



DEVELOPING THE THESIS STATEMENT

Honors 101

Dr. Klodt

THE THESIS STATEMENT

What does a thesis statement accomplish?

A thesis statement...

...establishes the **goal** your writing will achieve

...proves a **specific argument** to your reader

...anticipates your reader's **questions** *How?* + *Why?*

...forecasts **your interpretation** to your reader

THE THESIS STATEMENT

What does a thesis statement accomplish?

Theme → Topic

What you are writing about

Thesis → Goal

What you will accomplish

THE THESIS STATEMENT

What is it?

- A **thesis** is a specific **interpretation** you will **prove** to your reader.
- A **thesis** transcends obvious + common knowledge.
- You write about a **theme** (e.g.: A topic: *Challenging social hegemonies*), but you prove a **thesis** (e.g.: A goal: *Exposing the public's intellectual laziness in abdicating its moral duty to defend their personal freedom and to demand accountability from the authorities in modern society*).
- The analytical essay comes full circle, connecting the **interpretation** (conclusion) back to the **thesis** (introduction).

THE THESIS STATEMENT

Writing a thesis statement is a **process**.

Writing a thesis statement takes **time** + **effort** + **multiple drafts**.

If you write a thesis statement quickly and blithely, your essay will inevitably be superficial and will earn a poor grade.

Translation: 👎😭😱💩!

ROBERT REDFORD FAYE DUNAWAY
CLIFF ROBERTSON MAX VON SYDOW

3 DAYS OF THE CONDOR

Be careful who you trust.

Three Days of the Condor

(Sydney Pollack 1975)

THE THESIS STATEMENT

Privacy, Power, and Corruption in *Three Days of the Condor*

In contrast with conventional 1970s spy-thriller films—like *Scorpio* (1973), *The Day of the Jackal* (1973), and *The Parallax View* (1974)—Sydney Pollack’s film *Three Days of the Condor* (1975) eschews unwavering virtues for moral uncertainties. Navigating the gray area between truth and lies, integrity and deceit, the film’s ambiguities challenge governmental and corporate hegemonies. The unquestioned power of self-appointed guardians of the public good—the shadowy figures Joubert, Wicks, Higgins, Atwood, the CIA, and the mass media—descends into self-serving corruption, or as Joe Turner (Robert Redford) sardonically asks, “What is it with you people? You think not getting caught in a lie is the same thing as telling the truth.” Moreover *Three Days of the Condor* interrogates the wider post-Watergate culture that is apathetic and oblivious to the demise of personal privacy as long as gasoline is cheap, television keeps broadcasting, and comfortable suburban lives are not interrupted. As such *Three Days of the Condor* critiques the corrosion of democracy at the hands of unscrutinized political and economic power, and exposes the public’s intellectual laziness in abdicating its moral duty to defend their personal freedom and to demand accountability from the authorities in modern society.

THE THESIS STATEMENT

Privacy, Power, and Corruption in *Three Days of the Condor*

In contrast with conventional 1970s spy-thriller films—like *Scorpio* (1973), *The Day of the Jackal* (1973), and *The Parallax View* (1974)—Sydney Pollack’s film *Three Days of the Condor* (1975) eschews unwavering virtues for moral uncertainties. Navigating the gray area between truth and lies, integrity and deceit, the film’s ambiguities challenge governmental and corporate hegemonies. The unquestioned power of self-appointed guardians of the public good—the shadowy figures Joubert, Wicks, Higgins, Atwood, the CIA, and the mass media—descends into self-serving corruption, or as Joe Turner (Robert Redford) sardonically asks, “What is it with you people? You think not getting caught in a lie is the same thing as telling the truth.” Moreover *Three Days of the Condor* interrogates the wider post-Watergate culture that is apathetic and oblivious to the demise of personal privacy as long as gasoline is cheap, television keeps broadcasting, and comfortable suburban lives are not interrupted. As such *Three Days of the Condor* critiques the corrosion of democracy at the hands of unscrutinized political and economic power, and exposes the public’s intellectual laziness in abdicating its moral duty to defend their personal freedom and to demand accountability from the authorities in modern society.

