Instructor: Denise Guidry  
Email: dguidry@oberlin.edu  
Email is the best way to contact me. I check email daily except for some Saturdays. (More on this in the “Communication” section below.)  
Office hours: MWF after class, appointments available, King 139C

REQUIRED MATERIALS

Textbooks:
• Graff and Birkenstein, *They Say, I Say*, 3rd ed.
• Raimes and Miller-Cochran, *Keys for Writers*, 7th ed.
  The print and ebook versions are both fine. The PDF versions are considerably cheaper than the hard copies. You just need to be able to bring your books to class, in whatever format you choose.

Other:
• **Four** pocket folders (not file/manila folders) for maintaining working-draft folders (a.k.a. paper portfolios) and your term portfolio. You cannot take the final exam without your term portfolio. (I have tons of folders in my office, so feel free to come by and pick some up.)
• At least two methods of document storage. (Don’t just save to your hard drive or to cloud storage!)
• As the semester progresses you will need to be able to use your Google Docs account (which is part of your campus Gmail account) for exchanging drafts. We’ll cover it in class if you don’t know how to use it yet.

Blackboard: Check Blackboard after every class session; it contains the most updated information. Homework, schedule changes, and readings will be available at 4:30 after each class.

PURPOSE AND OBJECTIVES OF THE COURSE

Purpose(s): Rhetoric is, simply put, the study of what we say and how and why we say it. Composition has to do with both writing itself and the processes that go into writing.

This course is designed to provide resources for you to strengthen your writing. It creates a space for a group of writers to learn together and from each other. The work you will do—homework, drafts, peer feedback write-ups and discussions, conferences, and so on—is designed to build your skill and experience levels over four months. We start out with low-pressure assignments that give us the opportunity to learn about you as a writer—your strengths, weaknesses, and tendencies. The first major paper asks you to analyze a text and write an argument about it. Thus the first weeks of the semester are devoted to your ideas and arguments, without a focus on bringing in others’ points of view. Research comes in with the second major paper, for which you will conduct research at the College Archives and begin working on more general research skills during our first class session with Reference and Instruction Librarian Rosalinda Linares. These research sessions will remind us that writing need not be something we do in isolation, but is, instead, a way to participate in and affect the world. The final project is the culmination of all this preparation. While I provide suggestions in order to help you think of
possible topics, you are free to choose paper topics that most interest you. (I figure that if you’re interested in what you write about, your readers will be more interested, too.)

Writing is not “a” skill; it is a complex of skills, thought, experience, and even physical movement. In order to improve, writers have to put in time and effort, and sometimes they must deal with frustration before they see their work pay off. There’s no easy fix, but if you invest, you will see improvement. If you do get frustrated, just keep at it; the learning may not be immediately evident, but it is taking place.

Part of the purpose of this course is to give us the language we need in order to talk and think about our writing in ways that help us to produce stronger writing. The luxury of a writing course is that we have the time to work with writing components, which enables us to demystify and, for lack of a much better term, ‘master’ them.

One of the guiding principles of this course is process that comprises other, smaller processes; your investment in these writing processes will in part determine how much progress you make. Simply put, “process” means that we break down large assignments and processes into smaller steps and components. (The class schedule at the end of the course policy gives an idea of how we break things down.) This is useful in many ways, from making a project less daunting; to giving us an idea of how to schedule our time for components like drafting, research, revising, going to the Writing Center; to reminding us that writing isn’t just something we do when we sit down and type. If we keep in mind that all of these things are part of the larger process of writing, we may tend to focus in on the components we need help with instead of fretting that we are “bad writers.”

In order to work with our individual writing processes and build our understanding of languages of writing, we do a number of learning moves, which are simply smaller processes that build your learning. Some are collaborative, some are not. All of these need to be active processes, with your full attention and participation.

