

COURSE CALENDAR

INTRO TO RHETORIC AND WRITING

FALL 2019

GRADING

- **Project 1:** Greek Trilogy 20% (200 points)
- **Project 2:** Rhetorical Analysis 20% (200 points)
- **Project 3:** Threshold Concepts 20% (200 points)
- **Journals** (10 at 25 points per) 25% (250 points)
- **QQTs** (15 at 10 points per) 15% (150 points)

WEEK-BY-WEEK PLANS

Week 1: So, like, wtf is rhetoric and the rhetorical situation?

Tuesday 8.20.19	Thursday 8.22.19
<ul style="list-style-type: none">• Salutations and Roll Call:<ul style="list-style-type: none">○ (nick)name○ pronouns○ year in school○ major/minor• Walkthrough: the SYLLABUS~!• Share: "Shadow Syllabus" (in Additional Materials module)• Walkthrough: Canvas site• Share: "Helpful Tips" (in Additional Materials module)	<ul style="list-style-type: none">• Share: "Course Overview" (in Additional Materials module)• Discuss (small groups): rhetoric and epistemology—what is epistemology and what is rhetoric? As a group, come up with a definition for each without consulting outside sources. In addition, list any questions your group has about either term.• Discuss rhetoric:<ul style="list-style-type: none">○ as practice, production, and text/artifact (medium)○ as heuristic and hermeneutic○ as theory○ as (inter)disciplinary and field• Discuss: Bitzer's "The Rhetorical Situation"

	<ul style="list-style-type: none"> ○ What are the three constituents of a rhetorical situation per Bitzer? ○ Which comes first according to Bitzer: the situation or rhetoric, and why does that matter? ○ What is a “fitting” response? ○ What is Bitzer’s epistemology?
<p>HW: <u>Write</u> → “Getting to Know You, Getting to Know all about You” (in “Discussions” page).</p> <p><u>Watch</u> → A Defense of Rhetoric</p> <p><u>Read</u> → Lloyd Bitzer’s “The Rhetorical Situation.”</p>	<p>HW: <u>Read</u> → Richard Vatz’s “The Myth of the Rhetorical Situation” and do QQT (#1).</p>

Week 2: Which came first, the exigence or the rhetor? Also, who are the Sophists, and why haven’t you heard of them before?

Tuesday 8.27.19	Thursday 8.29.19
<ul style="list-style-type: none"> • Watch: Dealing with Roommates • Finish: discussing Bitzer’s “The Rhetorical Situation” • Discuss: Vatz’s “The Myth of the Rhetorical Situation” <ul style="list-style-type: none"> ○ QQTs in groups ○ What is Vatz’s critique of Bitzer? ○ Where does “meaning” come from per Vatz? ○ What is Vatz’s epistemology? ○ Why are ethics important to Vatz? • Additional Points of Emphasis: <ul style="list-style-type: none"> ○ Consigny’s and Biesecker’s respective responses ○ Importance of <i>kairos</i> and <i>genre</i> in rhetorical situations 	<ul style="list-style-type: none"> • Finish: analyzing AOC’s Response to El Paso Shooting through theory of rhetorical situation • Finish: discussion of the theory of the rhetorical situation <ul style="list-style-type: none"> ○ Remaining QQTs ○ Other questions and/or concerns • Discuss: Sophistic epistemology <ul style="list-style-type: none"> ○ Watch and discuss: Kahn Academy’s “Social Constructionism” • In-Class Exercise: “Synthesizing the Sophists” – in groups of three-to-four, you’ll synthesize the importance information about your selected Sophists (Protagoras, Gorgias, Isocrates, Aspasia) and share this information on the whiteboard via doodles and writing. Feel free to consult not

<ul style="list-style-type: none"> ○ Rhetorical situation as both heuristic and hermeneutic ● In-Class Exercise: “Applying the Theory of the Rhetorical Situation” – as a class, we’ll use the rhetorical situation (as a hermeneutic) to analyze AOC’s Response to El Paso Shooting 	<p>only the assigned readings but also outside sources.</p>
<p>HW: <u>Read</u> → Patricia Bizzell and Bruce Herzberg’s “The Sophistic Movement.”</p> <p>Craig Smith’s “The Sophists” (start at “The Sophists” and stop at “Socrates and Plato” subtitle).</p>	<p>HW: <u>Watch</u> → Crash Course, “The Persians and Greeks”</p> <p><u>Read</u> → Bizzell and Herzberg’s “Gorgias” and Gorgias’s <i>Encomium of Helen</i> and do QQT (#2).</p> <p><u>Journal</u> → “Journal 1: Bitzer or Vatz?” – Which rhetorician’s notion of the rhetorical situation do you find more persuasive—Bitzer’s or Vatz’s—and why? Do you agree with Bitzer that the exigence exists objectively as well as invites and prescribes a rhetorical response or do you agree with Vatz that rhetors make exigences and their corresponding situations salient through rhetoric? Or, perhaps there is some middle ground or different position that you espouse; if so, articulate that position. In short, share your thoughts regarding the theory of the rhetorical situation. In addition, how valuable do you find the theory of the rhetorical situation?</p>

Week 3: How is rhetoric a powerful drug, and why is Plato so butthurt about it?

