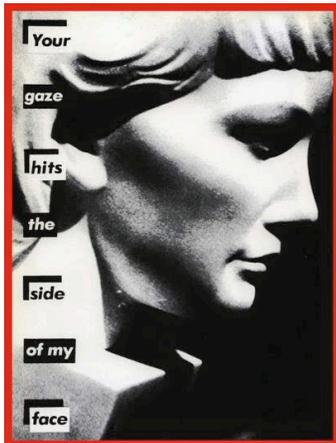


**Yael Massen**  
**W501 Teaching Portfolio**

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“Do we privilege a body or a page, a person or a book?”  
—Ross Gay, “The Poem as a Bodily Thing”

I am a woman who instructs W131. This fact is clear to my students upon the first day they enter my classroom. The norms I must navigate are omnipresent: I must wear clothing deemed appropriate, or free from distraction, I must conform to standards of professionalism established by a system of academia that long resisted the presence of a woman in a classroom, let alone instructing one. My physical presence in the room is not erased as I shift the focus of discussion to expectations of student behavior or discuss the objectives of a composition course. Rather than denying the facts about my teaching environment, I have developed a pedagogical philosophy that directly identifies and engages these concrete examples of oppressive gender norms in assigned course texts. In my classroom, there is no mistaking my presence, and therefore politics, in selecting material designed to encourage analytical thinking, reading, and writing. I encourage my students to use these analytical tools to identify, analyze, and reflect on manifestations of patriarchy sustained in our own communities by first implicating the self and recognizing the possibility of the self as an agent of change.

I designed my section of W131 to engage with feminist texts because I am profoundly moved and directly impacted by their subject matter. I believe that in order to teach effectively, a teacher should first feel that they are teaching content of importance. My students are able to recognize my passion for the content I teach, and that there is a direct connection between our lives, the lives of others, and the material learned in the classroom. Many of my students are extrinsically motivated by the desire to excel in college or be granted admission to an elite academic program. For these students, I emphasize from the first day of class the importance of an elementary composition course in the greater context of their undergraduate education. The objective of W131 is to have students construct and engage with analytical texts representative of assignments they will continue to encounter throughout their college career. I inform my students that putting an effort into W131 and refining the skills such as “Notice and Focus,” “10 on 1,” “The Method,” and “Evolving a Thesis Statement” will assist them in their pursuit of academic success outside of my classroom. This is a true statement that I believe in, and an effective motivator for my students. Over the course of the semester, I have found many of my students transform their extrinsic motivator of good grades into an intrinsic motivation to understand and interrogate the role of the patriarchy in the lives of disenfranchised members of society.

I like to think of my class as a moving work of art or essay or poem, although my students play a more dynamic role than an audience member. I am given the form of a predetermined syllabus and set of texts selected by the Department of Composition. From there, I am able to imbue my course with the elements that deeply resonate with me, and are capable of being engaged by students with multiple intelligences. To involve my visual learners in the classroom, I call upon my passion for contemporary feminist art, presenting the works of Jenny Holzer and Barbara Kruger. On the first day of class, I present my students with Kruger’s iconic *Untitled (Your gaze hits the side of my face)*, inserted in this teaching philosophy. After a brief period of silent focus, I engage my aural and verbal learners in this lesson by discussing the elements of the artwork that they notice, moving on to a

period of discussion, analyzing and applying relevant course texts, such as the European nude paintings and contemporary pornographic images in John Berger's *Ways of Looking*.

I like to grant my students with a sense of authority in the classroom; I encourage them to present their opinions and observations with the support of evidence and attention to detail. Early on in my class, my students are not fully cognizant of how emblematic this image is to my experience as a woman, a student, and an educator—roles that are inseparable in my life in academia. As hyperaware I am of my physical presence in the classroom, I choose to use this awareness as an effective teaching tool, identifying patriarchal norms in play in the classroom and disrupting these norms when appropriate and applicable. This first begins by rearranging the set-up of my classroom. Starting on the first day of class, I ask my students to arrange the desks in our classroom as a circle. This change immediately engages my students' kinesthetic sense that the culture of my W131 classroom is distinctly different from their other courses: they must look at their other classmates' faces rather than the backs of their heads, they are not presented with any barriers to their view of the chalkboard or projector screen, and their bodies are as exposed to their classmates as mine is to them at the front of the classroom. When my students engage in discussion, I sit down beside them in the circle, I pull up a chair and present my position of power to be at their level—my authority is equal to their authority. As a college student, I respected my professors who gave up their positions of power to promote their students' perspectives. I privilege my students' right to exercise their ability to form an opinion over their ability to present a "right" or "wrong" argument.

The redistribution of power in my classroom poses a distinct challenge in my course that I am continuing to learn how to navigate. As an educator, how do I ensure a space for open and frank dialogue about topics that many of my students do not have experience discussing? This begins with understanding and dismantling gender norms and binaries and progresses to a critical analysis of societal representations of people of color, trans\* folks, and individuals differently abled. To the best of my abilities, I try to create a safe space for all of my students. My class is entirely dependent upon student-sustained discussion and engagement, a pedagogy that requires me to closely monitor, moderate, and engage with student opinions. Therefore, it is essential for me to get to know my students one-on-one through meetings during office hours, checking in on pair-and-share discussions, and being responsive to students' questions and concerns when presented with them. I always leave room for comments, questions, and concerns when a discussion begins, and I challenge students' statements with patience, respect, and empathy.

From the first day of the semester, my students understand that I have high expectations of their performance in my classroom. My teaching ethos is built upon the concepts of transparency, predictability, and respect for time and energy. I come to class prepared with materials corresponding with the daily schedule on the syllabus. Class begins precisely on the hour. In the moments preceding class, I encourage my students to listen to music, use their electronic devices, or rest their heads in the early morning. Once class begins, these distractions disappear; I expect my students' full attention and engagement. This demonstration of respect begins with a mutual understanding of values and recognition of the reasons for being present during classroom, which is to learn how to communicate in and deliberately navigate through a culture. In addition, students are expected to attend class having read and annotated their assigned readings for the day. I do not ask students who have not completed the readings for the day to leave class, as I believe a student gains more from hearing classroom discussion about a text they did not read than not being present in the classroom at all. However, I do make the student's error explicitly clear to them and remind them of the ramifications their lack of preparedness has on their overall performance in the class.

My evaluation of students' written work reflects my pedagogy privileging transparency. When a microtheme or essay is assigned, I read through the assignment sheet with my students, present to them the Quick Take at the bottom of their assignment's corresponding grading sheet, and provide comparable student samples of completed assignments. In addition, I engage in several modeling exercises for my students demonstrating the skills identified on the assignment sheet that are necessary to effectively complete assignments. During in-class lessons, I explicitly state the connection between the skills being modeled, such as "The Method" during their film clip analysis in Microtheme 3, and link the relevance of their clip's content to the course's overall discussion of patriarchal oppression. Additionally, I inform my students about the overall design of the course and the role microthemes serve in preparation for essay writing. I like my students to perceive the texts they have created as having a function greater than a one-time assignment submitted to receive a grade. These texts can be referenced to inform future writings, and for students who are intrinsically motivated to learn course content, can be an experimental space to analyze, engage, and interrogate oppressive patriarchal structures.

**Observation Reports – Yael Massen**  
**October 21, 2015**

Dear Yael,

Thank you for providing me a lesson plan in advance of your class. When I arrived, many of your students were already present. You wrote the purpose and an outline of the class on the board. You told the students they did well on their MT3s but that you noticed a trend in the class: many of them were relying overmuch on summary rather than analysis. You then returned the microthemes and gave them a couple minutes to look at their grade before you asked them to put the assignments away and began the next task; you and the students formed a rough circle around the class, preparing for discussion.

You asked them to take out their keystone worksheets and MT4s. You reflected on the last class discussion about the keystone, since they had completed the first part of the MT (the outline). You explained that they were going to begin a casual discussion centered on claims or insights they drew from reading the essay. The conversation that ensued was focused and insightful. Students responded to each other, they called on particular moments in the texts (which they had printed and annotated), and they turned to the appropriate section when others referenced them by page or paragraph. You encouraged this attentiveness by calling on students by name and asking for examples from the text to support their interpretations. When you directed a student to push his or her answer further, other students also raised their hands to address the question. This showed a high level of thoughtful participation.

Your questions are not simple, and the students rise to the challenge. For example, you asked for evidence in the text regarding false binaries, that gender has more than two sides. This led Derek to the cartoon Fausto-Sterling provides. He offered some summary but also performed an appropriately shorthanded 10-on-1 analysis. You also pushed students to bring texts together in the conversation. When a student offered a definition of gender/sex from the Fausto-Sterling, you followed up by asking how the athlete story connected with Devor.

The students took their peers' comments seriously, and they appeared generally comfortable with the difficult issues of gender being addressed in the reading. For example, when one of the students asked a question about fellatio, no one was shocked by the conversation. In fact, other students followed up on the first student's comment and identified another strand of sub-claims in the essay.

After this impressive 20-minute class discussion, you moved the students into small groups, requiring they work with someone new. For the most part, the students listened to your instructions and, from what I heard, they all stayed on task for the time allotted. The group in front of me (Madison and Derek) had an articulate conversation about

about gender and upbringing/sex/dominance. They referenced the text often, particularly the cartoon Derek had used in the class discussion earlier. You moved around the room, generally only interrupting if they had questions or seemed confused. The students moved the conversation from a double-checking of their outlines to connecting it to the film scenes they chose.

You then gave them one more minute to discuss and asked them to contribute any discrepancies or points of interest they noticed. The first group came back to what the problem is with “disorder” for androgen insensitivity; I read this as a student who was confused, but you mentioned later that this student pushes back a great deal against the formulations of gender addressed by the class. When this student was not receiving a satisfactory answer, you flipped it back to the class asking what they thought about the complication of gender with genetics. A student responded, “It’s not really what we’re thinking about it, it’s what our authors have been saying about it.” This was great evidence of the students knowing precisely what is expected of them – that the class is about analysis rather than evaluation.

