# RHET 103.02
## Writing: Motives and Methods
### Spring 2016
#### MWF 1:30-2:20, King 325

<table>
<thead>
<tr>
<th>Instructor</th>
<th>Denise Guidry</th>
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<tbody>
<tr>
<td>Email:</td>
<td><a href="mailto:dguidry@oberlin.edu">dguidry@oberlin.edu</a></td>
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<tr>
<td></td>
<td>Email is the best way to contact me. I check email daily except for some Saturdays. (More on this in the “Communication” section below.)</td>
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<td>Office hours: MWF after class, appointments available, King 139</td>
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<tr>
<th>Writing Associate</th>
<th>David Kaplovitz</th>
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<tr>
<td>Email:</td>
<td><a href="mailto:davek1409@aim.com">davek1409@aim.com</a>, <a href="mailto:dkaplovi@oberlin.edu">dkaplovi@oberlin.edu</a></td>
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<tr>
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<td>Office hours: Sunday 7-10 PM and by appointment, Azariah’s (in Mudd Center)</td>
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## REQUIRED MATERIALS

**Textbooks:**

The printed and PDF versions are both fine.

**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.
- 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 2:30 after each class. If you are waiting to be consented, please email Prof. Guidry after class to let her know you are still interested in being added, and she will email assignments to you until you can enroll.

## 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.

Writing is not “a” skill; it is a complex of skills, thought, experience, and even physical movement. Every writer has strengths (whether they realize it or not), and everyone has room for improvement, including the most experienced writers. 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.
This investment in your writing comprises seeking feedback from different readers and then determining for yourself how to incorporate feedback; accessing that feedback from draft to draft, paper to paper; spending time on really reading your work, revising it, setting it aside, and coming back to it; and, simply, establishing and, if possible, automating your work practices (creating habits you don’t even have to think about after they are established). Writing a paper at the last minute does not tend to work out well in this course, especially because we build a paper over the course of a unit; if you do the bulk of the work at the last minute, you lose out on most of the benefits because you didn’t invest in the process.

This course is designed specifically so that you have the resources you need in order to strengthen your writing. It provides 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 you a foothold and give me, and I hope you, too, the opportunity to learn about you as a writer—your strengths, weaknesses, tendencies, and so on. 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.

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.

**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, WA, Writing Center tutor, and instructor feedback into revisions
- differentiate 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 this seems like a lot right now, don’t fret! We will break down these goals into tasks that help us reach those goals, and we will do all of these things gradually, piece by piece. **If at any point you feel overwhelmed**, seek help, ask questions, or just say “I’m frustrated/confused/freaking out/etc.” This class, David, and I have your back, but we can only help if you take responsibility for seeking help and making the most of it.

**If ANY problems arise, or if you suspect a problem is developing, let’s talk about it as soon as possible.** If you reach a point where things get to be too much, please don’t disappear. 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, especially in the spring. 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 RHET 103. 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.

**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, 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 early in the semester to discuss your learning needs. 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

Writing Community: As we build our writing community, one important point to remember is that we all serve as each other’s first audiences. You can contribute most helpfully by offering respect, support, and honest critiques for members, and by getting your work distributed on time so your readers can have the time they need to provide their best feedback. The community can only function fairly if members participate fully.

Peer feedback is one major way by which we build our writing community. **Your job** as a peer reader is to offer your best assessment and suggestions for moving to the next draft. **It is not your job to “fix” someone else’s work; that is the sole responsibility of the author**, who will weigh feedback from several people and make the final authorial decisions.