Tuesday 9.3.19	Thursday 9.5.19
<ul style="list-style-type: none"> ● Discuss: fallout from Journal 1 – whose perspective do you find most persuasive and why, what’s still confusing, and what questions do we still have regarding the theory of the rhetorical situation? ● Introduce: Project 1 – The Greek Trilogy <ul style="list-style-type: none"> ○ Free write: “Initial Thoughts on Project 1” – 	<ul style="list-style-type: none"> ● Finish: “Summarizing the Sophists” in-class exercise from Tuesday <ul style="list-style-type: none"> ○ 3-5 takeaways ○ Remaining questions ● In-Class Exercise: “Memeing the Sophists” – in groups, create a meme or two about the Sophists ● Share: Dissoi logoi meme ● Discuss: Socrates and Plato

<p>what are your initial thoughts, questions, and concerns about Project 1?</p> <ul style="list-style-type: none"> • Discuss: <i>Encomium of Helen</i> <ul style="list-style-type: none"> ○ Watch: Horrible Histories, "Helen of Troy" and "Everything You Need to Know about Helen of Troy" ○ What's Gorgias's objective in <i>Encomium of Helen</i>? ○ Why does Gorgias focus on Helen? ○ Why is Helen not to blame, per Gorgias? ○ How is rhetoric "like a drug"? • In-Class Exercise: "Summarizing the Sophists" – in groups, generate 3-5 takeaways as it regards the Sophists as a group of rhetoricians. In addition, post any lingering questions/concerns. 	<ul style="list-style-type: none"> ○ Who is Socrates, who is Plato, and what is their relationship? ○ What's their epistemology? ○ What's dialectic, according to Socrates/Plato? ○ What is rhetoric, according to Socrates/Plato? ○ What is the difference between dialectic and rhetoric? <ul style="list-style-type: none"> • Watch: "Allegory of the Cave" <ul style="list-style-type: none"> ○ Discuss: what does this allegory illustrate in terms of epistemology, dialectic, and rhetoric? ○ Share: Search and Rescue
<p>HW: <u>Read</u> → Bizzell and Herzberg's "Plato" Smith's "Socrates and Plato" (finish entire .pdf)</p>	<p>HW: <u>Read</u> → Plato's <i>Gorgias</i> and do QQT (#3). <u>Journal</u> → "Journal 2: Practicing Dissoi Logoi and Explaining Sophistic Epistemology and Rhetoric" – this journal has two parts. First, engage in the Sophistic practice of dissoi logoi. In channeling your inner Sophist, work to challenge traditional knowledge by articulating a Truth that you consider absolute (or that others commonly consider absolute) and then formulate multiple, conflicting responses to that T(t)ruth (or, as the Sophists would say, multiple illusions that function as potential probable truths). Afterward, reflect on the way this exercise did (or did not) change your perception of the T(t)ruth you examined. Second, summarize, in your own words, the Sophists' epistemology; then, explain</p>

	how this way of knowing shapes and influences how the Sophists understood, practiced, taught, and engaged in rhetoric.
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Week 4: What is the province of rhetoric, per Socrates/Plato, and what are its effects on the soul? Also, where does Aristotle fit within the Greek Trilogy?

Tuesday 9.10.19	Thursday 9.12.19
<ul style="list-style-type: none"> • Share: "The Sophists (overview)" (in Additional Materials module) • Watch: excerpt from Geniuses of the Ancient World (start at 14:42) • Recap: Socrates, Plato, epistemology, dialectic, "Allegory of the Cave" • Discuss: Plato's <i>Gorgias</i> <ul style="list-style-type: none"> ○ QQTs in groups • In-Class Exercise: "Explicating Plato's <i>Gorgias</i>" – each group will select one of the three exchanges and summarize the exchange based on an overarching question <ul style="list-style-type: none"> ○ Socrates vs. Gorgias: what is rhetoric, and what is its relationship with opinion/belief and knowledge? ○ Socrates vs. Polus: is it better to do injustice or to suffer injustice? ○ Socrates vs. Callicles: does might make right? 	<ul style="list-style-type: none"> • Share: "Ancient Greece Timeline" (in Additional Materials module) • Finish: discussing Plato's <i>Gorgias</i> <ul style="list-style-type: none"> ○ How, if at all, are the individual exchanges still relevant today? ○ Is this rhetoric, dialectic, or both? • Share: "Plato's <i>Phaedrus</i> (overview)" (in Additional Materials module) <ul style="list-style-type: none"> ○ Watch: Chariot Allegory ○ Reiterate: noble rhetoric • In-Class Exercise: "Wrapping up the Platonics" – in groups of three-to-four, complete the following three tasks: (1) create a list of the five most important things we should know and remember about Socrates <i>as well as</i> Plato (so two lists); (2) create and attach/link to (at least) one meme that has to do with Socrates and/or Plato; and (3) come up with two lingering questions about Socrates and/or Plato • Watch: Socrates – The Father of Western Philosophy
<p>HW: <u>Read</u> → Bizzell and Herzberg's "Aristotle" Smith's "Aristotle's <i>Rhetoric</i>"</p>	<p>HW: <u>Read</u> → Aristotle's <i>Rhetoric</i> (Book 1, Parts 1-3) and do QQT (#4). <u>Journal</u> → "Journal 3: Platonic Epistemology and the Value of Dialectic" – First, explain how Platonic epistemology is different from Sophistic epistemology and why this results in different understandings of rhetoric. Then, think critically about</p>