- **Peer feedback** helps us to see where our fellow writers are in their own work, and it helps us to see our writing from other people’s points of view. Everyone has writing strengths, and everyone has room for improvement. Sometimes students feel intimidated by writers they perceive as “better,” so they just say things like, “Your paper is great!” This is unfortunate…and highly unfair. If you are in this course you are qualified to provide feedback to all of your classmates. Just remember: peer feedback is just one of the collaborative processes we do in a semester. Your job is not to take responsibility for someone else’s writing or, worse, to “fix” it.

- **We have writing conferences** for similar reasons. Writing conferences with the instructor, peer feedback partners, and tutors at the Writing Center are teaching and learning opportunities.
  - Much of my teaching of individual students happens in writing conferences. This is why it is important for you to be an active participant in your conferences; instead of coming in with the expectation that I will tell you all about your writing, you should also come in with questions. What do I mean by comments I make on your papers? What do I think of parts of your paper that you’re finding most frustrating? What do I mean when I use terminology with which you are unfamiliar? How, more specifically, can you use feedback from peers, tutors, and me to improve your writing?
  - Student-teacher conferences serve other purposes:
    - Answering questions you have about your work, our comments on your drafts, specific grammar and other issues (e.g. punctuation, syntax, word usage, articles)
    - Strategizing ways to revise a draft, build on your strengths and work on areas that could use improvement, and work most effectively with your unique process.
    - Strategizing how to conduct your research so that you access the most relevant databases and find the best sources for your needs.
• You also have the option of individual conferences with our library research partners, from our class liaison librarian Rosie Linares to the staff of the College Archives. Rosie will be holding office hours on Monday and Tuesday afternoons.

• Feedback from all of these people (as well as friends you ask to read your work outside of the course) helps you to figure out how to revise your papers. People often assume that editing and proofreading are the same thing as revision. They’re not! Proofreading is looking for smaller errors, and editing is ‘fixing’ those errors. Revision is a much bigger process because it focuses on paragraphs, sections, and the entire paper. Some describe revision as re-envisioning a paper, re-conceiving its purpose, structure, and so on. Revision is one of the reasons why I don’t have you turn in an essay and then just move on from it. If you’re going to revise, you need to have the time to do it, and that requires more than just a few minutes or an all-night speedwriting session. Our focus on process is one reason that writing a paper at the last minute does not tend to work out well in this course.
• Writer’s notes—simply, a few sentences or paragraphs you write at the end of a draft—help me to understand where you are in your process concerning the most current draft. Writing these notes can help you as a writer to articulate your thoughts on your draft’s strengths and weaknesses, what you want to accomplish as you move on to the next draft or paper, and any questions you have for me. Notes are simply another way for us to communicate about your writing.

Ideally this process-based approach will help you to develop skills that you can carry over into other classes.

Students often stress out about their grades, but those who have had the most dramatic improvement and happiest results are those who set aside worrying about their grades and focused on their work. Think about it this way: if you expend most of your energy fretting about your grade, you’re not investing that energy and time in improving your writing, when improving your writing is the only way you can improve your grade. Grades on the first major paper (and even the second) are often unreliable predictors of where a student will be by the end of the term. Investment in the process is crucial. Over many years of teaching I have noted repeatedly the correlation between the quality of a student’s preparatory process (in the form of homework and drafting) and a paper’s final grade. You have the privilege and advantage of having all of these fellow writers to consult, so make the most of this opportunity. When will you have another one like it?

Objectives: The Department of Rhetoric and Composition’s objectives for RHET 103 include: introducing students to different discourse communities; emphasizing writing as thinking; emphasizing writing as a process; familiarizing students with conventions of academic discourse at Oberlin College and other post-secondary institutions; and building on and strengthening students’ information literacy.