The peer feedback process not an opportunity to rip people apart for sport. Many people feel quite vulnerable when they share their writing, and as community members we should keep that in mind so that the author’s risk pays off. **Don’t be nice; be tactful and honest.**

Many students feel they have little of value to offer peers they view as superior writers, and they compensate by not offering thorough, honest critiques when they feel intimidated by fellow writers. While this might seem like a compliment to one’s peer, it is actually quite unfair; every writer deserves your best feedback. Strong writers became strong writers, after all, in part by learning from and incorporating feedback; they weren’t born that way. **Everyone** in this writing community has valuable contributions to make. You may think, for example, that you are terrible at figuring out commas or prepositions, but you might be quite adept at helping others to streamline their overall structure. Don’t deny your peers your strengths!

David’s role as Writing Associate is to help you at all stages of the writing process, from topic brainstorming, to developing outlines, strategizing about revision, polishing your style, to general troubleshooting. As an experienced writer and a fellow student, David can serve as a sounding board and, simply, tell you about his experiences with writing and research. Additionally, David took this course with me, so he, better than pretty much anyone, can tell you what to expect. His role, however, is not to grade your work, so grade inquiries should be directed to Prof. Guidry.

My role as your instructor is multi-faceted. In the drafting stage I function more as a coach and consultant, providing feedback, answering questions, and collaborating with students on problem-solving, both in written comments and one-on-one conferences. My comments on rough and final drafts are part of a semester-long conversation between us about how you can recognize and build on your strengths and work through your writing challenges. My goal is to help you identify patterns, strengths, and weaknesses to help you make choices as you revise; it is not to show you the ‘right’ way to write because you, not I, are the author. It is up to you to decide what feedback to adopt, and how; if you find yourself unsure of how to reconcile conflicting advice, let’s talk about it!

Some students say that it makes more sense to focus only on what the instructor says because I’m more experienced and am assigning the grade, but I think that is short-sighted at best. I’m not going to find every single little thing you can or should “fix” as you revise; in fact, writing instruction best practices recommend **against** this. The process of our work together flows differently from your collaborations with your classmates. Why would you waste other people’s time and brainpower and focus only on what I have to say? Yes, when the drafting process is over, my role shifts and I provide a grade that suggests where your work is at that point (and because I have to), but your focus should be on your process and your learning, as mentioned above. Grades on the first major paper (and even the second) are often
unreliable (even terrible) predictors of where a student will be by the end of the term. 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?

**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. We often have wait lists of
over forty students who want to get into RHET 103 and other 100-level courses. Please don’t waste a
spot someone else wanted or needed.

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.

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

**TECHNOLOGY: BEST PRACTICES**

**Screens policy**: 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**.

**Phones and other distractions**: Except in cases of emergency, cell phones and similar devices should
have both their ringers and vibrate settings 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.

Unexcused absences include failure to attend class sessions and conferences (whether required or optional); this includes scheduled conferences with David and 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:

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<tr>
<th>Assignment</th>
<th>Percentage</th>
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<tr>
<td>advertising analysis paper #2 (3-5 pages)</td>
<td>15%</td>
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<tr>
<td>College Archives paper (4-7 pages)</td>
<td>20%</td>
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<tr>
<td>final project (8-12 pages), including prospectus, abstract, preliminary and annotated bibliographies, and class presentation</td>
<td>40%</td>
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<tr>
<td>final exam and term portfolio (due Wednesday, May 13, 9-11 a.m—no exceptions!)</td>
<td>10%</td>
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<tr>
<td>process work (homework, paper portfolios) and class participation</td>
<td>15%</td>
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(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 **Monday, April 4** (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 103.02
[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’re taking 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!
When you exchange drafts with classmates electronically, be sure using compatible formats (such as .doc or .rtf) because some students’ computers may not be able to read .docx and other 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 1:20 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 1:20 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. I will expect you to have your current working-folder at each class session and conference. A crucial part of 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 David 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 David and 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 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: http://new.oberlin.edu/arts-and-sciences/departments/rhetoric/writing-associates-program/writingcenter.dot

**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 categories as previously noted 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.