	the practice of dialectic. In particular, define dialectic in your own words and then answer the following: how valuable, if at all, is dialectic, and to what extent, if any, is dialectic rhetorical?
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Week 5: What are the available means of persuasion according to Aristotle?

Tuesday 9.17.19	Thursday 9.19.19
<ul style="list-style-type: none"> • Watch: Who was Socrates? and Plato in three minutes • Discuss: Aristotle <ul style="list-style-type: none"> ○ QQTs in groups ○ Epistemology ○ Definition of rhetoric ○ Benefits of rhetoric ○ Relationship between dialectic and rhetoric • Discuss: the appeals <ul style="list-style-type: none"> ○ Ethos (phronesis, arête, eunoia) ○ Pathos (importance of visuals) ○ Logos (deductive, inductive, syllogism, enthymeme, maxim, example) • In-Class Exercise: “Appealing PETA” – as a class, rhetorically analyze how the appeals are operating in What Would Jesus Do, Alicia Silverstone, and Thanksgiving Grace. 	<ul style="list-style-type: none"> • Share: “Plato (overview)” (in Additional Materials module) • In-Class Exercise: “Assessing Examples of Project 1” – in groups, look through the examples of Project 1 linked in the prompt and shared physically in class, and then pick one and evaluate it: what’s working well, what’s working not so well, and what would you do to revise this if it were your project—and why? • Generate: potential genres and platforms for Project 1 <ul style="list-style-type: none"> ○ Discuss: questions and concerns related to Project 1 • Share: “Tips for Project 1: Greek Trilogy” (in Additional Materials module) • Develop: assessment criteria for Project 1 • Watch: How to Use Rhetoric to Get What You Want • Discuss: the speech genres <ul style="list-style-type: none"> ○ Epideictic ○ Forensic ○ Deliberative
<p>HW: <u>Preview</u> → The sample texts embedded within Thursday’s In-Class Exercise: “Assessing Examples of Project 1” in the Discussions page.</p>	<p>HW: <u>Read</u> → Lee McIntyre’s “What is Post-Truth?” (from <i>Post-Truth</i>) and do QQT (#5).</p> <p><u>Journal</u> → “Journal 4: Aristotelian Rhetoric” – similar to the last journal, this one also has two parts: (1) first, articulate Aristotle’s epistemology, explain how this shapes for him his understanding of rhetoric, and</p>

	<p>demonstrate how Aristotle’s view of the epistemological/rhetorical relationship is similar to yet different from both the Sophists and Socrates/Plato; (2) then, find and share (attach/link) an example of forensic, epideictic, or deliberative rhetoric, explain why it qualifies as an example of that particular genre and not another, and then rhetorically analyze it in terms of the way the text appeals to ethos, pathos, and logos.</p>
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Week 6: Sophists, Platonics, and Aristotelians (oh my!): what does it all mean, and how (if at all) does it inform our current Post-Truth era?

Tuesday 9.24.19	Thursday 9.26.19
<ul style="list-style-type: none"> • Introduce: Rhetorical Rationale for Project 1 • Review: Aristotle's speech genres (epideictic, forensic, deliberative) <ul style="list-style-type: none"> ○ Share: examples from Journal #4 • In-Class Exercise: “Accounting for Aristotle” – in groups of three-to-four, complete the following three tasks: (1) create a list of the five most important things we should know and remember about Aristotle; (2) create and attach/link to (at least) one meme that has to do with Aristotle; and (3) come up with two lingering questions about Aristotle • Discuss: any final questions regarding the Greek Trilogy. • Discuss: McIntyre’s “What is Post-Truth?” <ul style="list-style-type: none"> ○ QQTs in groups ○ What is post-truth? ○ When have we participated in or experienced post-truth? ○ How does the Greek Trilogy anticipate and inform our post-truth era? ○ How might we combat post-truth (or should we)? 	<ul style="list-style-type: none"> • Schedule: conferences for Project 1 • Share: “Aristotle (overview)” (in Additional Materials module) • Finish: discussing McIntyre’s “What is Post-Truth?” <ul style="list-style-type: none"> ○ QQTs from Tuesday ○ When have we participated in or experienced post-truth? ○ How does the Greek Trilogy anticipate and inform our post-truth era? • Watch: “The Social Construction of Facts – Surviving a Post-Truth World” • Discuss: McIntyre’s “The Roots of Cognitive Bias” <ul style="list-style-type: none"> ○ Share: “Cognitive Biases” (in Additional Materials module) ○ When have you been affected by cognitive bias (or, if ego-defense is too much of a barrier, when have you witnessed others affected by cognitive bias)? ○ What do cognitive biases have to do with rhetoric?

