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| **WEEK 14** | **in-class activities and readings** | **Due** | **Outcome** |
| M 11/30 | Academic research techniques  Assign: Annotated Bibliography |  | 2 |
| T 12/1 |  |  | 2 |
| W 12/2 | LATE START  Research/work day |  | 2 |
| Th 12/3 | Research/Work Day |  | 2 |
| F 12/4 | Research/Work Day (Ms. E absent-WWU field trip) | Annotated Bibliography (due to turnitin.com by 11:59) | 2 |
| **WEEK 15** |  |  |  |
| M 12/7 | Complex claims that account for intertextuality |  | 3 |
| T 12/8 | Intertextual Plays |  | 1 |
| W 12/9 | Work Day |  |  |
| Th 12/10 | Introduce Intertextual Plays: Performances | Intertextual Plays | 2 |
| F 12/11 | Work day | 1 page of writing, including complex claim (due to turnitin.com by 11:59) | 3 |
| **WEEK 16** |  |  |  |
| M 12/14 | MLA formatting |  | 4 |
| T 12/15 | Work day |  | 3 |
| W 12/16 | Draft review | 4 printed copies of draft due at start of class | 4 |
| Th 12/17 | Draft review |  | 4 |
| F 12/18 | Class celebration | Major Paper Two (due to turnitin.com by 11:59) |  |

**Unit Four: Major Paper Two**

This project emphasizes outside research and creating intertextual conversations within writing.

# Activity: Performing Intertextuality

This activity has two parts: writing a mini-play and performing it in class!

**Part I: Writing a Mini-Play**

Your assignment as a group is to write a mini-play or a dialogue between the authors and artists whose work you have already read. For example, one research group might use the following authors and setting:

**David Foster Wallace,** public intellectual, journalist, and writer of Consider the Lobster

**Franz de Waal, PhD,** professor of psychology and ethics,andauthor of The Whole Animal

**Kwame Anthony Appiah**, British-born Ghanaian-American philosopher, professor at Princeton University, and author of Moral Disagreement

**The Setting:** At an academic conference at the University of Washington. These special guests are invited to a roundtable discussion on *Animals, Ethics, and Universal Values* (or whatever the theme of your research group’s readings are). It is your task to flesh out the connection of these three terms. **Alternative**: At lunch together, where the conversation turns to your theme.

**The Task:** From what you know about these artists and authors’ concerns, ideologies, specialties, styles, weaknesses, arguments, etc. write a dialogue in which they question and respond to each other’s work. What kinds of questions would these authors have for each other? What would they like to have clarified?

**Tips:** Try as much as possible to embody these artists-authors in terms of how they would speak and represent their ideas: draw from your knowledge of their rhetorical strategies, claims, ideologies, intended audience, and vocabulary. Be sure to look to your texts for direct quotes that you may want to use.

**Part II: Performing the Play**

Each group will perform the play in front of class for **7-10** minutes. Make sure that the play – when actually performed – is within this time limit. After the performance, the whole class will have opportunity to give compliments, comments, and questions to the performing group.

**Suggestion**: If your group member has more than three people, those who do not impersonate the 3 authors above can act as a moderator who would guide the discussion. In the beginning of the discussion, the moderator can ask each of the artists-authors to talk a little bit about their work. The rest of the group members can also act as the audience who participates in the Q & A session at the end.

## Goals of this project

* To engage in a more complex intertextual discussion than you have been asked to do before; to gain and demonstrate a clear understanding of the readings and how they relate and interact
* To recognize that you can and must use the texts to talk about these authors’ arguments

My hope is that these “plays” make visible the ways in which these academic and visual texts are brought into dialogue with each other through you: you become active participants in this dialogue, as well as the dialogue you are beginning to construct in your writing in response to the texts we read in this class. This activity should prepare you for making intertextual arguments in your own writing.

**Complex Claim and One Page Write**

**Put your complex claim at the top of a page. Develop one, single spaced page of writing (or three handwritten pages) based on that claim.**

This page should focus on the “forwarding” move you will be making in your upcoming paper. Remember, though you are making your own, original claim, your paper will still need to be rooted in the texts you have read. So, for this one-page assignment, you should both introduce your idea AND trace it back to the texts you want to work with. This is a balancing act. Ask yourself: how will you give attention to multiple authors and to your own voice? Do all of the sources you want to cover need to show up on this page, or will some of them come later? Think of this assignment as an exercise in logos—how can you logically lead a reader from the text to your idea? Quoting text directly may be useful.

**Due:**

**Tips for developing analysis about your complex claim:**

Make a good ol’ fashioned T-Chart. Put your idea at the top, and make one column of evidence/ideas that confirm your claim/idea, and one column of evidence/ideas that complicate your claim/idea. Then, write a claim that accounts for the complexity of the issue you will be discussing.

**Major Paper Two**

For this paper, you will complete an extended, **5-7 page** analysis of an issue that arises from texts you have read. Your goal is to read deeply into an idea and supporting documents (including, but not limited to) presidential candidate viewpoints, news articles, academic sources, and real world situations. Your paper should be exploratory in nature, but remember that readers are interested in your take on the situation. As such, your paper must make a strong claim that puts forth a coherent, logical argument about the issue at hand, using at least three sources (one of which is an academic, peer reviewed article). Your goal is to show that you understand the complexities of an issue, and are able to make reasoned, sound judgments based on careful research.

Some useful guiding questions:

* What makes this issue complex? Why is it difficult for people to come to a consensus on this issue?
* What are the underlying issues, or the issues behind the issue?
* What is the primary focus of your paper? Of all the sources you’ve studied, which will take center stage, and which will be used more as support?
* Given all of the research you have done, what is a reasonable and sound conclusion you can draw?

Remember….

* You have so many sources, it will be difficult to give them all equal weight in your paper. Choose one or two to focus on; bring in others as support.
* Readers are most interested in your careful analysis of the issues, and why they matter.
* Readers are **not** interested in unjustified opinions.
* You have source requirements: at least three sources must be used, one of which must be an academic, peer reviewed article.
* Intertextuality is a balancing act. How much does a reader need to know about one source before you bring in another one?
* There are **several** possible ways to organize this paper, but the easiest is probably as follows:
  + Intro to the issue/complex claim
  + Quick intro to each source
  + Discussion of how sources and ideas inform, complicate, and enrich one another
  + Your conclusions/justified opinions on the issue
  + ANALYSIS / YOUR VOICE BUILT IN THROUGHOUT