You’ve mentioned a concern with these students giving each other substantive, productive peer advice. Yet, in this class, the students have shown great skill in close reading. How can the students’ solid groundwork in critical reading be applied not only to Fausto-Sterling, but also to their peers’ writing? They certainly have the preparation and aptitude, now it’s a matter of your facilitating solid peer review. A key feature of your teacherly ethos is to require students to find answers. You provide them the tools/heuristics, and then you have them practice them repeatedly. Therefore, since you expect them to do the work, not trusting them with peer review would be anomalous and may imply a kind of hand-holding that you’ve mentioned you avoid.

Before class wrapped, you drew their attention to the list of deadlines on the board and then dismissed them. This is a great way to ensure they stay on track and to call them back to the schedule.

Again, many thanks for allowing me to be a part of your class. If you have any questions about what I’ve written here, please let me know.

Sincerely,

Jennifer Juskiewicz

Assistant Director – W131 Academic Reading, Writing, and Inquiry  
Indiana University - Bloomington

October 16, 2015

Dear Yael,

It was great coming to observe your class; your students were very engaged for an 8:00 am class, and I like the way you had everyone contribute.

Class began at 8:00 on the dot. The day's plan was already on the board, along with the homework. The homework included due dates that were soon (keystone for Monday) and a little further out (Essay 2), which to me nicely demonstrated the trajectory of the course. The main topic of the class today was a debate on "Are men an oppressed population?" You had obviously prepared for the debate today, including sending out the schedule and assigning groups. You briefly mentioned Essay 2 and projected the assignment sheet at the front of the class while reiterating that there were no surprises with what it was asking the students to do. You did mention that Essay 2 had to use two course essays, but I don't remember if you mentioned that it had to use the keystone—are you going to talk more about that after they read the keystone?

You then moved onto the debate, referencing both the schedule that you had emailed out and the main structure that you had put on the board prior to the beginning of class behind the projector screen. The idea was to argue using a lens from the text, respond using the same or a different lens, and then further response using evidence through lenses (like film scenes). I really liked the idea of staging a debate; I think it involves everyone and gets them really thinking about the texts in relation to each other. There was one student who seemed to be falling asleep at one point in the class, but in the next five minutes the structure of the debate demanded that he pay attention, and that was cool to watch. The students by and large seemed at least materially prepared for the debate: everyone seemed to have their texts with them, and a few students had even printed out the schedule.

In terms of participation, each debate group seemed to have 3-4 members who talked the most. You implemented the debate so that pretty much everyone had to talk at some point, and sometimes the speaking students repeated what the loudest members of the groups were discussing. One time a group started discussing as the other group was still presenting, and you told them they needed to listen. There was the one male ESL student who spoke at length, and you and the rest of the class seemed pretty confused by what he was trying to say. You acknowledged his contribution and then referenced the time limit to make sure he stopped rambling. A lot of the speakers, especially on the "no" side of the debate, directed their arguments to you instead of to the other side. In the times they did direct their responses to each other, the students used a lot of second person pronouns. Did you talk about the debate structure before this class in terms of how to talk to each other? I was unsure if you had laid out specific ways to address each other as debate partners or not (like using "my colleague" or "the opposition" or something) (or even if those would be helpful).

Toward the end of the debate, as the "yes" side started to run out of evidence, I noticed they started turning more toward rhetoric that seems contrary to the pedagogical goals you have discussed for your class in Consulting Group. Your expression (and mine, I suspect) was very skeptical shading toward alarmed as that group used transphobic language, and you began to step in to correct improper use of vocabulary as the group tried to use the transgendered character in

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*Dallas Buyer's Club* to their advantage. As we left the class, you expressed a bit of frustration with me at where the rhetoric of that group ended up. I do think the debate structure is a great pedagogical tool and it was a brave decision to implement it. Have you considered picking a topic that has a little more space to argue on both sides? I think it's pretty much a fact that men are not an oppressed group as a whole (though they still operate under societal pressures/stereotypes), and I wonder if staging a debate based on the concept as a question in some ways authorized the "yes" side for the students. I wonder if a different question could prove even more pedagogically profitable.

Overall, it was really cool to watch the students step up and drive the conversation in a structured debate. Even the students who seemed like they would normally be quieter spoke, which I think is good practice for them. Thanks for the opportunity to observe your class!

--Jennifer Lopatin

Yael Massen  
W131 Observation Report Reflection

Jennifer Juszkievicz:

Based on my feedback from Jennifer's classroom observation, I have realized that I need to emphasize note taking in my class. For most of this semester, my instruction for this course, particularly for teaching course essays, was discussion-based. Many of my students actively participated in these discussions, but did not think to take notes on the topics that were addressed. My intention of teaching through discussion is to grant my students a sense of authority over their own readings and interpretations of course texts, as well as gain a quick evaluation of whether or not students have grasped the central claims of course essays (as opposed to collecting worksheets and handing them back with comments at a later time). Jennifer's advice to re-emphasize the importance of note-taking to my students, and to highlight particular concepts that should be recorded for later reference is a pedagogical skills I plan to incorporate in my instruction next semester.

Jennifer Lopatin:

Based on my feedback from Jennifer's classroom observation, I learned the need to set parameters for classroom activities that engage students in a discussion of concepts presented in course essays—such as representations of race, gender identity, and sexual identity. It is my intention to have students engage in discussions of these topics, typically regarded as “uncomfortable” or “sensitive” in a safe space, where they are given the opportunity to interrogate their own perceptions of representations of identity. Prior to Jennifer's observation in my class, I had believed that a debate about a particularly specific and controversial topic (“Are men an oppressed population?”) would only need to be limited to using the arguments of a course author. However, as I learned, and Jennifer pointed out in her observation letter, I needed to establish what language is inappropriate to use in relation to the content discussed, such as deliberately misgendering an individual as a means of generating an argument. The issues presented in this debate, related to hate speech, also made me realize that my students were still not using evidence from film clips/course essays appropriately. This problem also occurred among students that typically did not engage in regular classroom discussion, but were required to speak for this exercise. It came to my attention that I need to call on all students from the start of the semester until the end in order to effectively engage my students in my intended pedagogical practice—voluntary participation is not an effective teaching method for my students. They must be required to vocalize their interpretations in class.

October 5, 2015

Dear Jennifer,

Your section of W131 is highly engaged and appears interested in the course content. Today you engaged in a classroom discussion of Course Essay 3 (Marchetti), relating this new material to topics already discussed in class. The review of former course content was recorded on the blackboard as students identified issues covered in this section of W131 (race, stereotypes, gender roles, pop culture), which is also a highly intersectional list of issues. You contextualized Marchetti's essay in relation to the course as a whole. Students appear well-equipped to make connections between Marchetti and course content preceding this essay. In addition, students were very quick to volunteer insights and largely felt comfortable engaging in classroom discussion.

Students are held accountable for the work they complete out of class: you checked to see if their Film Viewing Guides were completed, as well as their annotations of Marchetti. Some of the students did not appear to have completed their annotations, and you took note of this by asking the students to flip all the way through their copies of Marchetti. In addition, by moving around the classroom to check if students completed this work, students who had documents open for other coursework (Kyle and his friend in the red shirt towards the back of the class were working on PowerPoint presentations, as well as Wolfram Alpha) quickly closed their work in order to appear like they were paying attention. Your presence in the back of the classroom helped to reestablish your authority in this region of the classroom. I would recommend, if possible, given the weird extra desk situation in your classroom, moving around the room more, particularly in the back of the room where the more disengaged students sit. When one student in the back of the classroom did not have a partner, you asked him to move to the front of the class to form a group with another student without a partner. This gesture helped to engage the otherwise quiet student in the back and helped him to partake in the class activity.

Students were asked to read the assignment expectations for Microtheme 3 (MT3). You clarified what should and should not be included in MT3, and fielded a question from a student who wanted to use a film clip from *2001: A Space Odyssey*, a film not included on the syllabus. A student asked the question, "How long is a scene?" to which you answered, "About five to ten minutes." It may benefit you to provide the students with a clearer answer about what constitutes a scene. Wednesday's Visual Production Exercise is a good tool to use for students to understand the formal elements that divide scenes, and have the students come up with the definition of a scene themselves after completing this exercise.

Pair and share seems to be a particularly effective tool for classroom discussion in your section of W131. The students appear to be very comfortable talking to their peers and engaging in different aspects of the essay—there was a great deal of material on the chalkboard at the end of the pair and share activity on Marchetti. Some students in the back of the classroom did not appear to take many notes on the material written on the chalkboard, particularly the students in the back of the classroom. I am not sure what solution to offer in response to this observation. In addition, because students systematically presented the content of their pair and share activities, some of them began to zone out and other groups discussed their insights. While pair and share holds each group accountable for discussing their insights, it also becomes monotonous after a while if each group is asked to speak.

Prior to class, you asked if a classroom culture exists. I am not sure if there is a distinct classroom culture in your section of W131. Many of your students appear to exist as individuals and participate in the class out of obligation (specifically your Kelly School suit-and-tie boys). They appear to understand that their engagement has implications for their progress in the course. Some of the students appear to have formed friendships and engage a bit before class begins, but otherwise, are largely disengaged from one another. This disengagement prior to class could account for the effectiveness of pair and share—the activity allows them to form the connections they desire to make with their classmates.

