a Film Scene**

### Week 8

Jonathan Crary, “24/7: Late Capitalism and the Ends of Sleep”

- WA 21-23, “Move 3 . . . Asking ‘So What?’”
- **Submit Week 8 | Friday Assignment // Keystone as a Lens**

### Week 9

- WA 225-27, “Strategy 5: Put Your Sources into Conversation with One Another”
- WA 82-83, “Seems to Be about X, but Could Also Be... about Y”
- WA 207-12, “Recognizing and Fixing Weak Thesis Statements”

- **Submit Essay 2 Proposal**

#### Week 10

- WA 231-33, “Integrating Quotations into Your Paper”
- **Peer Review of Essay 2**
- **Submit Essay 2: Lens-Based Analysis**

### **Unit 3: Advancing Analysis through Scholarly Research**

#### Week 11

Nan Enstad, “Toxicity and the Consuming Subject”

- WA 63-68, “Apply a Reading as a Lens”
- WA 283-84, “Putting an Issue or Question in Context”
- Review Tools for Textual Analysis and Tools for Visual Analysis
- Spencer Kornhaber, “Taylor Swift, ‘Wildest Dreams,’ and the Perils of Nostalgia”
- Max Fisher, “Gangnam Style Dissected: The Subversive Message Within South Korea’s Music Video Sensation”
- **Submit Music Video Selection and Reflection on Course Themes**

#### Week 12

- WA 99, “Find the Analytical Potential: Locate an Area of Uncertainty”
- Evaluating Source Purpose & Use; Evaluating Sources Video
- WA 235-38, “What Does Plagiarism Do to the Conversation?” and “Frequently Asked Questions (FAQs) about Plagiarism”
- Quoting, Paraphrasing, and Avoiding Plagiarism
- **Submit Research Journal**

#### Week 13

- How Can I Create Stronger Analysis?; How to Write an Effective Thesis Statement for Research Papers Video
- WA 182-87, “Making a Thesis Evolve”
- WA 326-32, “Expletives: Beginning with ‘It Is’ or ‘There Is’” through “The Politics of Language”
- **Submit Skill Focus 3: Analytical Proposal and Bibliography**

### Week 14

- Review Worksheets on Textual Analysis and Visual Analysis
- Review WA 16-32, “Move 2” through “Move 4”
- Example Essay 3
- Read WA 219-230, “Six Strategies for Analyzing Sources” (portions are review)
- Review WA 182-99, “Making a Thesis Evolve”
- **Submit Thesis Progression sheet**

### Week 15

- Essay 3 Peer Review and workshopping
- **Submit Essay 3: Research-Based Analysis of a Music Video**