In addition to departmental and College goals, I have several goals for each student’s learning and development over the semester. Critical reading and mindful writing are central to meeting these goals. If you feel you have already mastered an aspect of your writing, focus on crafting that element. By the end of the semester, I want each student to be able, confidently, to:
• construct and support an argument in papers and class discussions
• establish and support a thesis statement and use it to sustain the argument throughout the paper
• write comfortably, knowing that, while there is always room for improvement, the fundamental tools and skills of college writing can be built on
• experiment by trying new forms and methods, and crafting ethos and voice
• provide constructive, straightforward feedback on classmates’ writing and presentations; use individual writing strengths to enhance classmates’ learning—**students often learn best from other students**
• evaluate and incorporate peer, Writing Center tutor, and instructor feedback into revisions
• differentiate between revision, editing, and proofreading
• select and incorporate the best available research sources, based on the specifics of the project, into an original argument; develop and carry out research plan; incorporate help from research librarians.
  **Wikipedia is not an acceptable source.** (We’ll talk about why.)
• use interests and passions as starting points for topic choices
• use critical thinking skills in composing, revising/editing/proofreading, conducting research, participating in class discussions

**If at any point you feel overwhelmed,** seek help, ask questions, or just say “I’m frustrated/confused/freaking out/etc.” This class and I have your back, but we can only offer help if we know you need it.

**If ANY problems arise, or if you suspect a problem is developing, let’s discuss it as soon as possible.**
If you reach a point where things get to be too much, please don’t disappear. **You cannot pass the course if you stop attending, even if you turn in the work.** In most cases it is possible to fix a problem, but only if we deal with it as soon as possible. It is very common for students to get overwhelmed at some point in their college careers. Sometimes life and other issues get to be too much to deal with, regardless of how well a student usually manages college. Some students suffer from crippling imposter syndrome, but I assure you that if you are here at Oberlin, you are capable of getting through this course. Whatever problems arise, **don’t struggle alone.**

**A note on when NOT to take RHET 103:** If this is going to be an especially arduous semester for you (e.g. if you have major projects, recitals, and other time-consuming work), this may not be the best time to take this class. We will do A LOT of writing, and getting behind can be unpleasant and potentially disastrous. Missed deadlines can pile up quickly, as can late penalties. Work for some papers may overlap somewhat with work for later projects. It’s important that you stay on top of your workload.

In order to avoid such problems, if you turn in a rough or final draft a week late (or a total of two weeks if you have a paper extension), I will plan to talk to your adviser and/or class dean; I’ll consult you first about your preferences regarding to whom I talk. This is not designed to be punitive. Quite to the contrary, the point is to **prevent** you from getting into trouble. If you are having difficulty, it’s our job to do the best we can to help you.

**COMMUNICATION WITH INSTRUCTOR**
I respond to email as quickly as possible before 9 PM. Email, too, is a rhetorical form; therefore, I reserve the right not to respond to rude or disrespectful emails, and/or to request that a student revise and resend an email. We can work out issues most effectively if we handle them constructively. Finally, it is never a good idea to email a professor and say something like, “Did we do anything important in class?” Everything we do in class is important and has a purpose, even if it doesn’t necessarily seem so.

I encourage you to talk to me throughout the semester without waiting for a required conference. For a variety of reasons, however, **it’s best that we discuss certain issues, especially class performance and disability accommodation, privately, outside of the classroom.** The Family Educational Rights and Privacy Act (FERPA) protects your academic privacy, which means that I can’t legally discuss your academic progress in front of other students. Additionally, the time between classes is when the next
group using the room will set up and take care of learning needs, which is difficult to do if the departing class takes excessive time to clear out. You’re always welcome to check in, and I encourage you to do so; let’s just take care of our meeting logistics in a way that best suits everyone’s needs and upholds each student’s privacy.

DISABILITY ACCOMMODATION
If you require disability accommodation/s, please meet with me as soon as possible to discuss your learning needs. You can’t be required to use all of your accommodations, but it is often a good idea to keep your options open, just in case.

If you haven’t done so already, you will need to provide documentation of your disability to the Office of Disability Services in Peters G-27/G-28; ODS will help you secure the paperwork you need for your accommodations to be put in place. For more information: http://new.oberlin.edu/office/disability-services/index.dot.

PARTICIPATION
Behavior and Comportment: Higher education, especially in a time of diminishing access for those who do not have financial means, is a privilege, both for students and teachers.