	<ul style="list-style-type: none"> ○ What, if anything, can we do about cognitive bias?
<p>HW: <u>Read</u> → Lee McIntyre’s “The Roots of Cognitive Bias” (from <i>Post-Truth</i>).</p> <p><u>Watch</u> → “How Fake News Grows in a Post-Fact World”</p>	<p>HW: <u>Read</u> → Bizzell and Herzberg’s “I.A. Richards.”</p> <p>I.A. Richards’ “Lecture 1: Introductory” (from <i>Philosophy of Rhetoric</i>)</p>

Week 7: What does Richards mean to mean when he discusses the meaning of meaning?

Tuesday 10.1.19	Thursday 10.3.19
<ul style="list-style-type: none"> ● Walk-through: 2,000 years of Rhetorical history <ul style="list-style-type: none"> ○ Romans (500 BC–400 AD): Cicero and Quintilian ○ Rise of Christianity (50 AD–500 AD): St. Augustine ○ Middle Ages (400-1400): Christine de Pizan ○ Renaissance (1300-1600): Erasmus and Ramus ○ Enlightenment (1700): Bacon, Locke, Hume ○ Additional resources: Bedford St. Martin’s “A Brief History of Rhetoric and Composition” and “Rhetoric” (Wikipedia) ● Transition: Unit 2 – The (Post)Modern 20th Century ● Discuss: Richards’ Lecture 1 <ul style="list-style-type: none"> ○ Questions (in groups) ○ Historical context ○ Definitions of rhetoric ○ Club Spirit: proper meaning and usage superstition ○ Semiotics: the signified and signifier ○ Cluster of interpretations ○ Epistemology ● In-Class Exercise: “Richard’s Literary Context” – select a word and then craft three sentences that use that word 	<ul style="list-style-type: none"> ● Discuss: due dates for Project 1 and Rhetorical Rationale ● Review: Lecture 1 <ul style="list-style-type: none"> ○ Proper usage and meaning superstitions ○ Signs (signifier/word “tree”) ≠ Signified (object we call “tree”) ○ Meaning is contextual: literary (interanimation of words) and experiential (clusters of visual experiences) ○ Epistemology: social constructionist (i.e., Sophistic) – social and contextual use of words creates meaning ● Discuss: Lecture 2 <ul style="list-style-type: none"> ○ QQTs in groups ○ Concrete particulars ○ Delegated efficacy ○ Language is metaphorical: tenor, vehicle, co-presence ○ Feedforward ● Watch: Richards in three minutes ● Discuss: 2016, 2017, and 2018 Words of the Year <ul style="list-style-type: none"> ○ Oxford Dictionary 2016, 2017, and 2018 ○ Merriam-Webster Dictionary 2016, 2017, and 2018

<p>but in different ways that result in different meaning</p>	<ul style="list-style-type: none"> ○ Dictionary.com 2016, 2017, and 2018 • Rhetorically analyze: “socialism,” “MAGA,” “invasion,” “whistleblower,” “kneeling,” “snowflake,” “yeet,” “elites,” “bots,” “fake news” – in groups, discuss and list what meanings (i.e., words) are associated with these words and how do those meanings result in misunderstanding?
<p>HW: <u>Read</u> → Richards’ “Lecture 2: The Aims of Discourse and Types of Context” (from <i>Philosophy of Rhetoric</i>) and do QQT (#6). <u>Listen</u> → Mere Rhetoric – I.A. Richards’ Philosophy of Rhetoric</p>	<p>HW: <u>Finish</u> → Project 1: Greek Trilogy by the end of the day Friday (10/4). The Rhetorical Rationale for Project 1, which you can send to me via email (ralee2@bsu.edu), is due by the end of the day Sunday (10/6). Remember: NO CLASS Tuesday because FALL BREAK.</p>

Week 8: FALL BREAK~! Also, how does Burke attempt to define “human”?