Your students were most engaged after watching the *X-Men: First Class* clip you used as a test object for Marchetti's essay. Many of the students remarked that the scene was "so intense" and were able to discuss the clip in the context of Magneto's past in the Holocaust. This classroom discussion presented the opportunity for some of the

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students to discuss the “gray areas” of a character’s motivations, a topic that appears to relate to content external to Marchetti’s essay. Magneto’s history and the discussion of the Holocaust was potentially tricky territory, as one student remarked that Magneto’s past gave him a “justification” for his violent actions against those who also sought to hurt him. You carefully navigated this discussion while allowing students to engage in classroom discussion without judgment. You were also effective in contextualizing the clip prior to sending students back to a pair and share discussion, relating the clip to Marchetti’s essay with specific cues (Villain, Buddy, etc.).

It was a pleasure to view a late-afternoon class that appeared largely awake and genuinely engaged in the course content. You appear to have a great set of students, and the students respond very well to your teaching persona.

Please let me know if you have further questions about the observation, and if you would like a copy of my handwritten observation notes.

Best,

Yael Massen

[ymassen@umail.iu.edu](mailto:ymassen@umail.iu.edu)

December 24, 2015

Dear Patrick,

Thank you for permitting me to observe your 4:00-5:15 MW Section of W131 on Monday, November 9, 2015. Your section of W131 is highly engaged and appears interested in the course content. Today you engaged in a classroom discussion of Course Essay 4 (Gabler), relating this new material to topics already discussed in class, such as Foucault, your Keystone essay.

Your class is arranged in rows, with a majority of your male students sitting in the back of the classroom, and female students sitting towards the front. Students towards the left side of the classroom appeared to be straining to see what was written on the blackboard on their side of the room—the blackboard is blocked by the computer cart, and therefore students were unable to copy down the material you recorded on the board.

Before class began, you asked students how many printed off their photos for the Photo Analysis Worksheet. Students that did not have a print out were able to show you an image during group work, which reflects your values that the students should be granted credit for completing their assignment in whatever way they can. You began class by writing on the board Paragraphs 1-2, 3-10, 11-13, 14-18 in separate columns. You then asked students to casually discuss Gabler's essay. You then presented the class with a short reading quiz, which indicated the total number of points the quiz accounted for in their overall grade (3 points). One student arrived late after the quizzes were handed forward in class, and I wondered if that student received zero points for the quiz.

When discussion of Gabler began, you contextualized Marchetti's essay in relation to the course as a whole, including concepts of visibility in Tannen. Students appear well-equipped to make connections between Gabler and course content preceding this essay. In addition, students were very quick to volunteer insights and largely felt comfortable engaging in classroom discussion. The group of boys in the rear left side of the room were enthusiastically engaged in the class discussion.

Pair and share seems to be an effective tool for classroom discussion in your section of W131. The students appear to be very comfortable talking to their peers and engaging in different aspects of the essay. I wondered how effective the use of the chalkboard activity was. Group 1 recorded their claim in paragraphs 1-2 as: "Media has changed how we view celebrities. / Money. Deconstruction + empowerment. Example: The Kardashians." In addition, because students systematically presented the content of their pair and share activities, some of them began to zone out and other groups discussed their insights. While pair and share holds each group accountable for discussing their insights, it also becomes monotonous after a while if each group is asked to speak. Some of the more vocal students were fully engaged and dominated their groups' discussions of material and presentation of their insights recorded on the board.

I appreciated how you broke down Gabler's argument. You began this process by saying: "Let's establish what Gabler is saying. What is being argued?" You then systematically moved through the rhetorical elements, such as the pitch (celebrities are relatable/human, not escapism), the concept of an evolving thesis ("moving from the conventional to specific definitions"), the complaint ("What sparked this essay?"), and what was referred to as the moment ("Reality TV in 2002 as a breakthrough in the media").

I also appreciated that in conjunction with a rhetorical analysis of Gabler's essay, you asked students to volunteer the most effective rhetorical strategy to present material in their essays, which you

December 24, 2015

handed back to them. I was very impressed by your students' responses, which was identified as moving from familiar material to unfamiliar material:

- Introduction and thesis
- Summary of film scene
- Analysis using "10 on 1"
  - Prove X before anything else (in reference to the X/Y thesis statement)
- Summary of Keystone (Foucault)
- Apply Keystone
- Second lens
- So What?

It was a pleasure to view a late-afternoon class that appeared largely awake and genuinely engaged in the course content. You appear to have a great set of students, and the students respond very well to your teaching persona.

Please let me know if you have further questions about the observation, and if you would like a copy of my handwritten observation notes.

Best,  
Yael Massen  
[ymassen@uemail.iu.edu](mailto:ymassen@uemail.iu.edu)

Yael Massen

#### MT4: Analytical Outline Case Study

I did not expect Microtheme 4 to be a considerable challenge for my students, given that it was designed to be an analytical outline. I believed that my students would be more comfortable creating an assignment with a structure (modeled in the MT4 sample I made available to students on Canvas) and an assignment that built off of the microtheme that preceded it (MT3). The most complicated element of this assignment, and the aspect I anticipated students would struggle with, was the assignment of “Keystone sections,” which I needed to clearly differentiate to students from the actual section breaks present in the Keystone. Students were required to find my uploaded scan of the Keystone with numbered sections. I also announced these details on a day with several student absences; however, the students that missed this day of class never followed up with questions regarding the “Keystone Sections” as noted on the assignment sheet, and made the faulty assumption that the headers used in Anne Fausto-Sterling’s essay designated each section.

I anticipated that my students would be able to use the evidence from their “10 on 1” analysis of their film scene in MT3 and use the Keystone as a lens to interpret these specific pieces of evidence in their MT4. I also expected my students to use their skills from Notice and Focus activities that we practiced time after time in class. My expectations of my students were not met: my students wrote very generally about their film scenes without citing specific elements from their film scene. Additionally, my students were very confused about how to structure the information they were expected to deliver, and did not know how to incorporate the Keystone appropriately or bring these Keystone in conversation with the other sources (both film and course essays).

The most significant problem my students appeared to encounter is as a result of how Unit 2 is structured: my students selected a scene for their MT3 assignment before the class began to read the Keystone essay. Most of the scenes they selected were direct interpretations of concepts presented in Aaron Devor and John Berger’s essays, depicting characters assuming typified gender roles. Thus, most of my

students engaged in what I identified as “matching”—they interpreted the scene through the lenses of course essays without generating an analysis.

Successful students were able to use the MT4 sample as a guide, in addition to reading the assignment sheet carefully. This assignment was due in sections, which also helped students to organize the separate parts without being overwhelmed with completing all of the working parts at once. Students that did not bring appropriate, completed sections to class demonstrated a poorer performance on this assignment.

Next semester, I plan to re-tool this activity by introducing the Keystone Essay earlier in Unit 2, presenting it as a text to consider when selecting a scene for MT3. In addition, I will be more judicious in the sections I select for “Keystone Sections”—I feel that I selected sections that were too “matchy” with content from Devor’s essay, or the films, because they were later in the essay. I had selected these sections because I was concerned students would only choose earlier sections in the Keystone and not read it in full. I now know that this is not as large of a problem as I anticipated. Most importantly, I will emphasize the importance and applicability of the reflective paragraph for Essay 2. I think the reflective paragraph was regarded as an afterthought by most of my students, partially because the many sections they had to account for in the outline distracted them from the importance of generating an analysis based on the evidence they collected.

After teaching all three units of W131, I have learned the importance of providing my students with a focus for their analysis. For example, in Unit 3, my students were able to generate a focused analysis of their photograph by beginning their inquiry questions/working thesis statements with the statements “How does this representation of...” or “This photograph demonstrates...” I will try to use this same focused blueprint for analysis earlier in the skills crescendo. For Unit 2, particularly to improve students’ performance on the reflective paragraph, I will re-emphasize the terms “representation” and the importance of using particular film elements as plausible pieces of evidence for their analyses by asking students “How does this [film element] in this scene demonstrate this representation of [concept presented in course essay]?”

Unit One: Cultivating Analytical Habits of Mind  
 W131, Analytical Reading, Writing, and Inquiry: Week 1  
 50 Minutes  
 Instructor: Yael Massen

Goals for the class, the week overall:

- Introduce course goals and get to know each other
- Reading and thinking analytically
- What is representation?

Day 1

Time	Activity	Materials Needed
10-12 min	<p>Take attendance on Canvas</p> <ul style="list-style-type: none"> <li>• Begin class by projecting an image of Barbara Kruger’s <i>Untitled</i> (1981) (Your Gaze Hits the Side of My Face). Write title of work on the whiteboard.</li> </ul> <p>Explain to students that we will stare at this painting for one minute. Students are to take notes on observations of the art piece.</p> <ul style="list-style-type: none"> <li>• <b>“What colors do you notice?” “What associations are brought to mind?” “Who or what figure is depicted in the image?”</b></li> </ul> <p>Write down on the board their observations in a disorganized manner. Avoid moves to generalization or judgment. Focus on what is “interesting.”</p> <p>Have the students arrange themselves into groups of three to rank the importance of their observations. Ask them why they chose to rank their observations as they did.</p> <p>Indicate to students that we will return to this example at a later time for analysis. For now, we are working to <b>build our evidence-gathering skills, fine tuning how and what we notice when presented with material.</b></p>	<ul style="list-style-type: none"> <li>• Computer</li> <li>• Projector</li> <li>• Link to Barbara Kruger’s <i>Untitled</i> (Your Gaze Hits the Side of My Face)</li> </ul>
10 min	<p>Hand out copies of the syllabus. Introduce yourself. Have students say their names and read out loud specific sections of the syllabus.</p> <ul style="list-style-type: none"> <li>• Indicate that there are 20 additional points that will be factored into the grade and used at my discretion for pop quizzes and the completion of classroom material.</li> <li>• Emphasize attendance policy and tardiness</li> <li>• Students must have access to the required materials for the course             <ul style="list-style-type: none"> <li>○ <i>Dallas Buyers Club</i> and <i>The Help</i> are available at Wells Library Reserves</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Printed copies of the syllabus</li> </ul>
2 min	<p>Write on the board what the students are responsible for in the next class:</p> <ul style="list-style-type: none"> <li>• Pgs 10-16 in <i>Writing Analytically</i> “Counterproductive Habits of the Mind”</li> <li>• Pgs 39-41 in <i>WA</i> “Becoming Conversant Instead of Just Reading for Gist”</li> <li>• Pg 73 (or 14) in <i>Rules for Writers</i> on Annotation</li> </ul> <p>Indicate that you will check annotations on Wednesday. Familiarize Canvas</p>	<ul style="list-style-type: none"> <li>• Page projector for Page 14/73 in <i>Rules for Writers</i></li> </ul>