Some material we encounter in this course may be offensive to, or uncomfortable for, some members of the class. If this becomes a problem, please talk to me as soon as possible. I try to provide trigger warnings for potentially traumatic material—in the unusual case that anything we read might be potentially triggering—but please talk to me if this is a concern for you.

Our class sessions at the College Archives and with librarian Rosalinda Linares will provide students with invaluable resources and opportunities for learning. The rules are the same as during any regular classroom session, except that now we are guests and should behave as such. Sometimes students assume that if they have had a library research session as part of orientation or another course, they have nothing to learn from our class sessions. This is a faulty strategy, as there is always something new to learn about research, in part because research itself is always evolving.

Students may not, on pain of failing the course, upload any course material or recordings of the course to any third-party site.

Technology: best practices
If you need your computer for taking notes, please meet with me as soon as possible to discuss acceptable use practices, ideally before you start using your device during class time. Otherwise, unless we are drafting, accessing Blackboard, doing research online, consulting the PDF version of our textbooks, or in some other way incorporating computers into a class session, please keep screens put away.

Except in cases of emergency, ringers and vibrate settings should be turned off. (A vibrating phone can be just as distracting as a ringing one.) Absolutely no texting, Internet surfing unrelated to class, or unauthorized photography or recording during class is acceptable. Devices may be confiscated and not returned. If you need to access or answer your device in case of emergency or because of disability accommodation, please let me know ahead of time.
HONOR CODE
Plagiarism is cheating, whether in the form of buying a paper, turning in work done for another course, turning in work done by someone else, copying pieces of or whole assignments from the Internet, or any other form. Oberlin College’s Honor Code, whose primary goal is educating students about acceptable academic practices, states: Oberlin College students are on their honor to uphold a high degree of academic integrity. All work that students submit is expected to be of their own creation and must give proper credit to the ideas and work of others. When students write and sign the Honor Pledge, they are affirming that they have not cheated, plagiarized, fabricated, or falsified information, nor assisted others in these actions. The default assumption covering all academic exercises is that students are required to do their own work only utilizing the help and resources considered appropriate for each academic exercise, including sources of assistance routinely offered by the college to students, such as reference librarians and writing tutors.

Further, the appropriation of the work or ideas of another scholar—whether written or not—without acknowledgement, or the failure to correctly identify the source, constitutes plagiarism regardless of whether it is done consciously or inadvertently. A lack of knowledge of the standards of academic citation is not an excuse for inadequate or improper citation. Students should consult with a professor, librarian, or writing tutor if they are unsure about their citations or the proper format.

Finally, fabrication occurs when a student consciously manufactures or manipulates information to support curricular and co-curricular work. Some examples of fabrication are (1) Falsifying citations, for example by citing information from a nonexistent reference. (2) Manipulating or manufacturing data to support research.

Even in inadvertent cases of academic dishonesty, I have no choice but to encourage a student to self-report the infraction and/or report the infraction myself. Part of the purpose of this course is to teach you how to cite sources correctly, and we will start covering this important issue early in the semester. The Writing Center, the Department of Rhetoric and Composition, and I offer you multiple resources for learning about academic honesty and best practices; there is never an excuse for plagiarism. If you did not think something up yourself, you must cite the source. You must indicate directly quoted material with quotation marks. You must cite sources BOTH in the body of the paper (with parenthetical citations) and the Works Cited. Independent of the Honor Court’s findings, plagiarism most often results in an automatic 0 for the plagiarized assignment and a possible F or NP in the course. If you find yourself unclear about how to cite your research, or behind on your work, please ask for help! It’s far better to ask what you fear is a “stupid question” than to suffer the consequences of failing to ask.

Students are required to sign the Honor Pledge, “I have adhered to the Honor Code in this assignment,” when they submit each major writing assignment, and in a general statement submitted at the start of the semester. (Please see the final page.) If the Honor Pledge is not included and signed, the assignment will not be graded until the student turns in a revised version that meets the Honor Code requirement. If at any point you find yourself in a situation in which signing the Honor Pledge would comprise fraud, please speak to me as soon as possible.

ATTENDANCE
For unexcused and excused absences, students are encouraged to get in touch with me so we can be clear on what you’ve missed and what you need to do to catch up.