Tuesday 10.8.19	Thursday 10.10.19
<ul style="list-style-type: none"> • NO CLASS: FALL BREAK 	<ul style="list-style-type: none"> • Discuss (in groups): Richards – what do you remember and what is still confusing; per usual, formulate at least one question to share with and pose to the class. • Play: Telestrations (two groups of six) • “Definition of (Hu)man” (in Additional Materials module) <ul style="list-style-type: none"> ○ Cymbal Using Animal
<p>HW: Same as last Thursday.</p>	<p>HW: <u>Read</u> → Kenneth Burke’s “Terministic Screens” and do QQT (#7).</p>

Week 9: How does language reflect, select, and deflect reality? How did Hitler’s rhetoric construct national identification?

Tuesday 10.15.19	Thursday 10.17.19
<ul style="list-style-type: none"> • Introduce: Project 2 – Rhetorical Analysis <ul style="list-style-type: none"> ○ Free write: “Initial Thoughts on Project 2” – what are your initial 	<ul style="list-style-type: none"> • In-Class Exercise: “Terministic Screens” – in groups, find and share an example of a terministic screen. Then, explicate this example: what

<p>thoughts, questions, and concerns about Project 2?</p> <ul style="list-style-type: none"> • Discuss: Burke’s “Terministic Screens” <ul style="list-style-type: none"> ○ QQTs in groups ○ Scientific vs. dramatic ○ Reflect, select, deflect ○ Continuity and discontinuity <ul style="list-style-type: none"> ▪ Discontinuity: kind and degree • Share and analyze screens: <ul style="list-style-type: none"> ○ Finding vs. Looting ○ Obamacare vs. ACA Act 2 ○ Global Warming vs. Climate Change ○ Estate Tax vs. Death Tax ○ #TakeAKnee ○ It’s Time ○ Labels Against Women ○ #LikeAGirl ○ “Make America Great Again” ○ Pro Life ○ Fiscal Responsibility 	<p>way of seeing is being promoted, and conversely, what ways of seeing are being suppressed? Furthermore, does this screen foster continuity or discontinuity (in kind or degree)?</p> <ul style="list-style-type: none"> • Identify: available theories and concepts for Project 2 • Discuss: Burke’s “The Rhetoric of Hitler’s ‘Battle’” <ul style="list-style-type: none"> ○ QQTs in groups ○ Reductio ad Hitlerum and Godwin’s Law ○ NY Times on Hitler in 1922 ○ Bari Weiss on Real Time ○ Identification and Alienation <ul style="list-style-type: none"> ▪ LBJ Quote ○ Rotten with Perfection → Guilt → Scapegoat → Victimage ○ Hitler’s Divisive Rhetoric <ul style="list-style-type: none"> ▪ Inborn dignity ▪ Projection device ▪ Symbolic rebirth ▪ Commercial use (our economy explained in cookies)
<p>HW: <u>Read</u> → Kenneth Burke’s “The Rhetoric of Hitler’s ‘Battle’” and do QQT (#8).</p>	<p>HW: <u>Read</u> → Bizzell and Herzberg’s “Foucault”</p> <p>Michel Foucault’s “The Order of Discourse” and do QQT (#9).</p> <p><u>Journal</u> → “Journal 5: Identifying Terministic Screens” – find and share (attach/link) an example of a terministic screen and then explicate it via the following questions: what <i>way of seeing</i> is being promoted; with that, what <i>other ways of seeing</i> are being ignored and elided; what ideologies does this screen, this way of seeing, forward; does this screen foster continuity or discontinuity, and how so; and do you personally find persuasive (or <i>identify</i> with) this screen, and the</p>

	way of seeing and reality it offers— how yes and/or no?
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Week 10: Why is this bald French dude so concerned with power and discourse?
How is rhetoric controlled and regulated, and what can we do about it?

Tuesday 10.22.19	Thursday 10.24.19
<ul style="list-style-type: none"> • Share: A Definition of Rhetoric • Share: “A Mother’s Warning: If You Have White Teen Sons, Listen Up” • Share and discuss (in groups): terministic screens from Journal 5 and remaining questions about Burke and his theories <ul style="list-style-type: none"> ○ Highlight: potential theories and concepts for Project 2 • Watch: Michel Foucault and Foucault by Shmoop • Discuss: Panopticons <ul style="list-style-type: none"> ○ Fake Cameras, Santa Claus, Incognito Mode, “Behave as if I was in the backseat” • In-Class Exercise: “Identifying Panopticons” – in groups, identify and share two examples of contemporary panopticons and make sure to explain how and why they qualify and function as panopticons. 	<ul style="list-style-type: none"> • Discuss: “The ‘Cancel Culture’ Con” <ul style="list-style-type: none"> ○ How does cancel culture function as a panopticon? ○ How does cancel culture work to control and regulate discourse—and is this a problem? • Discuss: Foucault’s “The Order of Discourse” <ul style="list-style-type: none"> ○ Thesis: Discourse is controlled ○ Rules of exclusion ○ Rules of limitations ○ Rules of employment • Given the “Order of Discourse,” what can we do? <ul style="list-style-type: none"> ○ Sustain: Tide Ad, Burger King Ad, Ben Shapiro on Rape Culture, Brock Turner’s Father’s Letter, Kavanaugh Denial Follows a Familiar Pattern ○ Expose: What is Rape Culture 1, What is Rape Culture 2, Imagine it Was a 38 Year Old Woman Who Did It, Guerilla Girls, F Bombs for Feminism, #metoo ○ Resist: Black Lives Matter and Women’s March
<p>HW: <u>Read</u> → Osita Nwanevu’s “The ‘Cancel Culture’ Con”</p> <p><u>Review</u> → Michel Foucault’s “The Order of Discourse”</p> <ul style="list-style-type: none"> • Summary 	<p>HW: <u>Read</u> → Gloria Anzaldúa’s “How to Tame a Wild Tongue” and do QQT (#10).</p> <p><u>Journal</u> → “Journal 6: Assessing Examples of Project 2” – Look through the available examples and select one to evaluate: what’s the rhetorical situation (exigence, purpose, “So What?” Factor, audience); what’s</p>