Day 2

Time	Activity	Materials Needed
10-12 min	<p>Take attendance on Canvas.</p> <p>Write on the board Hall “Introduction” to <i>Representation</i> (p 1-6), <i>Writing Analytically</i> p. 17-21 “Notice and Focus (Ranking).”</p> <p>Have students introduce themselves to each other using the Introductory Interview Document (Canvas).</p> <p>Have students introduce each other to the class.</p> <p>Transition with a discussion about writing styles, past experiences with writing.</p>	<ul style="list-style-type: none"> <li>• Computer</li> <li>• Projector</li> <li>• Introductory Interview Document on Canvas</li> </ul>
10 min	<p>Discuss annotation. Why do we annotate texts?</p> <ul style="list-style-type: none"> <li>• Pair into small groups to discuss annotation styles.</li> <li>• Check annotations, see who didn’t do homework.</li> </ul> <p>Regroup and discuss as a class. Call on specific people.</p>	
4-5 min	<p>Have students read the first paragraph of Hall in class, choose students to read out loud. Project Hall on the screen. Remind them they will be reading this material for homework.</p>	<ul style="list-style-type: none"> <li>• Hall article</li> </ul>
15 min	<p>Notice and Focus activity on representation, bring up the fact that Laverne Cox went to IU.</p> <p>Mention that we will discuss representation in depth next class, with Hall article.</p> <p>Have students break into small groups for this exercise</p>	<ul style="list-style-type: none"> <li>• Laverne Cox image (Canvas)</li> <li>• Caitlyn Jenner image (Canvas)</li> </ul>

Day 3

Time	Activity	Materials Needed
10-12 min	<p>Take attendance on Canvas.</p> <p>Assign Microtheme 1</p> <p>Write on the board “What is representation?”</p> <p>Hall “Introduction” to <i>Representation</i> (p 1-6), <i>Writing Analytically</i> p. 17-21 “Notice and Focus (Ranking).”</p> <p>Project the assignment page for Microtheme 1, have students individually read sections of the assignment out loud. Ask if there are any questions.</p>	<ul style="list-style-type: none"> <li>• Computer</li> <li>• Projector</li> <li>• Microtheme 1 Assignment Sheet (Canvas)</li> </ul>
20 min	<p>Discuss representation</p> <ul style="list-style-type: none"> <li>• “What do you think representation is?”</li> <li>• “When was the last time you looked at a representation?”</li> <li>• “What is the relationship between representation and reality?”</li> <li>• “How does this conversation relate to our class?”</li> </ul> <p>Representation PowerPoint → practice on a test object in the PowerPoint</p>	<ul style="list-style-type: none"> <li>• Hall article</li> </ul>

W131 Unit Two: Using Sources as Lenses  
Source as a Lens  
50 Minutes  
Instructor: Yael Massen

Before Class: Open Canvas on computer, download film clips, turn on projector, open attendance roster, write on board assignments/expectations for the following class day

8:00- Take attendance

8:01- Have students take out copies of Course Essay 3, ["Masculinity as Homophobia," by Michael S. Kimmel] and take out their notebooks. Refer back to class discussion on 10/5 about Course Essay 3.

8:03-8:10- Write "Using Source as a Lens" on the chalkboard and ask students to unpack what this name means.

- What is a lens?
- What are the steps to "use" a source as a lens?
- What needs to happen to the two texts?
  - Similarities within difference
  - Difference within similarity

8:10- Play film scene, ["I Want it That Way" Scene from *Magic Mike XXL*] for students and have them take notes on content.

- Frame as a Notice and Focus Exercise

8:15- Give students a moment to unpack the film clip as a group.

8:18- Have students pair and share their annotations on Course Essay 3, compare with notes.

8:24- Have students take out a copy of "Tools for Analyzing Visual Material: An Overview." Select one formal or film feature to pay attention to before viewing the clip a second time.

8:25- Play film scene a second time, with students taking notes on the clip in terms of film/formal features and Course Essay 3.

8:30- Students will pair and share which formal features they attended to, and how these features interacted with Course Essay 3.

8:35- Discuss observations as a group, write down good student observations on the board.

8:45- If there is extra time: Model an example of the interaction between Course Essay 3 and the film clip.

- Film clip may contradict content in the essay → What does this mean for your analysis?

W131 Unit Three: Advancing Analysis Through Scholarly Research  
 Develop an Evolving Thesis  
 50 Minutes  
 Instructor: Yael Massen

Objectives:

- Encourage students to test their thesis statements with multiple pieces of evidence.
- Reinforce skills already developed to enhance movement along the skills crescendo.
- Encourage self-directed learning and analytical skills.

Time	Activity	Materials Needed
10 min	<p>Take attendance on Canvas, write on chalkboard lesson title and assignments for the upcoming week</p> <p>Have students take out their copies of <i>Writing Analytically</i> and open to pages 156-175, “Making a Thesis Evolve”</p> <p>Have students take out their working materials for Essay 3: Working Inquiry question, “Building an Inquiry Question” Worksheet, graded copy of the “Photo Analysis Worksheet”, and graded copy of Microtheme 5</p> <p>For five minutes, have students briefly review the content presented in the reading, referencing annotations and reading notes they may have taken prior to class.</p> <p>Then, have students engage in a two minute Notice and Focus activity with their photograph.</p>	<ul style="list-style-type: none"> <li>• Computer</li> <li>• Projector</li> <li>• <i>Writing Analytically</i></li> <li>• Graded MT5</li> <li>• Graded “Photo Analysis Worksheet”</li> <li>• “Building an Inquiry Question” Worksheet</li> </ul>
15 min	<p>Write on the board, as students are reviewing content:</p> <ul style="list-style-type: none"> <li>• Page 156             <ul style="list-style-type: none"> <li>○ What is your inquiry question?                 <ul style="list-style-type: none"> <li>▪ How does your inquiry question relate to your photograph?</li> </ul> </li> <li>○ How do you foresee your inquiry statement being answered?</li> </ul> </li> <li>• Page 157             <ul style="list-style-type: none"> <li>○ What does it mean to use a thesis as a lens?</li> <li>○ What is the difference between development and repetition?</li> </ul> </li> <li>• Page 158             <ul style="list-style-type: none"> <li>○ What is one piece of complicating evidence in your MT5?</li> <li>○ What is one piece of confirming evidence in your MT5?</li> </ul> </li> <li>• Page 159             <ul style="list-style-type: none"> <li>○ How might you form a deductive claim for your E3?</li> <li>○ Do you think you will use deductive or inductive means of responding to E3?</li> </ul> </li> </ul> <p>Have students write their responses in their notebooks. (To be collected at the end of class for SAP points.)</p>	<ul style="list-style-type: none"> <li>• Chalkboard (roll up projector screen)</li> </ul>
25 min	<p>In groups of 3-4, have students present their responses to the questions of the board. Students will first present their E3 photographs to their peers. Students will then cite specific pieces of evidence from their sources (providing a brief summary of their source as mentioned in MT5).</p>	

Yael Massen  
W131 Consulting Group  
Unit One Grading Case Study

The criteria for essay one privileged the presence of an insightful relationship between Course Essay 1 and Course Essay 2 in the form of a thesis statement, as well as the indication of an understanding of the implications of this relationship (a "So What?"). I recognized that this is the first time students are formulating connections between content in this course, and needed to be lenient in judging the simplicity of the connections they make between the content in essays. At the same time, I recognized that students have been asked to engage with the course material for Essay One for several weeks, and should have an understanding of the essays' content at this point in the semester. Students have been asked to annotate the texts they have read, putting the essays' arguments into their own words, and engaging in classroom discussions making explicit each essay's content. Therefore, the presence of a plausible analysis of evidence, and the selection of specific pieces of evidence relevant to each essay and students' thesis statements was the second-most important criterion for evaluation for this assignment.

Students presented fairly obvious relationships between Course Essays 1 and 2, which did not provide them with a very argumentative stance from which they could analyze their essays. The lack of a thesis statement that departs from the content made explicit in both essays caused many of the students' essays to read as mere summary. In addition, many students presented evidence from both essays that appear to create an interesting relationship, but do not generate an analysis making the relationship explicit, and fail to generate an original stance on the evidence. I was pleased to see most students recognize the presence of patriarchy, and the legacy in which patriarchy has effects on the ways people interpret the world.

For most of the students I graded, I indicated that their arguments needed to discuss an "insightful relationship" between the two course essays, the term used on the E1 Quick Take. I am not particularly fond of this term, since it does not adequately explain what can be considered an insightful relationship, and what is not an insightful relationship. The quick take should be more reflective of the language used in the "Strategies" section of the assignment sheet: "Your claim should be analytical rather than a tally of obvious similarities and differences." This statement is closer to the language that would be effective in summarizing what is expected of students in this assignment, but is currently absent from the current Quick Take Evaluation. In the absence of this language on the E1 Quick Take, most of my comments incorporated this language, taken directly from their assignment sheets.

Student One's (BH) essay established a fairly obvious relationship between Course Essay 1 and Course Essay 2. Prior to this assignment, BH achieved high grades on Microthemes 1 and 2, actively participated in class, and has attended office hours to discuss assignments. BH has also engaged in classroom discussion that indicates she has thought about the "So What?" of the course essays and content of the course. BH's thesis statement demonstrates that she has considered how the course essays are in conversation with one another, in demonstrating that women are presented as inferior in status as compared to men. However, this stance is made explicit by both authors and is not very argumentative. I expect BH to improve from her performance on this assignment, which she received a 130/150, as she is motivated to learn and improve on her performance as a writer.