Unexcused absences and penalties: The fourth, fifth, and sixth unexcused absences may each result in reduction of a student’s final course grade by one letter; a student’s class dean and/or academic adviser
may be contacted when letter-grade deductions occur. A student’s **seventh** unexcused absence may result in failure the course.

As mentioned above, **you cannot pass this course if you do not attend it** except in **extreme cases in which proper arrangements have been made.** You cannot decide unilaterally that you will miss class but make other arrangements.

Unexcused absences include failure to attend class sessions and conferences (whether required or optional); this includes scheduled conferences with Prof. Guidry. Inappropriate classroom behavior and chronic lateness may also be counted as absence; the student will be notified when in-class behavior is counted as absence. A student who is sleeping, texting, Web surfing, flirting, and so on is, effectively, not in class and may thus be considered absent.

**Excused absences:**

Excused absences are due to illness, family emergency (including deaths and illnesses), religious observance, and College-excused athletic or academic events. If you will miss class for religious reasons, please let me know as soon as possible so that we can make arrangements for you to turn in work at a more suitable time; once you have missed class for religious reasons, it is practically impossible to take care of this in a way that is fair to all students. If I have inadvertently scheduled due dates or heavy workloads in a way that will have a negative impact on religious observance, please tell me as soon as possible.

In other cases, absences can **only** be excused either by College documentation for athletic and academic events, or by instructor discretion **after a post-absence conference.** Students should contact me upon returning to class about scheduling a post-absence conference in the next few days. If you know ahead of time that you will not be in class, please let me know before you miss. School holiday and break travel are **NOT** reasons for an absence to be excused; proceed advisedly.

**GRADING**

Here is how your grade will break down:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Percentage</th>
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</thead>
<tbody>
<tr>
<td>advertising analysis paper #2 (3-5 pages)</td>
<td>15%</td>
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<tr>
<td>College Archives project (5-7 pages)</td>
<td>25%</td>
</tr>
<tr>
<td>final project (8-12 pages), including prospectus, abstract, preliminary and annotated bibliographies, and class presentation</td>
<td>40%</td>
</tr>
<tr>
<td>final exam and term portfolio (due Saturday, December 17, 9-11 AM —no exceptions!)</td>
<td>10%</td>
</tr>
<tr>
<td>process work (homework, paper portfolios) and class participation</td>
<td>10%</td>
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</table>

(If a page requirement is “3-5 pages,” this means **three full pages**, not part of the third page.)

Grading scale: A 90-100; B 80-89; C 70-79; D 60-69; F 0-59.

**In order for a student to receive credit for the course, all work must be submitted.**

**Pass/No Pass grading option:** While the default for this course is traditional letter-grading, students also have the option of P/NP grading for this course. The deadline for declaring the P/NP option is **Tuesday, November 1** (which is also the last day to withdraw from a course). If you choose this option, advise me as soon as possible.
Each grading option presents potential advantages and disadvantages. Students who opt for P/NP grading will be held to as high standards as those who opt for letter grading. To earn a Pass, you must also receive a Pass in every aspect of the course, including all homework and participation.

The P/NP option can alleviate some of the stress some students feel about having their writing graded; instead it can enable experimentation and freer expression. I will be happy to discuss both grading options with you.

**TURNING IN ASSIGNMENTS**

**Heading and formatting:** Given the volume of writing you will be turning in, and which I will be reading and responding to, headings are essential for keeping track of your work. **Everything** you turn in, from homework to major graded assignments, should include the following **heading** in the upper left-hand corner of the first page:

[your name]
Prof. Guidry
RHET 103.01
[date of submission]
[description of the assignment (e.g. “paper #1 first draft,” “HW#1”) ]

It’s OK if you single-space your heading.