	working and why; what's not working and why; and what would you do to revise this project if it were your own? In addition, what questions (if any) do you have about Project 2?
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Week 11: How is language identity formative, and what are the ramifications of that?

Tuesday 10.29.19	Thursday 10.31.19
<ul style="list-style-type: none"> • Review: Foucault's "The Order of Discourse" <ul style="list-style-type: none"> ○ Thesis: Discourse is controlled ○ Rules of exclusion ○ Rules of limitations ○ Rules of employment • Finish: resisting and exposing rhetorical power dynamics <ul style="list-style-type: none"> ○ Expose: What is Rape Culture 1, What is Rape Culture 2, Imagine it Was a 38 Year Old Woman Who Did It, Guerilla Girls, F Bombs for Feminism, What Saying "I'm Not a Feminist" Really Means, and #metoo ○ Resist: Black Lives Matter, Women's March, and Reclaiming Cunt • Watch: Crash Course, "US History #1" • Share: Michelle Foucault • Discuss: Anzaldúa's "How to Tame a Wild Tongue" <ul style="list-style-type: none"> ○ QQTs in groups ○ Borderlands: space and embodiment 	<ul style="list-style-type: none"> • Finish discussing: Anzaldúa's "How to Tame a Wild Tongue" <ul style="list-style-type: none"> ○ Linguistic identity (how do you use language to construct and perform an identity, and how else do we construct and perform identity?) ○ Language as masculine (what are some additional examples?) ○ Language conformity (what are instances where you felt compelled or were forced to use a certain language?) ○ Code meshing (why does Anzaldúa write the way she does, and when do you employ code meshing?) ○ Plurality/Duality ○ Revisit: QQTs • Share: "Anzaldúa: la mestiza consciousness" (in Additional Materials module) • Share: 3 Ways to Speak English • In-Class Exercise: "Straddling the Borders" – describe the ways in which you straddle different linguistic borders professionally, personally, academically and the ways you cope with these conflicting identities/hats • Share: Let it Go (translated) and Irv's Blog • Share: We're a Culture, Not a Costume
HW:	HW:

<p><u>Read</u> → Gloria Anzaldúa's "Towards a New Consciousness"</p>	<p><u>Read</u> → Lester Faigley's "Competing Theories of Process: A Critique and a Proposal"</p> <p><u>Journal</u> → "Journal 7: Foucault in Action" – find an example of rhetoric (or as Foucault, might say, discourse). Then, rhetorically analyze it with and through the rhetorical theories and concepts he offers. For instance, does this rhetoric operate as a panopticon, and if so, how? Is it indicative of one of his three sets of rules (e.g., rules of exclusion, limitation/rarefaction, employment), and if so, how? Does this rhetoric work to sustain, expose, and/or resist certain ideologies, structures, institutions, and/or power dynamics, and if so, how? Lastly, what remaining questions (if any) do you have about Foucault and his work?</p>
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Week 12: How do the (post)modern rhetoricians connect to and inform one another, and how did the field of Composition become a thing, and how has it evolved over time?

Tuesday 11.5.19	Thursday 11.7.19
<ul style="list-style-type: none"> • Discuss: final questions about Anzaldúa and her work • In-Class Exercise: "Identifying Theories, Making Connections, and Creating Memes" – working in groups, complete the following three tasks: (1) identify the available theories/concepts for conducting rhetorical analyses for Project 2, (2) make connections between and amongst all four rhetoricians, and (3) create at least one meme for one or more of the four rhetoricians we covered in Unit 2. • Transition: Unit 3 – The Threshold Concepts of Writing Studies • Discuss: Faigley's "Competing Theories of Process" <ul style="list-style-type: none"> ○ Expressive ○ Cognitive ○ Social 	<ul style="list-style-type: none"> • Schedule: conferences for Project 2 • Discuss: the development of the field of Composition <ul style="list-style-type: none"> ○ 1862 – Morrill Act ○ 1890's – Harvard and the FYC course <ul style="list-style-type: none"> ▪ Current Traditionalism ○ 1910 – NCTE ○ 1944 – G.I. Bill ○ 1949 – CCCC ○ 1950 – CCC ○ 1970's – Graduate Programs in Rhet/Comp ○ 1975 – Braddock Award ○ Subfields (literacy and pedagogy): visual rhetoric, WAC/WID, writing centers, computers and composition, FYC/WPA, assessment, ESL, developmental writing,