*This is the level of change you could make before next semester.*

Student Two's (LL) essay is a significant improvement from her prior performance on written assignments. LL has struggled to understand the content in Course Essay 1, but felt more comfortable with the content in Course Essay 2. LL made several appointments with me during my office hours, in which we discussed the material in Course Essay 1 in order for her to be able to understand the argument presented. After LL and I worked through the concepts in Course Essay 1 she did not understand, she was able to explain to me the hurdles she encountered while considering a relationship between the two Course Essays for her Essay 1 assignment. LL and I discussed how to formulate a relationship between the essays based on the evidence she collected from both essays. LL's thesis statement evolves over the course of the essay. She reaches a moment of strong analysis and argumentation in her conclusion paragraph, an argument supported by the evidence she presents in the paragraphs that precede it.

Student Three's (EH) essay was largely incoherent and reflective of his lack of engagement in class. EH tends to doze off in class. I have corrected this behavior on a number of occasions, but it is most likely a symptom of the fact that he is a student athlete. Initially, I gave him a strong report on his online Student Athlete Progress Form. If BH's poor classroom behavior and assignment completion persists, I will need to make contact with his academic advisor and revise my evaluation of his performance in W131. EH sits with two other male students who are performing well in the class and peer reviewed his essay. Therefore, I was rather surprised that his Essay 1 was so incoherent and inaccurate in the way the relationship between Course Essays 1 and 2 are presented. I was also very surprised that this essay was so incoherent because the student was very vocal in criticizing sample thesis statements that were presented as "weak" or needing improvement. I anticipate this student will attempt to improve his performance by reaching out to his peers who are performing well in the class, but I do not anticipate that this student will attend my office hours, based on his lack of classroom engagement.

You will receive these periodically and can note the change on the next one as well.

~~English W131~~  
English Composition W131  
Yael Massen  
30 September 2015

Inferior in Society

Within today's culture, there is an unspoken set of standards, or gender roles, women are expected to follow in order to be accepted within society's expectations. If a woman ignores these roles, it is considered abnormal or as an act of rebellion against a perceived male dominate culture. Within Aaron H. Devor's, "Becoming Members of Society: Learning the Social Meanings of Gender" and John Berger's "From Ways of Seeing," Devor and Berger explore how women in society are expected to behave in order to abide by the social norms, thus leading to their inferiority to men.

To begin, a female's appearance greatly influences the way she is judged in society. From the time a woman is conscious of her specified gender roles in society, she is constantly observing the way she is being portrayed by others, specifically men (Berger 46). Furthermore, it is socially expected of a woman to keep herself orderly in turn to appease men (Berger 54). This concept that a woman must physically impress a man suggests men are given the alleged right to judge a woman's worthiness based on her appearance. The ability to act as a judge towards women gives men a position of superiority by giving them the power to be selective, therefore pushing a woman to follow society's expectations in order to please a man. Moreover, while the determining amount of masculinity a man envelops, society considers factors such as aggressiveness and dominance; on the contrary, the characterization of a woman's femininity is

How does this  
have beyond  
Berger +  
Devor's  
essays?

Why is this really  
only 'grind' or 'the  
man's' comment or 'the  
woman's' beauty?

determined through their actions, dress, and speech, which commonly exhibit frailness (Devor 51). Society constructs a picture that males are expected to be physically bigger and stronger than that of a female, consequently making them the more governing of the genders. Furthermore, it is expected of both genders to uphold the societal standards, thus making women abnormal if they assert dominance over a man. Ultimately, by allowing men to judge women on appearance, it subjects women to be viewed as inferior to men in society.

Aside from physical appearance of a woman, her attitude and personality are crucially considered in gender roles within a society. Within a patriarchal society, women are expected to act with "passivity and submission" (Berger 50). In contrast to men, women are expected to portray a fragile, submissive personality, giving men a dominant, assertiveness over women. Correspondingly, her portrayal of being lesser in size exposes a lack of emotional confidence. Within European art, women often pose as if submitting to the male observer (Devor 52). A female model's posture implies that of submissiveness and vulnerability; femininity is distinguished by compact composure, whereas masculinity is characterized as large and expansive (Devor 52). The frailness of a woman's expected poise compared to a man's robust depiction suggests her representing herself as his subsequent. If a woman were to act in a way of dominance over a man, it would be considered abnormal or uncharacteristic. Additionally, both males and females are more likely to act masculine if they are in a position of higher rank in society, whereas those in subordinate positions are more likely portray submissive, feminine portrayals (Berger 50). Women in society understand by acting with masculine qualities, it is more likely to be taken as an authoritative position. Also, those who are

assertive or aggressive in speech are more likely to transfer masculine features to those they are speaking to (Devor 52). People in society are able to identify masculine characteristics in actions and within speech as dominant and aggressive, thus signifying cultures that are accustomed to femininity as being submissive and passive, ultimately leading to the inadequacy of women.

The physical and emotional expectations of a woman set by society are ideally set in place for attaining a man to depend on. The biological roles of a woman being able to give birth advocates a "natural dependency" of men in society (Berger 51). By proposing a woman is explicitly created to bare children implies a natural explanation to why women are inferior in society. Within Berger's examples in European art, he notes women are often times depicted as looking towards the "spectator-owner" versus the male subject in the painting. Her physical perfection and the gaze she supplies suggests her loyalty lies with the spectator owner's approval and dependence. Within a patriarchal society, it is expected of a male to be instinctively more aggressive than a female, therefore her need for support and protection (Devor 53). By implying a lack of aggression and dominance in both physical and emotional features, society perceives women in need of assistance from a man, making her inferior within a patriarchal culture.

Within both excerpts, Devor and Berger describe the way women in society are perceived inferior to men. Through the expansive judgment of appearance, woman are demoted lower than man based on the ability for him to be selective in her display. Furthermore, a woman's attitude displays a sense of dependency and inferiority as it is expected to be passive and submissive towards the man's dominant and superior manner. Finally, through a female's physical and emotional weakness, it can be inferred her goal

is to ultimately achieve a man to depend on. Devor and Berger exemplify a woman's conformity in order to display these social norms, eventually leading to the approval of men in society.

Works Cited

Berger, John. "From *Ways of Seeing*". London: British Broadcasting, 1973. Print.

Devor, Aaron H. "Becoming Members of Society: Learning the Social Meanings of Gender." *Gender Blending: Confronting the Limits of Duality*, Bloomington: Indiana Up, 1989.

E1

English W131  
Analytical Reading, Writing, & Inquiry

Student: ~~Emily Henderson~~

Comments:

~~Emily~~  
You present a clear thesis that is fairly obvious in both essays. Your essay attempts to incorporate analysis with the evidence you present, but the analysis does not move beyond the explicit arguments in Berger and Devor. Mainly summary  
See me if you have questions!  
-Yael

The Quick Take

Criteria for Evaluation	Strong	Satisfactory	Needs Improvement
Does the thesis clearly establish an insightful relationship between the two essays? Is there a "So What?"			✓
Does the Essay offer a focused analysis of details that supports a larger claim about the language, audience or structure of the two essays?		✓	
Does the Essay remain independent and objective by paraphrasing the authors' words accurately, using internal citations and a minimum of quotations, and avoiding judgment or personal association?	✓		
Does the Essay exhibit coherence through a logical flow of ideas and the use of well-developed paragraphs, transitions, attributive tags, and strong verbs? Does it adhere to MLA format and citation standards and contain few, if any, grammatical, spelling, or punctuation errors?		✓	

E1 Grade: 130 / 150

**E1****English W131: Analytical Reading, Writing, & Inquiry**Student: Lacey Lester

Comments:

~~Lacey Lester~~

Your essay presents its "So What" in the final paragraph rather than in the introduction. It would be better to contextualize your definitions of power + value in this essay before presenting evidence.

Your essay makes several strong analyses of Berger and Devor's essays that depart from mere summary, good work!

**The Quick Take**

Criteria for Evaluation	Strong	Satisfactory	Needs Improvement
Does the thesis clearly establish an insightful relationship between the two essays? Is there a "So What?"		✓	
Does the Essay offer a focused analysis of details that supports a larger claim about the language, audience or structure of the two essays?	✓		
Does the Essay remain independent and objective by paraphrasing the authors' words accurately, using internal citations and a minimum of quotations, and avoiding judgment or personal association?		✓	
Does the Essay exhibit coherence through a logical flow of ideas and the use of well-developed paragraphs, transitions, attributive tags, and strong verbs? Does it adhere to MLA format and citation standards and contain few, if any, grammatical, spelling, or punctuation errors?		✓	

E1 Grade: 13-V 150

~~Letter 1~~

English Composition W131

Yael Massen

30 September 2015

The Power of Women

In both Aaron H. Devor's "Becoming Members of Society: Learning the Social Meanings of Gender," and John Berger's "From *Ways of Seeing*," men are repeatedly compared to women. In both of these works, this repetition is used in a negative way. In "Becoming Members of Society: Learning the Social Meanings of Gender" Devor proposes the concept of male dominance in society and in "From *Ways of Seeing*" Berger claims women are being objectified by men. Although Berger and Devor acknowledge a patriarchal society, they both imply that women have power and value. in what context?

Lack of transitions between these two concepts.

In the beginning of his essay Berger explains the presence of a woman and the importance of a woman's image to both themselves and men. Berger states "...how she appears to others, and ultimately how she appears to men, is of crucial importance for what is normally thought of as the success of her life" (Berger 46). Because women are surveyed by men before they are treated, women act according to how they want to be treated, which means women influence what men can and cannot do to them (Berger 46). Women are viewed by both men and themselves, signifying the woman establishes the relationship with the men and with themselves. Women have power over the way their image is represented and who controls them.