THE THESIS STATEMENT

Privacy, Power, and Corruption in *Three Days of the Condor*

In contrast with conventional 1970s spy-thriller films—like *Scorpio* (1973), *The Day of the Jackal* (1973), and *The Parallax View* (1974)—Sydney Pollack’s film *Three Days of the Condor* (1975) eschews unwavering virtues for moral uncertainties. [Navigating the gray area between truth and lies, integrity and deceit, the film’s ambiguities challenge governmental and corporate hegemonies.](#) The unquestioned power of self-appointed guardians of the public good—the shadowy figures Joubert, Wicks, Higgins, Atwood, the CIA, and the mass media—descends into self-serving corruption, or as Joe Turner (Robert Redford) sardonically asks, “What is it with you people? You think not getting caught in a lie is the same thing as telling the truth.” Moreover *Three Days of the Condor* interrogates the wider post-Watergate culture that is apathetic and oblivious to the demise of personal privacy as long as gasoline is cheap, television keeps broadcasting, and comfortable suburban lives are not interrupted. As such *Three Days of the Condor* critiques the corrosion of democracy at the hands of unscrutinized political and economic power, and exposes the public’s intellectual laziness in abdicating its moral duty to defend their personal freedom and to demand accountability from the authorities in modern society.

THE THESIS STATEMENT

Privacy, Power, and Corruption in *Three Days of the Condor*

In contrast with conventional 1970s spy-thriller films—like *Scorpio* (1973), *The Day of the Jackal* (1973), and *The Parallax View* (1974)—Sydney Pollack’s film *Three Days of the Condor* (1975) eschews unwavering virtues for moral uncertainties. Navigating the gray area between truth and lies, integrity and deceit, the film’s ambiguities challenge governmental and corporate hegemonies. **The unquestioned power of self-appointed guardians of the public good—the shadowy figures Joubert, Wicks, Higgins, Atwood, the CIA, and the mass media—descends into self-serving corruption, or as Joe Turner (Robert Redford) sardonically asks, “What is it with you people? You think not getting caught in a lie is the same thing as telling the truth.”** Moreover *Three Days of the Condor* interrogates the wider post-Watergate culture that is apathetic and oblivious to the demise of personal privacy as long as gasoline is cheap, television keeps broadcasting, and comfortable suburban lives are not interrupted. As such *Three Days of the Condor* critiques the corrosion of democracy at the hands of unscrutinized political and economic power, and exposes the public’s intellectual laziness in abdicating its moral duty to defend their personal freedom and to demand accountability from the authorities in modern society.

THE THESIS STATEMENT

Privacy, Power, and Corruption in *Three Days of the Condor*

In contrast with conventional 1970s spy-thriller films—like *Scorpio* (1973), *The Day of the Jackal* (1973), and *The Parallax View* (1974)—Sydney Pollack’s film *Three Days of the Condor* (1975) eschews unwavering virtues for moral uncertainties. Navigating the gray area between truth and lies, integrity and deceit, the film’s ambiguities challenge governmental and corporate hegemonies. The unquestioned power of self-appointed guardians of the public good—the shadowy figures Joubert, Wicks, Higgins, Atwood, the CIA, and the mass media—descends into self-serving corruption, or as Joe Turner (Robert Redford) sardonically asks, “What is it with you people? You think not getting caught in a lie is the same thing as telling the truth.” Moreover *Three Days of the Condor* interrogates the wider post-Watergate culture that is apathetic and oblivious to the demise of personal privacy as long as gasoline is cheap, television keeps broadcasting, and comfortable suburban lives are not interrupted. As such *Three Days of the Condor* critiques the corrosion of democracy at the hands of unscrutinized political and economic power, and exposes the public’s intellectual laziness in abdicating its moral duty to defend their personal freedom and to demand accountability from the authorities in modern society.

THE THESIS STATEMENT

Privacy, Power, and Corruption in *Three Days of the Condor*

In contrast with conventional 1970s spy-thriller films—like *Scorpio* (1973), *The Day of the Jackal* (1973), and *The Parallax View* (1974)—Sydney Pollack’s film *Three Days of the Condor* (1975) eschews unwavering virtues for moral uncertainties. Navigating the gray area between truth and lies, integrity and deceit, the film’s ambiguities challenge governmental and corporate hegemonies. The unquestioned power of self-appointed guardians of the public good—the shadowy figures Joubert, Wicks, Higgins, Atwood, the CIA, and the mass media—descends into self-serving corruption, or as Joe Turner (Robert Redford) sardonically asks, “What is it with you people? You think not getting caught in a lie is the same thing as telling the truth.” Moreover *Three Days of the Condor* interrogates the wider post-Watergate culture that is apathetic and oblivious to the demise of personal privacy as long as gasoline is cheap, television keeps broadcasting, and comfortable suburban lives are not interrupted. *As such Three Days of the Condor critiques the corrosion of democracy at the hands of unscrutinized political and economic power, and exposes the public’s intellectual laziness in abdicating its moral duty to defend their personal freedom and to demand accountability from the authorities in modern society.*