<ul style="list-style-type: none"> • In-Class Exercise: "Visualizing Your Writing Process" 	<p>history, methodologies, genre, ecologies, professional and technical writing, advanced composition, feminism, identities, embodiment</p> <ul style="list-style-type: none"> ○ Journals: CCC, Computers and Composition, JAC, Composition Studies, Rhetoric Review, College English, Writing Lab Newsletter, Writing Center Journal, Praxis, Kairos, Enculturation, Harlot <ul style="list-style-type: none"> • In-Class Exercise: "What is 'Good' Writing?" – How do you define <i>good</i> writing? In particular, how do you identify it, how do you describe it, and what does it look like?
<p>HW: <u>Read</u> → Kelly Ritter and Paul Kei Matsuda's "Introduction: How Did We Get Here?" (from <i>Exploring Composition Studies</i>). In particular, think about how this relates to Faigley's text.</p>	<p>HW: <u>Read</u> → Linda Adler-Kassner and Elizabeth Wardle's <i>Naming What We Know</i> (Concept 1: Writing is a Social and Rhetorical Activity, pages 15-34) and do QQT (#11).</p> <p><u>Journal</u> → "Journal 8: Invention for Project 2" – Use this journal as an opportunity not only to brainstorm (i.e., invent) for Project 2 but also to prepare for our conference next week. To that end, think with and answer the following: which rhetorical theory/concept (or set thereof) are you leaning toward using to conduct your analysis, what "text" (or set of texts) are you considering analyzing, what genre and medium are you thinking about composing in, what audience do you intend to target and how will you adjust your rhetoric appropriately for them? In addition, what questions/concerns do you have regarding Project 2?</p>

Week 13: How is writing a social and rhetorical activity, and how does it speak to situations through recognizable forms?

Tuesday 11.12.19	Thursday 11.14.19
<ul style="list-style-type: none"> • Develop: assessment criteria for Project 2 <ul style="list-style-type: none"> ◦ Discuss: lingering questions about Project 2 (note: new due dates) • In-Class Exercise: “Representing the Writing Process” – first, use Google (or if you’re whimsical, Bing) and image search “writer” and “writing”—what ways of seeing are being represented; what ways of seeing are being ignored? Then, use any materials and/or texts you want to represent <i>your</i> writing process. • Discuss: what is a threshold concept? 	<ul style="list-style-type: none"> • Introduce: Rhetorical Rationale for Project 2 • In-Class Exercise: “Evaluating Threshold Concepts” – of the ten threshold concepts offered within Concept 1, which two do you find the most important and which two do you find the least important—and why? Make your evaluations in groups and share your pairs on the whiteboard. • Watch: Netflix Knows What You Like and Too Many Cooks • Discuss: “Concept 2: Writing Speaks to Situations through Recognizable Forms” <ul style="list-style-type: none"> ◦ QQTs in groups
<p>HW: <u>Read</u> → Linda Adler-Kassner and Elizabeth Wardle’s <i>Naming What We Know</i> (Concept 2: Writing Speaks to Situations through Recognizable Forms, pages 35-47) and do QQT (#12).</p>	<p>HW: <u>Finish</u> → Project 2: Rhetorical Analysis and the corresponding Rhetorical Rationale. You can send your both of them to me via email (ralee2@bsu.edu). Both are due by the end of the day Tuesday (11/19).</p> <p><u>Read</u> → Linda Adler-Kassner and Elizabeth Wardle’s <i>Naming What We Know</i> (Concept 3: Writing Enacts and Creates Identities and Ideologies, pages 48-58) and do QQT (#13).</p>

Week 14: How does writing enact and create identities and ideologies?