Along with the concept of women determining how they will be treated by men, Berger also exhibits an idea in his essay in which a spectator is viewing an image of a

So what? appears in conclusion rather than in intro?

This happens sometimes and can work

woman and "the ideal spectator is always assumed to be male and the image of the woman is designed to flatter him" (Berger 53). Berger defines the difference between the surveyor and surveyed by explaining that men survey women and women are the objects of the surveyor. For Berger, a woman's actions are a sign of how she wants to be treated whereas a male's actions are simply his actions (Berger 46). This shows that women influence themselves as well as men while men only care about their own actions. To illustrate this concept Berger discusses paintings that empower women's values. The paintings in Berger's essay are sold to wealthy men including kings. The artist creates paintings of nude women for the viewing pleasure of the surveyor or owner, which is very likely to be male. Although these women are being objectified, they hold value. One of the influences of women in these paintings is their sex appeal. Wealthy men will be more inclined to buy a painting if they think the woman is attractive so women are valued for their seductiveness as an object. Objects hold value in society so in this case women are valued.

This theory of men having power because of women being powerful is also very prevalent in Devor's essay. Devor states that although males and females share some of the same human characteristics and are thought to be able to function in the same manner, there are still certain roles that, according to society, that one gender is supposed to be better at. For example, society believes men are good at labor and women are good at maternal instincts (Devor 51). Women are valued for their gender roles specifically in childbearing because without women, men have no family to provide for. These "gender roles" are defined by society and society bases people's gender on which roles they perform (Devor 50). Genders also have certain characteristics that define them. Many of

women's characteristics revolve around the fact that they are child bearing (Devor 51). In relation to this, individuals believe women rely on men because they need help providing for a family. Devor expresses, "it is popularly believed that the social position of females is biologically mandated to be intertwined with the care of children and a "natural" dependency on men for the maintenance of mother-child units" (Devor 51). This shows that women are powerful because one of their main responsibilities is childbearing.

Women are allocated power in society with the ability to raise a family.

Although the last quote states that females have a "natural" dependency on men, there is nothing mentioned in Devor's essay about what men get out of a relationship or family; he only states the impact of a relationship on females (Devor 51). Devor later states that "both mothers and workers often need to be strong, independent, and effectual in order to do their jobs well" (Devor 51). This means women are just as capable as men in doing stereotypically masculine jobs. Women are more powerful because women can both bear a child and have the same job as a male. This is unlike Berger's essay in the sense that Berger claims women are dominant because males need women to feel dominant. Devor claims women are equivalent to men in their work ethic and that they also have the strength to have a child further making women powerful.

This claim needs to be supported by evidence

As proven by both Berger and Devor, masculinity is threatened by femininity.

The controversy over which gender holds more dominance between woman and man has always been a prevalent topic in society. It is assumed men realize the imbalance in the power dynamic between men and women and try to conceal it by oppressing women. However this oppression has led to women taking control of the situation and receiving

more heed than men. Women need power to confirm they are humans and not merely objects.

Works Cited

Berger, John. *Ways of Seeing*. New York: Penguin, 1997. 45-64. Print.

Devor, Aaron H. "Becoming Members of Society: Learning the Social Meanings of Gender" *Gender Blending: Confronting the Limits of Duality*. Bloomington: Indiana UP, 1989. 43-53. Print.

**E1****English W13 Analytical Reading, Writing, & Inquiry**Student: Erica Hanson

Comments:

Erica,

You propose an argument about the audience of Devor and Berger's essays — that the authors are writing to families, which is inaccurate and unsupported by the evidence you present in this essay. In addition, your analysis of particular pieces of evidence you present is not logically sound (see fourth paragraph). See me if you have questions.

- fail

**The Quick Take**

Criteria for Evaluation	Strong	Satisfactory	Needs Improvement
Does the thesis clearly establish an insightful relationship between the two essays? Is there a "So What?"			✓
Does the Essay offer a focused analysis of details that supports a larger claim about the language, audience or structure of the two essays?			✓
Does the Essay remain independent and objective by paraphrasing the authors' words accurately, using internal citations and a minimum of quotations, and avoiding judgment or personal association?		✓	
Does the Essay exhibit coherence through a logical flow of ideas and the use of well-developed paragraphs, transitions, attributive tags, and strong verbs? Does it adhere to MLA format and citation standards and contain few, if any, grammatical, spelling, or punctuation errors?		✓	

E1 Grade: 105 / 150

~~Elin Hansen~~  
Professor Yael  
E-W131  
9/25/15

Audiences Collide

Gender and sex are defined as two different things according to Aaron H. Devor, in his work, "Becoming Members of Society." With this in mind, think of John Berger's, "From Ways of Seeing" that speaks mostly about the audience the artwork is speaking to. These audiences referred to by Berger are generalizations of society and how we view men versus women. <sup>not objective</sup>

Devor's audience is a North American society and Berger's is European society, together the audience spoken to is a family and more specifically the structure. ? I don't understand what this means.

Devor's main claim in "Becoming Members of Society" is when he writes about the male standard, in North America specifically. He says when a person is asked to determine male or female <sup>in what context?</sup> the majority of the time they choose male (Devor 48). This generalization acquired from this experiment represents all of society. Certain characteristics: long hair, short hair, wide hips, narrow hips, breasts, flat chest, body hair, penis, and vulva, are how society decides whether or not the person is male or female (Devor 48). Devor also says that if the person determining if the test subject is male or female sees even one male trait, they tend to say it is a male even if three other characteristics were female. In this study, even when the person shown in the picture had breasts but pants on fifty-seven percent were still chosen to be male, this shows people are looking for a penis or vulva to be one hundred percent sure on the gender depicted. (Devor 48).

What people look for to determine sex is not actually what they need to look at to be "correct" about their choice. As Berger says, "To be naked is to be oneself. To be nude is to be

Summary  
No analysis present

seen naked by others and yet not recognized for oneself," some of the pictures shown in "From Ways of Seeing" are thought to be women at first glance (Berger 54). With this first glance society would say they are female, but according to Devor they have a feminine gender. This feminine gender is determined from posture, long hair, and breasts. To be certain the person depicted is female a vulva must be shown in the picture, without it the audience is making an educated guess, because the person has a feminine gender they are not automatically a female.

The intended audience for paintings shown in "From Ways of Seeing" such as; The Allegory of Time and Love by Bronzino, La Grande Odalisque by Ingres, and The Venus of Urbino by Titian are rich European men. These rich European men had these paintings made specifically for them. The audience now knows now that the human depicted is a female because these men had the paintings made, so they could look at nude women. These women are not being themselves in these poses; they are exactly that, posed. Confusingly, previously stated was that fifty-seven percent of the humans pictured were said to be male, yet now all of the humans in these paintings are thought to be women. The difference in the two decisions is one is from North America, and the other is from Europe, both audiences raised in their respected parts of the world.

lacking evidence and in-text citations

?  
I don't understand this statement.

Devor and Berger together are speaking about gender versus sex and naked versus nude, but to two different audiences. This is where they connect; gender with being nude and sex with being naked. Without using society's general definition of the words but rather the authors individual interpretation of the words they connect to one central audience. Gender, defined by Devor, is not related to sex at all but speaks to what characteristics the person has that makes them masculine or feminine. Berger explains, being nude is appearing naked to society but not recognized as an individual, essentially the person is masking their gender characteristics

because they are not comfortable appearing naked. On the other end of the spectrum, Devor's interpretation of sex is what physical characteristic the person has, penis will determine male, vulva will determine female. This definition is specific and cannot be misunderstood, its one way or the other, male or female, no in between. Similarly Berger's definition of being naked, being yourself; appearing to society as the person truly is man or woman.

These interpretations can both represent physical and mental characteristics. As explained before on the physical level, determining if the person is man or woman based on genetalia, now transitioning to the mental aspect. Whether the person is male or female they each come with a generalization to their personalities. The generalization for the male is sturdy, doesn't open up about feelings and is the firm rock which families are built on. The female generalization is caring, open, and kind hearted, truly the opposite of the male generalization. This factor of opposites is why the family in general is so well rounded. This is the combined audience of Devor and Berger, the family. Whether European or from North America both family structures are the same, they teach both male and female to have a blend of the other, the best aspects to become the best person possible. Without male or female the structure would be thrown off both in terms of physical and mental aspects of life.

Aaron H. Devor and John Berger have written about people in society, but to different audiences. Initially the audiences have nothing in common; one being a rich European male and the other being your everyday blue collar North American. When the two works are compared a central audience is discovered, the family. Each main claim in the works speaks about the person and personality which is easily translated to the base of a society as a whole, the family.

lacking  
evidence  
in-text  
citations

Works Cited

Berger, John. *Ways of Seeing*. New York: Penguin, 1977. 45-64. Print.

Devor, Aaron H. "Becoming Members of Society: Learning the Social Meanings of Gender."  
*Gender Blending: Confronting the Limits of Duality*. Bloomington: Indiana UP, 1989.  
43-53. Print.

**Yael Massen**  
**Grading Case Study**

Dear Yael,

As we discussed, Essay 1 is a challenging assignment for the students to write and a challenging assignment for a first-time W131 instructor to evaluate. Your outline of the grading priorities here is accurate: the students are being asked to form a thesis statement based on a specific relationship between the texts, analyze the implications of this relationship, and support this relationship with carefully chosen and analyzed evidence. This thesis should be insightful, but insight is a difficult factor to assess, particularly in one's first class. Your notes reflect a careful calibration of expectations and performance.

Your marginal comments and end comments on the essays are aligned. The emphases are always connected back to the criteria, which may be one of the reasons that the comments are focused and direct. However, remember that praise is as useful as correction. When a student does do something well, be sure to let him or her know so the practice will continue. Currently, the comments are largely corrective (even on the strongest essay) and, as they are so brief, they may imply that the essay was read quickly for faults rather than as carefully as I know you read them.