**SHOES**

Please wear shoes to class on the days we hold class at Mudd Library. You must wear shoes when we visit 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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<th>F</th>
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<tbody>
<tr>
<td>1</td>
<td>2-1 intro to course</td>
<td>2-3 college writing; assign diagnostic essays</td>
<td>2-5 meanings of rhetoric</td>
</tr>
<tr>
<td>2</td>
<td>2-8 <strong>due: first diagnostic essay</strong>&lt;br&gt;Start looking for advertisements you might want to use for major paper #1 (see Blackboard for samples)</td>
<td>2-10 rhetorical theory</td>
<td>2-12 discuss first diagnostic essays; writing fundamentals; titles</td>
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<tr>
<td>3</td>
<td>2-15 <strong>due: second diagnostic essay</strong>&lt;br&gt;assign major paper #1: analyzing advertisements</td>
<td>2-17 ad analysis workshop</td>
<td>2-19 building an argument due: preliminary drafting</td>
</tr>
<tr>
<td>4</td>
<td>2-22 <strong>due: rough drafts of ad papers; peer feedback; schedule paper conferences</strong></td>
<td>2-24 individual conferences (no class; conferences continue after class from Friday through the end of next week)</td>
<td>2-26 group feedback conferences</td>
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<tr>
<td>5</td>
<td>2-29 turning feedback into a revision plan</td>
<td>3-2 assign major paper #2: College Archives; working with the Archives (bring laptops)</td>
<td>3-4 first session at College Archives</td>
</tr>
<tr>
<td>6</td>
<td>3-7 <strong>due: final drafts of ad papers</strong>&lt;br&gt;creating an argument using archival sources</td>
<td>3-9 second session at College Archives</td>
<td>3-11 first research session with Rosalinda Linares: intro to research resources</td>
</tr>
<tr>
<td>7</td>
<td>3-14 preliminary drafts due; mid-semester assessment</td>
<td>3-16 research topics discussion</td>
<td>3-18 mid-semester conferences or optional group session at College Archives</td>
</tr>
<tr>
<td>8</td>
<td><strong>SPRING RECESS March 19-27</strong></td>
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<tr>
<td>9</td>
<td>3-28 mid-semester discussion; citation scavenger hunt</td>
<td>3-30 <strong>due: rough drafts of Archives papers</strong>&lt;br&gt;5-minute presentations of your research and argument (indiv. confs. begin after class)</td>
<td>4-1 making connections: transitions, metacommentary, and naysayers</td>
</tr>
<tr>
<td>10</td>
<td>4-4 conferences <strong>last day to withdraw or declare P/NP</strong></td>
<td>4-6 assign final projects; writing an annotated bibliography; research basics <strong>due: Archives paper final drafts</strong></td>
<td>4-8 second research with Rosalinda Linares: working with your specific research needs</td>
</tr>
<tr>
<td>11</td>
<td>4-11 debate and discussion due: progress reports @1:20</td>
<td>4-13 presenting your research <strong>due: preliminary bibliographies and prospecta</strong></td>
<td>4-15 refining your style</td>
</tr>
<tr>
<td>12</td>
<td>4-18 due: progress reports @1:20</td>
<td>4-20 practice presentations</td>
<td>4-22 conferences, presentation practice—student choice (Passover begins.)</td>
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<tr>
<td>13</td>
<td>4-25 final project presentations <strong>due: rough drafts of final projects</strong>&lt;br&gt;due: progress reports @1:20</td>
<td>4-27 final project presentations</td>
<td>4-29 group feedback conferences</td>
</tr>
<tr>
<td>14</td>
<td>5-2 final project presentations <strong>due: final annotated bibliography</strong></td>
<td>5-4 final project presentations</td>
<td>5-6 final project presentations; assign final exam</td>
</tr>
</tbody>
</table>

Reading Period: Sat. 5-7 – Tues. 5-10
Finals: Wed. 5-11 – Sat. 5-14

Final exam Wed. 5-11, 9 – 11 a.m. **due: final drafts of final projects and portfolios; final exam. Attendance is mandatory.**