Assignments should have the following **formatting**; for a **sample paper**, consult page 226 in *Keys for Writers*:

- Provide a **heading** (see above). A heading is not the same as a header; headings appear once, one the first page, whereas headers appear on every page.
- **Double-space**. Do not include extra spacing between paragraphs. Word 2010 and 2013 tend to add spacing between paragraphs; you can reverse this either by switching a document to “No Spacing” (which will require you to change font and size manually), or you can turn off the space between paragraphs by going to the line spacing button and scrolling to the bottom of the menu.
- Use **12-point, Times New Roman** font.
- **STAPLE** your work. If you do not own a stapler, buy one! They’re not expensive, and you’re going to need one throughout your Oberlin career. I will not provide a stapler.
- **Number your pages**; page numbers should appear at the **top right**, next to your last name. There is no need to paginate the first page, although the sample in *Keys* does; that’s up to you.
- Each major paper will have a **Works Cited** page, which should be stapled to the rest of the paper, NOT placed separately in your folder. We’ll discuss this when it becomes relevant.
- All sources must be cited in the Works Cited page **AND** in parenthetical (also called in-text) citations. If you didn’t create a piece of information yourself, you probably need to cite it. Some students forget to do either the Works Cited or the in-text citations, but both are necessary. When in doubt, please check with me as soon as possible. With practice, citations will become a lot easier to deal with.

Additionally, **do not bold, italicize, or underline your own title**. We do underline or italicize titles of books, movies, television shows, and so on, but we will discuss when we cover MLA formatting.
Work, especially rough or final drafts, that does not satisfy these formatting requirements may be returned to the author and thus be counted as late. It’s OK if you don’t have it all figured out right away, but you should make sure that you take care of this requirement.

Email submission: When you turn in an assignment via email, be sure to include a description of the assignment in the subject line as you do in paper headings, e.g. “HW#1 turn-in,” “paper #1 rough draft turn-in.” (This will help to distinguish assignment submissions and other course-related emails.) If I don’t know what it is, I can’t grade it! Help me help you by giving me the information I need.

When you exchange drafts with classmates electronically, be sure using compatible formats. When we use Google Drive’s Share function, you will be able to choose in which format you download others’ work.

Homework: Our default for homework submission is by hard copy at the start of class and via email by 3:20 PM of class days. Due dates, as well as any changes to our default submission formats, will be stated in homework assignments; this is another reason why it is crucial for you to check Blackboard after every class.

Late work may be penalized 10% for each day it is late, and may not be accepted beyond 48 hours after the work is due if the student does not provide a suitable absence excuse. A missed homework assignment or two is not potentially disastrous, but chronically late work will not be accepted, per instructor discretion. Make-up/extra credit work will not be assigned. Missed mandatory writing conferences and class visits must be made up in a timely manner; it is the student’s responsibility to arrange for make-up sessions.

Papers: Rough and final drafts are due by email at 3:20 PM and in correctly formatted hard copy at the start of class. Give yourself enough time to print your paper and arrive on time. A paper is late if either the hard copy or email copy is late.

All rough drafts must have complete citations; otherwise they may be returned and counted as late. While many students prefer to draft without citing as they go, this is a problematic and dangerous habit. The citation we’re certain we’ll remember can easily be confused with other citations as they mush together in our fevered writer-researcher brains. As a result, many students wind up forgetting multiple citations or having to track down sources that could have been properly cited from the get-go. We’ll talk about ways to keep track of your sources and citations so that you can work efficiently.

Extension option: The ad analysis and College Archives papers will have an extension option for the final draft. This means you may ask for an one-week extension without penalty, on ONE of these papers, but ONLY after meeting with me to discuss an alternative submission date. Otherwise, the paper faces late penalties of 10% for each day the first paper is late, and 20% for each day the second paper is late. If you experience a health or family emergency, get in touch with me as soon as possible, and we will make suitable arrangements for you to turn in your work.

In-progress folders and term portfolio: You will keep an in-progress folder (also known as a paper portfolio) for each major paper (beginning after your diagnostic essays), which you will turn in with the final draft. Include everything you write for the unit—assignment prompts, hard copies of homework, and rough drafts with peer and instructor comments.
As we work through each major paper I will expect you to have your **current** working folder at each class session and conference. A crucial part of each paper’s final grade will be the quality of the folder’s contents; missing assignments will result in a reduction of the paper’s final grade.

