

English W131

Elementary Composition

Section 17676 • MWF 9:05-9:55 a.m. • Ballantine Hall 206

Ms. Rachel McCabe

Office: Ballantine Hall Study Area Room 27 (Ground Floor)
Office Hours: Mondays 10 am-1 pm
Email: racmccab@uemail.iu.edu

Required Texts

Books and Films to See:

Writing Analytically. Rosenwasser and Stephen. Seventh Edition.

Indiana University Bloomington Rules for Writers. Hacker and Sommers. Seventh Edition.

Maleficent. Dir. Robert Stromberg. Perf. Angelina Jolie and Elle Fanning. Walt Disney Pictures, 2014.

Rear Window. Dir. Alfred Hitchcock. Perf. James Stewart and Grace Kelly. Paramount, 1954.

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, photographs, and film. 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.

Coursework

We will complete two types of 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.

Microtheme One	From Summary to Analysis	50
Essay One	Comparative Analysis	150
Microtheme Two	Analysis of a Film Scene	50
Microtheme Three	Analytical Outline	50
Essay Two	Lens-driven Analysis	250
Microtheme Four	Visual Analysis	50
Microtheme Five	Annotated Bibliography	50
Essay Three	Research-based Analysis	300
Short Assignment Points	Various	50
Total Points		1000

Grades

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+ 94-99 A 90-93 A-	Superlative work. Addresses all 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. Leaves you thinking well after the last word goes by.
B	87-89 B+ 84-86 B 80-83 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. Almost entirely error-free.
C	77-79 C+ 74-76 C 70-73 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 with occasional lapses in correctness and style. Punctuation, spelling, source citation, and other mechanical matters are largely error-free.
D	67-69 D+ 64-66 D 60-63 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

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 and tardiness. 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. Tardiness will be penalized at my discretion; frequent tardiness or lateness that causes you to miss a large portion of a class meeting may count against your total absences (for my class, 4 instances where you are not seated by the time I call your name for roll is equivalent to an absence).

Cell phones and laptops. Unless you speak to me and explain ahead of time why your laptop is ABSOLUTELY NECESSARY for use in class, laptops are not allowed. Similarly, cell phones are not allowed. If I see you on your cellphone, you will be marked absent. I will not disrupt class to alert you to the issue, I will send you an email after the fact to notify you that you have been marked absent for the day.

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.

Oncourse. Be sure to check Oncourse regularly this semester for updates, announcements, and course materials.

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) 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 an F in the course, and a report on your academic dishonesty will be filed with the Dean of your school and the Registrar. Please see the Indiana University “Code of Student Rights, Responsibilities, and Conduct” at <http://www.iu.edu/~code/code/responsibilities/academic/>.

Meeting with Me

The office hours listed on the first page of this syllabus are the times you are guaranteed to find me in the Ballantine lounge, ready to talk with you 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 sporadically throughout the day, so do not expect an immediate response. For conversations about your drafts and/or grades, please see me in person. Office hour visits are not opportunities for me to line item edit your work—come with questions about assignments or specific problems; WTS is happy to help with the editing and grammar of your assignments. 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!

--Rachel

DAY	DATE	ACTIVITIES AND ASSIGNMENTS
Key		<p>WA <i>Writing Analytically</i> RFW <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 Oncourse.</p>
Unit One: Cultivating Analytical Habits of Mind		
1	M 1-12	Welcome to W131! Introduction to our course and goals.
2	W 1-14	<p>Introduction to each other. What is academic writing?</p> <p>Read: course syllabus; Anne Lamott, “Bird by Bird” (Oncourse); Joseph M. Williams and Lawrence McEnerney, “Writing in college” (Oncourse); WA 15, “Habit: The Slot-Filler Mentality (Five-Paragraph Form)”</p>
3	F 1-16	<p>What is representation? Reading—and thinking—analytically.</p> <p>Assign: Microtheme 1</p> <p>Read: WA 10-16, “Counterproductive Habits of Mind”; WA 39-41, “Becoming Conversant Instead of Reading for the Gist”; RFW 70-73, “Read Actively: Annotate the Text”</p>
	M 1-19	Martin Luther King, Jr. Day—classes do not meet
4	W 1-21	<p>Practicing summary</p> <p>Read: David Berreby’s “It Takes a Tribe,” pages 179-190; WA 75-77, “Summary” and strategies 1 and 4 of “Strategies”; WA 54, “Find the Pitch, the Complaint, and the Moment”; RFW 76, “Summarize to demonstrate your understanding”</p>