The concerns and predictions you have for each student are well founded on your observation of their class performance and other writing. In addition, you have reflected carefully about the trends among the class as a whole and how this traces back to the classroom discussion. For example, you note BH's attendance at office hours, her particular moves in this essay, and her general sense of motivation. You place this in contrast to EH, who is not as participatory or attuned to class, although he appears to have been more attentive earlier in the semester. You note that you will find ways to communicate with him via his advisor and the athlete reporting forms. This implies that you are considering which approaches are likely to be most effective for each student, rather than trying to solve all issues in the same way.

Thank you for your careful work here. As always, please let me know if you have questions about my comments here or about evaluation more generally.

Sincerely,  
Jennifer

# English W131

## Analytical Reading, Writing, & Inquiry

Section 4565 • MWF 8:00 AM-8:50 AM • Ballantine 135

### Yael Massen

Office: IU Art Museum Gift Shop (2<sup>nd</sup> Floor)  
Office Hours: M 9:00 AM – 11:00 AM, W 11:00 AM – 12:00 PM  
Email: ymassen@umail.iu.edu

### Required Texts

Rosenwasser, David and Jill Stephen. *Writing Analytically*. Seventh Edition. Stamford, CT: Cengage, 2015.

Hacker, Diana and Nancy Sommers. *Indiana University Bloomington Rules for Writers*. Seventh Edition. New York: Bedford/St. Martin's, 2015.

[American Beauty](#) and [Twelve Years a Slave](#). 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.

Comment [A1]: Replaced *Dallas Buyers Club* and *The Help*

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### Welcome to W131!

In this course, we will be learning and developing skills of analytical thinking, reading, and writing that are key to your success as a university student. The texts we will analyze in order to meet that goal will cover a range of cultural objects, including essays, films, and photographs. 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 thought and expression that define academic discourse.

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### Coursework

We will complete two types of extended written assignments this semester. **Microthemes** 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 make and develop evidence-based claims about cultural texts that we will be analyzing and discussing. Several short assignments throughout the semester will provide additional opportunities for us to practice the skills we are learning. You must complete and hand in all Microthemes and Essays in order to qualify for a passing grade for the course. Assignments are weighted as follows.

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Microtheme One	Summary	50
Microtheme Two	Analysis	50
Essay One	Comparative Analysis	150
<a href="#">Film Viewing Guide</a>	<a href="#">Analysis of a Film Scene</a>	10
Microtheme Three	Analysis of a Film Scene	50
Microtheme Four	Analytical Outline	50
Essay Two	Lens-driven Analysis	250
<a href="#">Photograph Analysis</a>	<a href="#">Analysis of an Image</a>	10
Microtheme Five	Annotated Bibliography	50
Essay Three	Research-based Analysis	300
Short Assignment Points	Various	30
<b>Total Points</b>		<b>1000</b>

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## Grades

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The grades I assign to your work this semester are a measure of how successfully you have completed a task—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 having carefully considered my comments on your work, please ask me.

Grade	%	What it Means
A	100 A+ 93-99 A 90-92 A-	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.
B	87-89 B+ 83-86 B 80-82 B-	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.
C	77-79 C+ 73-76 C 70-72 C-	Adequate work. Meets all 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.
D	67-69 D+ 63-66 D 60-62 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.
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.

## Course Policies

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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.

**Attendance.** Your attendance is an important factor in your success in this course. If you're not here, how can we learn from you? You may be absent three times this semester without penalty; I recommend saving these for illnesses and emergencies. Each absence beyond these three will lower your final course grade by a third of a letter (e.g., B to B-). It's best to notify me in advance if you must miss a class. Also be sure to inform me in advance of special circumstances, such as religious holidays or other university-excused absences, for which there will be no penalties (you must provide all relevant documentation). If you have an emergency or illness, please remain in contact with me by email so that we can make appropriate arrangements for you to keep up with assigned work. In general, remember that the sooner you inform me of any complications to your regular attendance this semester, the more options we'll have for ensuring that they have as little negative impact as possible on your performance. If you have been absent for reasons that you believe should be excused, it is your responsibility to discuss your situation with the Office of the Dean of Students. As a matter of university policy, I cannot receive doctor's notes, paperwork from the health center, or other forms of documentation about your absence; this is the function of the Office of the Dean of Students.

**Tardiness.** Tardiness will be penalized at my discretion—I will mark you late after 8:05. Three records of lateness equals one absence. See attendance policy for repercussions for excessive absences.

**Comment [A2]:** Revised lateness policy from original syllabus.

**Drafts and late assignments.** Revision is a critical part of inquiry and writing. For that reason, you will be required to bring drafts of your work to several of our class meetings (as indicated in red on the schedule). 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). Failure to bring and submit the required rough draft materials on the days they are due in class will result in a 10% penalty (that is, one letter grade) on the final assignment. Short assignments will be distributed at my discretion throughout the semester and cannot be made up without prior arrangements with me.

All assignments must be submitted in class on the due date listed. You will be penalized 10% for every calendar day that an assignment is late. You must complete and hand in all Microthemes and Essays in order to qualify for a passing grade this semester.

**Participation.** I hope you will do your part to help foster a respectful and comfortable environment in our class. When contributing to class discussion—and you will, of course, contribute!—please refrain from the use of potentially offensive or hurtful language, even in jest. I welcome your use of laptops in class, with the understanding that you limit your use to tasks that are directly relevant to our coursework; other uses are an unfair distraction to those seated around you. Please do not use mobile 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.

**Canvas.** Be sure to check Canvas regularly this semester for updates, announcements, and course materials. In particular, this is where you will find all your course and keystone essays.

**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 855-6738 for hour-long appointments in the Wells Library, and you can check their website ([www.indiana.edu/~wts](http://www.indiana.edu/~wts)) for hours at other WTS centers.

**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 (855-7578).

**Plagiarism.** 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 Dean of your school and the Registrar. Receiving a zero on any assignment in the class 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" at <http://www.iu.edu/~code/code/responsibilities/academic/>.

**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.

## Meeting with Me

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The office hours listed on the first page of this syllabus are the dedicated times when I am available to talk with students about any aspect of the course, especially your written work. If you are unavailable during these times, talk with me or email me to see about scheduling an appointment for another time. I check my email once a day, so do not expect an immediate response. For conversations about your drafts and/or grades, please see me in person. Coming to office hours does not mean that you will necessarily do better on your assignments; it does ensure, however, that we will have a chance to enact some of the feedback, questioning, and conversation that all good writing requires before it can be great.

Again, welcome to W131, and I look forward to working with you and your writing this semester!

--Yael

DAY	DATE	ACTIVITIES AND ASSIGNMENTS
Key		<p><b>WA</b>     <i>Writing Analytically</i>  <b>RFW</b>     <i>Rules for Writers</i></p> <p>All readings and assignments are due on the date listed. This schedule may change over the course of the semester, but readings and assignments will never be due earlier than they are indicated here. Any changes will be announced in class and on Canvas.</p>
<b>Unit One: Cultivating Analytical Habits of Mind</b>		
1	M 1-11	<b>Welcome to W131! Introduction to our course and goals.</b>
2	W 1-13	<p><b>Introduction to each other. Reading—and thinking—analytically.</b></p> <p>Read: course syllabus; WA 10-16, “Counterproductive Habits of the Mind”; WA 39-41, “Becoming Conversant Instead of Reading for the Gist”; RFW 70-73, “Read Actively: Annotate the Text”</p>
3	F 1-15	<p><b>What is representation?</b></p> <p>Assign: Microtheme 1</p> <p>Read: Hall, “Introduction” to <i>Representation</i>, 1-6 (on Canvas); WA 17-21, “Notice &amp; Focus (Ranking)”</p>
--	M 1-18	<b>Rev. Dr. Martin Luther King Jr. Day—classes do not meet</b>
4	W 1-20	<p><b>Practicing summary</b></p> <p>Read: John Berger, “From <i>Ways of Seeing</i>”; Wilhoit, “Summary” (on Canvas); WA 1-6, “Writing as a Tool of Thought”; WA 46-47, “Paraphrase X 3”</p>
5	F 1-22	<p><b>Conventions of academic writing</b></p> <p>Read: WA 196-98, “Integrating Quotations into Your Paper”; RFW 64-66, “Providing Transitions”; RFW 326-31, “Quotation Marks”; RFW 473-76, “Use signal phrases to integrate sources” (stop before “Using signal phrases with statistics and other facts”); RFW 112-14, “Prefer Active Verbs”</p>

Author  
**Comment [1]:** Changed order to CE1 from CE2

6	M 1-25	<p><b>What is analysis? Introducing the rhetorical triangle.</b></p> <p><b>Microtheme 1 due</b></p>
7	W 1-27	<p><b>Practicing analysis by using The Method</b></p> <p>Assign: Microtheme 2</p> <p>Read: Michael S. Kimmel, "Masculinity as Homophobia"; WA 26-32, "Move 4... (The Method)"</p>
8	F 1-29	<p><b>Generating claims from analysis</b></p> <p>Read: WA 21-23, "Move 3 . . . Asking 'So What?'"; WA 56-58, "Uncovering Assumptions"; WA 33-36, "Summing Up: Analyzing <i>Whistler's Mother</i>"</p>
9	M 2-1	<p><b>Putting analysis into writing</b></p> <p>Read: Losh et al., "The Paragraph as a Sandwich" (on Canvas)</p> <p>Review: WA 196-98, "Integrating Quotations into Your Paper"; RFW 64-66, "Providing Transitions"; RFW 326-31, "Quotation Marks"; RFW 473-76, "Use signal phrases to integrate sources" (stop before "Using signal phrases with statistics and other facts"); RFW 112-14, "Prefer Active Verbs"</p>
10	W 2-3	<p><b>What is comparative analysis?</b></p> <p>Assign: Essay 1 and Comparative Grid Worksheet</p> <p>Read: WA 82-83, "Strategies for Making Comparison/Contrast More Analytical, Including Difference within Similarity"; WA 234-35, "Comparison/Contrast: Two Formats"</p> <p><b>Microtheme 2 due</b></p>
11	F 2-5	<p><b>Composing analytical claims</b></p> <p>Read: WA 175-79, "Recognizing and Fixing Weak Thesis Statements"</p> <p>Review: WA 82-83, "Strategies for Making Comparison/Contrast More Analytical, Including Difference within Similarity"</p> <p><b>Comparative Grid Worksheet due</b></p>
12	M 2-8	<p><b>Developing an outline</b></p> <p>Read: WA 109-12, "Larger Organizational Schemes"; RFW 19-22, "Sketch a Plan"</p>