Your **term portfolio** will include your diagnostic essays and rough drafts with feedback from classmates and Prof. Guidry, and all of your graded final drafts. Your final exam is built around your term portfolio; if you do not have the portfolio, you will not be able to take the final. **You should keep your portfolio up to date at all times, and bring it with you to all conferences with me.** Your term portfolio can also be useful in conferences with Writing Center tutors, especially if you want to talk about specific issues that recur from paper to paper. The more information you can provide them, the better they can help you.

**THE WRITING CENTER**

The Writing Center is an excellent resource, staffed by experienced writers, and it is available to you almost all semester long. You can go in to work on smaller issues, or you can seek help for major, overwhelming problems. It is located in Mudd 101A and Mudd 052 and is open Sunday through Thursday. You can find scheduling and other information here: https://new.oberlin.edu/arts-and-sciences/departments/rhetoric/writing-associates-program/writing-center.dot

Some students assume that the Writing Center is where faculty send ‘bad writers’ to get help. That’s not the purpose of the Writing Center. Smart writers seek feedback from as many people as they can, and at different stages in their writing process. If you go to the Writing Center with a specific plan in mind—that you want to talk about your structure, for example—then you are more likely to get the feedback that you actually need. If a session with one tutor doesn’t work for you, try another.

**DISCRIMINATION AND HARASSMENT**

Oberlin College does not discriminate on the basis of race, color, national origin, religion, creed, age, sex, sexual orientation, marital status, family relationship to an employee of Oberlin College, disability, veteran status, or gender expression or identity.

Harassment is unwelcome speech or conduct (e.g., physical, oral, graphic, or written) related to one or more of the above categories that is sufficiently severe, persistent, or pervasive so as to (a) interfere substantially with a person’s work or education or (b) create an environment that a reasonable person would find hostile, offensive, or intimidating. Discrimination is any decision, act, or failure to act that substantially interferes with a person’s work or education when such decision, act, or failure to act is based on the categories listed above. Discrimination includes retaliation.

Discriminatory and/or harassing behavior will not be tolerated. Should either arise, please speak to me as soon as possible so we can deal with the matter immediately. If you experience discriminatory and/or harassing treatment outside of class, you are welcome to report it to me; I am required to report mistreatment of students.

**SHOES**

Please wear shoes on the days we hold class at Mudd Library. You must wear shoes when we meet at the College Archives.
## TENTATIVE SCHEDULE
This schedule may be updated to suit our needs. Blackboard will have the most current information.