5	F 1-23	<p>Practicing summary, continued</p> <p>Read: WA 196-98, “Integrating Quotations into Your Paper”; RFW 38, “Guidelines for Peer Review”; Mark for reference and read over next few days: RFW 64-66, “Providing Transitions”; RFW 112-14, “Prefer Active Verbs”; RFW 326-31, “Quotation Marks”; RFW 473-76, “Use signal phrases to integrate sources” (stop before “Using signal phrases with statistics and other facts”)</p> <p>Summary draft due (3 printed copies, within word count)</p>
6	M 1-26	<p>Practicing analysis</p> <p>Read: WA 1-5, “Writing as a Tool of Thought”; WA 15-19 “Learn to notice” through “Noticing and Rhetorical Analysis”; WA 129-31, “Seems to Be about X, but Could Also Be (Or ‘Is Really’) about Y”</p>
7	W 1-28	<p>Using “The Method” to analyze</p> <p>Read: Thomas Hine’s “Goths in Tomorrowland”; WA 26-32, “Move 4 . . . (The Method)”</p>
8	F 1-30	<p>Asking “So What?”</p> <p>Read: WA 21-23, “Move 3 . . . Asking ‘So What?’”; WA 33-36, “Summing Up: Analyzing <i>Whistler’s Mother</i>”</p>
9	M 2-2	<p>Introduction to research-based analysis</p> <p>Read: RFW 444-47, “Assess Web sources with special care”</p>
10	W 2-4	<p>What is comparative analysis?</p> <p>Assign: Essay 1</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>Microtheme 1 due</p>
11	F 2-6	<p>Making analytical claims</p> <p>Read: WA 175-79, “Recognizing and Fixing Weak Thesis Statements”; WA 101-105, “Deduction and Induction: Two Ways of Linking Evidence and Claims”</p> <p>Review: WA 82-83, “Strategies for Making Comparison/Contrast More Analytical, Including Difference within Similarity”</p>

12	M 2-9	<p>Developing an outline</p> <p>Read: WA 109-12, “Larger Organizational Schemes”; RFW 19-22, “Sketch a Plan”</p>
13	W 2-11	<p>Using sources effectively. Understanding MLA format and plagiarism.</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 2-13	<p>Peer review</p> <p>Read: RFW 35-40, “Make Global Revisions; Then Revise Sentences”</p> <p>Essay 1 Rough Draft Due (3 printed copies)</p>
15	M 2-16	<p>Introducing the analytical essay</p> <p>Read: WA 243-51, “Introductions and Conclusions Across the Curriculum”</p> <p>Bring Essay 1 introduction and conclusion to class (3 printed copies)</p>
<p>Unit Two: Using Sources as Lenses</p>		
16	W 2-18	<p>Introducing film analysis: uncovering assumptions</p> <p>Read: WA 56-58, “Focus on the Structure of Thinking in a Reading”</p> <p>Final Essay 1 due (1 printed copy by the start of class)</p>
17	F 2-20	<p>Film analysis continued. Specialized tools for analyzing film.</p> <p>Assign: Microtheme 2</p> <p>Read: John Berger’s “Ways of Seeing”</p> <p>WA 105-109, 112-16 “Doing 10 on 1: Saying More About Less”</p>
18	M 2-23	<p>From film analysis to visual production</p> <p>Review: John Berger’s “Ways of Seeing”</p> <p>Rear Window and Maleficent viewing due</p>

19	W 2-25	<p>Using 10 on 1 to analyze, continued</p> <p>Review: WA 105-109, 112-16 “Doing 10 on 1”</p>
20	F 2-27	<p>Using sources as lenses</p> <p>Assign: Microtheme 3</p> <p>Read: WA 63-68, “Apply a Reading as a Lens”</p> <p>Review: WA 26-33, “Move 4 . . . (The Method)”</p> <p>Microtheme 2 due</p>
21	M 3-2	<p>Using sources as lenses, continued</p> <p>Read: WA 68-69, “Assignments: Reading Analytically”</p> <p>Review: WA 63-68, “Apply a Reading as a Lens”; WA 186-87, “Make Your Sources Speak”</p>
22	W 3-4	<p>Introducing our course keystone essay</p> <p>Read: Michel Foucault’s “Panopticism”</p>
23	F 3-6	<p>The Panopticon Today</p> <p>Read: Michel Foucault’s “Panopticism”</p>
24	M 3-9	<p>Applying the keystone as a lens</p> <p>Assign: Essay 2</p> <p>Review: Michel Foucault’s “Panopticism”; WA 63-64, “Apply a Reading as a Lens”</p> <p>Part 1: Says/Does Outline draft due (printed copy or electronic copy on laptop)</p>
25	W 3-11	<p>Applying the keystone as a lens, continued</p> <p>Read: WA 189-92, strategies 4 and 5 of “Six Strategies for Analyzing Sources”</p> <p>Review: Michel Foucault’s “Panopticism”; WA 63-64, “Apply a Reading as a Lens”; WA 186-87, “Make Your Sources Speak”;</p> <p>Part 2: Outline and Annotations draft due (printed copy or electronic copy on laptop)</p>