Author

**Comment [2]:** Changed order from CE3 to CE2

13	W 2-10	<p><b>Using sources effectively. Understanding MLA format and plagiarism.</b></p> <p>Read: WA 186-89, strategies 1-3 of “Six Strategies for Analyzing Sources”; RFW 455-56, “Integrating and Citing Sources to Avoid Plagiarism”; RFW 469-79, “Integrating Sources”; RFW IUB-5 through IUB-7 (in the front of the book), “E: Plagiarism Policy”</p>
14	F 2-12	<p><b>Peer review</b></p> <p>Read: RFW 35-40, “Make Global Revisions; Then Revise Sentences”</p> <p><b>Essay 1 Rough Draft due (3 printed copies)</b></p>
15	M 2-15	<p><b>Introducing and concluding Essay 1</b></p> <p>Read: WA 243-51, “Introductions and Conclusions Across the Curriculum”</p> <p><b>Bring Essay 1 introduction and conclusion to class (3 printed copies)</b></p>
<p><b>Unit Two: Using Sources as Lenses</b></p>		
16	W 2-17	<p><b>Introducing film analysis</b></p> <p><b>Final Essay 1 due (1 printed copy by the start of class)</b></p>
17	F 2-19	<p><b>Film analysis continued. Specialized tools for analyzing film.</b></p> <p>Assign: Microtheme 3</p> <p>Read: WA 105-106, “Doing 10 on 1: Saying More About Less”; WA 112-116, “Pan, Track, &amp; Zoom: ‘Directing’ Your Paper”</p>
18	M 2-22	<p><b>Readings for film analysis</b></p> <p>Read: Aaron H. Devor, “Becoming Members of a Society: Learning the Social Meanings of Gender”</p> <p><b>Film Viewing Guides due</b></p>
19	W 2-24	<p><b>From film analysis to visual production</b></p> <p>Review: “Tools for Analyzing Visual Media” (on Canvas); WA 105-106, “Doing 10 on 1: Saying More About Less”</p>
20	F 2-26	<p><b>Advanced film analysis. From critical thinking to analytical writing.</b></p> <p>Review: WA 105-106, “Doing 10 on 1: Saying More About Less”; WA 112-116, “Pan, Track, &amp; Zoom: ‘Directing’ Your Paper”</p>

Author  
**Comment [3]:** Changed order from CE1 to CE3

21	M 2-29	<p><b>Using sources as lenses</b></p> <p>Assign: Microtheme 4</p> <p>Read: WA 63-68, “Apply a Reading as a Lens”</p> <p><b>Microtheme 3 due</b></p>
22	W 3-2	<p><b>Using sources as lenses, continued</b></p> <p>Review: WA 63-68, “Apply a Reading as a Lens”; WA 186-87, “Make Your Sources Speak”</p>
23	F 3-4	<p><b>Introducing our course keystone essay</b></p> <p>Read: Anne Fausto-Sterling, “Dueling Dualisms”</p>
24	M 3-7	<p><b>Applying the keystone as a lens: the keystone in conversation</b></p> <p>Assign: Essay 2</p> <p>Read: WA 189-93, strategies 4 and 5 of “Six Strategies for Analyzing Sources”</p> <p>Review: Anne Fausto-Sterling, “Dueling Dualisms”; WA 63-64, “Apply a Reading as a Lens”</p> <p><b>Part 1: Keystone outline draft due (printed copy or electronic copy on laptop)</b></p>
25	W 3-9	<p><b>Applying the keystone as a lens: finding your place in the conversation</b></p> <p>Read: WA 189-92, strategies 4 and 5 of “Six Strategies for Analyzing Sources”</p> <p>Review: Anne Fausto-Sterling, “Dueling Dualisms”; WA 63-64, “Apply a Reading as a Lens”; WA 186-87, “Make Your Sources Speak”</p> <p><b>Part 2: Outline and annotations draft due (printed copy or electronic copy on laptop)</b></p>
26	F 3-11	<p><b>Thesis workshop: structuring lens-driven analysis</b></p> <p>Read: WA 129-33, “Seems to Be about X, but Could Also Be (Or ‘Is Really’) about Y”</p> <p>Review: WA 175-79, “Recognizing and Fixing Weak Thesis Statements”</p> <p><b>Microtheme 4 due</b></p>
--	M 3-14	<b>Spring Break—classes do not meet</b>
--	W 3-16	<b>Spring Break—classes do not meet</b>

--	F 3-18	<b>Spring Break—classes do not meet</b>
27	M 3-21	<b>Interpretive contexts</b> Read: WA 119-26, “Making Interpretations Plausible”
28	W 3-23	<b>Composing effective paragraphs</b> Read: RFW 50-57, “Build Effective Paragraphs” Review: WA 196-98, “Integrating Quotations into Your Paper”; RFW 469-79, “Integrating Sources” <b>Bring your Essay 1 and two Essay 2 body paragraphs in which you are working with a lens</b>
29	F 3-25	<b>Peer review</b> Review: RFW 35-40, “Make Global Revisions; Then Revise Sentences” <b>Essay 2 Rough Draft due (3 printed copies)</b>
<b>Unit Three: Advancing Analysis through Scholarly Research</b>		
30	M 3-28	<b>Tools for analyzing photographs. Practicing visual analysis.</b> Assign: Photograph Analysis Worksheet <b>Final Essay 2 due</b>
31	W 3-30	<b>Finding an analysis-worthy photograph and analyzing it in context</b> Read: Photo Criteria Checklist (on Canvas); WA 245-46, “Putting an Issue or Question in Context”; RFW 85, “Examining your issue’s social and intellectual contexts” Review: WA 105-106, “Doing 10 on 1: Saying More About Less”
32	F 4-1	<b>Generating inquiry questions</b> Read: Susan Wendell, “The Social Construction of Disability”; “Inquiry Questions” handout (on Canvas) <b>Bring an analysis-worthy photograph from the library databases to class</b>

33	M 4-4	<p><b>Finding productive secondary sources</b></p> <p>Assign: Microtheme 5</p> <p>Read: RFW 420-21, "Conducting Research"; RFW 426-30, "To Locate Articles, Search a Database or Consult a Print Index"; RFW 437-41, "Evaluating Sources"</p> <p>Review: "Genre" (on Canvas)</p> <p><b>Photograph Analysis Worksheet due</b></p>
34	W 4-6	<p><b>Working with secondary sources: the annotated bibliography</b></p> <p>Read: WA 200-203, "What Does Plagiarism Do to the Conversation?" and "Frequently Asked Questions (FAQs) about Plagiarism"; WA 220-27, "The Four Documentation Styles: Similarities and Differences"</p> <p>Review: WA 75-77, "Summary"</p>
35	F 4-8	<p><b>Finding lenses in secondary sources. Using one source to find another.</b></p> <p>Review: WA 17-18, "Notice &amp; Focus (Ranking)"; RFW 437-41, "Evaluating Sources"</p> <p><b>Bring one peer-reviewed source to class</b></p>
36	M 4-11	<p><b>Answering an inquiry question with an evolving thesis</b></p> <p>Assign: Essay 3</p> <p>Read: WA 156-75, "Making a Thesis Evolve"</p> <p>Review: WA 105-106, "Doing 10 on 1"</p> <p><b>Microtheme 5 due</b></p>
37	W 4-13	<p><b>Evolving thesis statement workshop</b></p> <p>Read: Harris, "Taking an Approach" (on Canvas)</p> <p>Review: WA 156-75, "Making a Thesis Evolve"; WA 175-79, "Recognizing and Fixing Weak Thesis Statements"</p> <p><b>Bring an Essay 3 working thesis statement to class</b></p>
38	F 4-15	<p><b>Building outlines. Composing effective paragraphs.</b></p> <p>Read: Williams and Colomb, "Cohesion and Coherence" (On Canvas)</p> <p><b>In-class outlining workshop: Bring all Essay 3 materials to class</b></p>

39	M 4-18	<p><b>Using secondary sources to develop your claim</b></p> <p>Read: WA 186-95, "Six Strategies for Analyzing Sources" (portions are review)  Review: WA 156-75, "Making a Thesis Evolve"</p>
40	W 4-20	<p><b>Peer review</b></p> <p><b>Essay 3 rough draft without introduction and conclusion due (3 printed copies)</b></p>
41	F 4-22	<p><b>Getting in, getting out: introductions and conclusions revisited</b></p> <p>Review: WA 243-51, "Introductions and Conclusions Across the Curriculum"</p> <p><b>Essay 3 workshop: Bring Essay 3 introduction, revised working thesis statement, and conclusion (1 printed copy of all)</b></p>
42	M 4-25	<p><b>Polishing Essay 3: final concerns</b></p> <p>Review: Williams and Colomb, "Cohesion and Coherence" (on Canvas)</p>
43	F 4-27	<p><b>Last day! Course conclusion and semester in review.</b></p> <p>Note: You must complete a course evaluation in order to receive graded credit for the semester!</p> <p><b>Final Essay 3 due</b></p>