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<thead>
<tr>
<th>wk.</th>
<th>M</th>
<th>W</th>
<th>F</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>M 8-29 intro to course</td>
<td>W 8-31 college writing; assign diagnostic essays</td>
<td>F 9-2 meanings of rhetoric</td>
</tr>
<tr>
<td>2</td>
<td>M 9-5 Labor Day—no classes</td>
<td>W 9-7 due: first diagnostic essay Start looking for advertisements you might want to use for major paper #1 (see Blackboard for samples)</td>
<td>F 9-9 rhetorical theory</td>
</tr>
<tr>
<td>3</td>
<td>M 9-12 discuss first diagnostic essays; writing fundamentals; titles due: second diagnostic essay assign major paper #1: analyzing advertisements</td>
<td>M 9-14 ad analysis workshop</td>
<td>F 9-16 building an argument due: preliminary drafting</td>
</tr>
<tr>
<td>4</td>
<td>M 9-19 due: rough drafts of ad papers; peer feedback; schedule paper conferences</td>
<td>W 9-21 individual conferences (no class; conferences continue after class from Friday through the end of next week)</td>
<td>F 9-23 group feedback conferences</td>
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<tr>
<td>5</td>
<td>M 9-26 turning feedback into a revision plan</td>
<td>W 9-28 assign major paper #2: College Archives; working with the Archives (bring laptops)</td>
<td>F 9-30 first session at College Archives</td>
</tr>
<tr>
<td>6</td>
<td>M 10-3 due: final drafts of ad papers; creating an argument using archival sources</td>
<td>W 10-5 second session at College Archives</td>
<td>F 10-7 first research session with Rosalinda Linares: intro to research resources</td>
</tr>
<tr>
<td>7</td>
<td>M 10-10 preliminary drafts due; mid-semester assessment</td>
<td>W 10-12 Yom Kippur—no classes</td>
<td>F 10-14 paper conferences; class canceled</td>
</tr>
<tr>
<td>8</td>
<td>FALL RECESS October 17-21</td>
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<tr>
<td>9</td>
<td>M 10-24 research topics discussion</td>
<td>W 10-26 due: rough drafts of Archives papers; making connections: transitions, metacommentary, and naysayers; (indiv. cons. start after class)</td>
<td>F 10-28 mid-semester discussion; citation scavenger hunt</td>
</tr>
<tr>
<td>10</td>
<td>M 10-31 peer feedback discussions</td>
<td>W 11-2 assign final projects; writing an annotated bibliography; research basics due: Archives paper final drafts</td>
<td>F 11-4 second research with Rosalinda Linares: working with your specific research needs</td>
</tr>
<tr>
<td>11</td>
<td>M 11-7 debate and discussion due: progress reports @1:20</td>
<td>W 11-9 presenting your research</td>
<td>F 11-11 refining your style</td>
</tr>
<tr>
<td>12</td>
<td>M 11-14 avoiding plagiarism due: progress reports @1:20</td>
<td>W 11-16 practice presentations</td>
<td>F 11-18 conferences, presentation practice—student choice</td>
</tr>
<tr>
<td>13</td>
<td>M 11-21 due: preliminary bibliographies and prospecta; preliminary drafts</td>
<td>W 11-23</td>
<td>F 11-25 Thanksgiving—no classes</td>
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<tr>
<td>14</td>
<td>M 11-28 final project presentations due: rough drafts of final projects due: progress reports @1:20</td>
<td>W 11-30 final project presentations</td>
<td>F 12-2 group feedback conferences</td>
</tr>
<tr>
<td>15</td>
<td>M 12-5 final project presentations due: final annotated bibliography</td>
<td>W 12-7 final project presentations</td>
<td>F 12-9 final project presentations; assign final exam</td>
</tr>
</tbody>
</table>

Reading period—Saturday, December 10-Tuesday, December 13

Final exam: Saturday, December 17, 9-11 AM final drafts of final projects and portfolios; final exam. Attendance is mandatory.
ENROLLMENT SUNDRIES
Enrollment in 100-level RHET courses can get a bit wild during drop/add, in part because we usually have 45-50 waitlisted students each semester. We tend to have a lot of come and go; you might be #8 on a wait list on the first day of class and be consented by the end of the day, for example. Additionally, we have a new 100-level course (and one new 300-level class available to students who are beyond their first year), which both alleviates and complicates enrollment issues.

If you have any questions, you’re welcome to ask during and after class, and we can talk by email. I want you to get into the right course for your needs.

If you are waiting to be consented:
• I give priority to students based on two criteria: their position on the wait list and whether they attend class once they get on the list.

• It’s really helpful when students keep me updated.
  o If I have consented you and you enroll in another section, please let me know so that I can give your spot to someone else who wants it.
  o If you’re enrolled in another section and trying to get into mine but can’t attend, please let me know. Interested students often just show up, and they get added to the wait list when they do. If I don’t know you still want your spot, I’ll give it to the next person

• I’m happy to email assignments to you until you can enroll in a section. Just let me know you need the work; you can email me the day before class if you prefer.

• If you are a junior, and especially if you are a senior, you may not need a 100-level RHET course to meet your graduation requirements (whether in A&S or the Conservatory).
  o Please check with Dr. Laurie McMillin, Chair of the Department of Rhetoric and Composition, if you have questions about courses that can count in lieu of a RHET 100 course.
  o If you are beyond your first year, you don’t have to take a 100-level class in order to take a 200- or 300-level RHET class.