26	F 3-13	<p>Using sources as lenses —thesis workshop</p> <p>Review: WA 129-33, “Seems to Be about X, but Could Also Be (Or ‘Is Really’) about Y”; WA 175-79, “Recognizing and Fixing Weak Thesis Statements”</p> <p>Microtheme 3 due</p>
-	M 3-17	Spring Break—No Class
-	W 3-19	Spring Break—No Class
-	F 3-21	Spring Break—No Class
27	M 3-23	<p>More on Source as Lens</p> <p>Read: Laura Mulvey, “Visual Pleasure and Cinema”</p>
28	W 3-25	<p>Interpretive contexts</p> <p>Read: WA 119-26, “Making Interpretations Plausible”</p> <p>Review: WA 54-56, “Find the Pitch, the Complaint, and the Moment”; WA 56-58, “Focus on the Structure of Thinking in a Reading”</p>
29	F 3-27	<p>Composing effective paragraphs</p> <p>Read: WA 196-98, “Integrating Quotations into Your Paper”; RFW 50-57, “Build Effective Paragraphs”; RFW 469-79, “Integrating Sources” (portions are review)</p> <p>Bring your Essay 1 and two paragraphs from your current draft of Essay 2</p>
30	M 3-30	<p>Peer review</p> <p>Review: RFW 35-40, “Make Global Revisions; Then Revise Sentences”</p> <p>Essay 2 Rough Draft Due (3 printed copies)</p>
		<p>Unit Three:</p> <p>Advancing Analysis through Scholarly Research</p>
31	W 4-1	<p>Tools for analyzing photographs. Practicing visual analysis.</p> <p>Assign: Microtheme 4</p> <p>Final Essay 2 due</p>

32	F 4-3	<p>Finding an analysis-worthy photograph. Using secondary sources to extend visual analysis.</p> <p>Read: Photo Criteria Checklist (Oncourse)</p> <p>Review: WA 54-56, "Find the Pitch, the Complaint, and the Moment"; WA 105-109, 112-16, "Doing 10 on 1: Saying More About Less"</p>
33	M 4-6	<p>Generating inquiry questions</p> <p>Read: bell hooks' "Eating the Other: Desire and Resistance"; "Inquiry Questions" handout (Oncourse)</p> <p>Bring an analysis-worthy photograph from the library databases to class</p>
34	W 4-8	<p>Finding productive secondary sources</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>
35	F 4-10	<p>Working with secondary sources: the annotated bibliography</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> <p>Microtheme 4 due</p>
36	M 4-13	<p>Finding lenses in secondary sources. Using one source to find another.</p> <p>Review: RFW 437-41, "Evaluating Sources"</p> <p>Bring one peer-reviewed source to class</p>
37	W 4-15	<p>Playing Darwin: making a thesis evolve</p> <p>Assign: Essay 3</p> <p>Read: WA 156-75, "Making a Thesis Evolve"</p> <p>Review: WA 105-109, "Doing 10 on 1"</p> <p>Microtheme 5 due</p>

38	F 4-17	<p>Evolving thesis statement workshop</p> <p>Read: Harris, "Taking an Approach" (Oncourse)</p> <p>Review: WA 156-75, "Making a Thesis Evolve"; WA 175-79, "Recognizing and Fixing Weak Thesis Statements"</p> <p>Bring an Essay 3 working thesis statement to class</p>
39	M 4-20	<p>Building outlines. Composing effective paragraphs.</p> <p>Read: Williams and Colomb, "Cohesion and Coherence" (Oncourse)</p> <p>In-class outlining workshop: Bring all Essay 3 materials to class</p>
40	W 4-22	<p>Using secondary sources to develop your own argument</p> <p>Read: WA 186-95, "Six Strategies for Analyzing Sources" (portions are review)</p> <p>Review: WA 156-75, "Making a Thesis Evolve"</p>
41	F 4-24	<p>Peer review</p> <p>Essay 3 rough draft without introduction and conclusion due (3 printed copies)</p>
42	M 4-27	<p>Getting in, getting out: introductions and conclusions</p> <p>Review: WA 243-51, "Introductions and Conclusions Across the Curriculum"</p> <p>Essay 3 workshop: Bring Essay 3 introduction, revised working thesis statement, and conclusion (1 printed copy of all)</p>
43	W 4-29	<p>Polishing Essay 3: final concerns</p> <p>Review: Williams and Colomb, "Cohesion and Coherence" (Oncourse)</p>
44	F 5-1	<p>Last day! Course conclusion and semester in review.</p> <p>Note: You must complete a course evaluation in order to receive graded credit for the semester!</p> <p>Final Essay 3 due</p>

Key

WA *Writing Analytically*
RFW *Rules for Writers*

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 Oncourse.