Tuesday 11.19.19	Thursday 11.21.19
<ul style="list-style-type: none"> • Reminder: Project 2 and Rhetorical Rationale are due by the end of the day today (11/19) • Finish: questions for “Concept 2: Writing Speaks to Situations through Recognizable Forms” <ul style="list-style-type: none"> ◦ What is genre? ◦ Which genres do you compose in most frequently, enjoy creating the most, and 	<ul style="list-style-type: none"> • Introduce: Project 3 – Threshold Concepts <ul style="list-style-type: none"> ◦ Free write: “Initial Thoughts on Project 3” – what are your initial thoughts, questions, and concerns about Project 3? • Discuss: “Concept 4: All Writers Have More to Learn”

<p>struggle with the most—and why?</p> <ul style="list-style-type: none"> ○ What is multimodality, and are all texts multimodal? <ul style="list-style-type: none"> ● Discuss: “Concept 3: Writing Enacts and Creates Identities and Ideologies” <ul style="list-style-type: none"> ○ QQTs in groups ○ What identities do you adopt when writing? ○ What ideologies do you find yourself enacting in your writing? 	<ul style="list-style-type: none"> ○ What else do you think you have to learn about writing? ○ How has failure helped you as a writer and your writing? ○ How often do you revise, and what prompts you to revise?
<p>HW: <u>Read</u> → Linda Adler-Kassner and Elizabeth Wardle’s <i>Naming What We Know</i> (Concept 4: All Writers Have More to Learn, pages 59-70) and do QQT (#14).</p>	<p>HW: <u>Read</u> → Linda Adler-Kassner and Elizabeth Wardle’s <i>Naming What We Know</i> (Concept 5: Writing is (also always) a Cognitive Activity, pages 71-79) and do QQT (#15).</p> <p><u>Journal</u> → “Journal 9: Earliest Memory of Writing” – in “3.3 Writing is Informed by Prior Experience,” Lunsford references a project wherein she asks people to recall their earliest memory with writing. So: what is your earliest memory with writing. Provide both a descriptive and an evaluative account; that is, describe the memory but then assess it—how significant of a moment was this, how do you feel about this memory, and how, if at all, did it inform and shape how you felt about and participated in the act of writing going forward?</p> <p>NO CLASS NEXT WEEK: TURKEY BREAK</p>

~ TURKEY BREAK ~

Week 15: How is writing linked to learning and (also always) a cognitive activity?
Plus: CLOSING TIME (tear).

Tuesday 12.3.19	Thursday 12.5.19
<ul style="list-style-type: none"> ● Share: examples from “Journal 9: Earliest Memory of Writing” 	<ul style="list-style-type: none"> ● Schedule: Conferences for Project 3 ● Develop: Assessment Criteria for Project 3

<ul style="list-style-type: none"> • Discuss: Concept 5: Writing is (also always) a Cognitive Activity <ul style="list-style-type: none"> ○ QQTs in groups ○ To what extent, and in what instances, do you exhibit <i>metacognition</i> about your writing? ○ Are there writing situations/genres for which you've developed <i>automaticity</i>? ○ How often do you <i>reflect</i> on your writing, in what ways do you do so, and how important do you find the act of reflection in regard to writing? • In-Class Exercise: "Visualizing a Threshold Concept" – in groups, select one of the threshold concepts from "Writing is (also always) a Cognitive Activity" and represent it visually 	<ul style="list-style-type: none"> • Distribute: Student Text Waiver • Share: "You can be a real jerk sometimes" and Gendered Language in Teaching Reviews • Revisit: Goals and Outcomes (from Syllabus) • Complete: Course Evals • In-Class Exercise: "Additional Threshold Concepts" – now that we've finished <i>Naming What We Know</i>, let's pause and consider what's absent; that is, what additional threshold concepts could we add to the existing list? In groups, try to come up with one or two additional threshold concepts that could be included in the next iteration of this book and disciplinary project.
<p>HW: <u>Journal</u> → "Journal 10: Assessing Examples of Project 3" – look through the examples of Project 3 linked in the prompt, and then pick one and evaluate it: what's working well, what's working not so well, and what would you do to revise this if it were your project—and why?</p>	<p>HW: <u>Finish</u> → Project 3: Threshold Concepts. The project <i>and</i> Rhetorical Rationale are due to me via email (ralee2@bsu.edu) by the end of the day Sunday (12/15).</p> <p><u>Bonus Journal 1 (optional)</u> → "Prepare the Newbs" – Create a guide to help future students navigate the course successfully (think: "Passing Intro to Rhetoric and Writing for Dummies"); provide them with helpful hints: what will they need to be aware of, what will they learn, what might annoy them, what might they enjoy? In short, prepare them for success by giving them the guide you wish you had.</p> <p><u>Bonus Journal 2 (optional)</u> → "Rhetoric and Writing and the Real World (no, not that bad MTV show)" – How much, if at all, has this class changed how you see and interact with the outside world?</p>

[Bonus Journal 3 \(optional\)](#) →

"Invention for Project 3 – Use this journal as an opportunity not only to brainstorm (i.e., invent) for Project 3 but also to prepare for our conference next week. To that end, think with and answer the following: which threshold concepts (ones from the book and/or ones you develop) are you considering and why, what audience(s) do you intend to target and why, what genre and medium are you thinking about composing in and why, and what is and how will you attend to your "So What? Factor"? In addition, what questions/concerns do you have regarding Project 3?

[Bonus journals are due no later than midnight Sunday \(12/15\).](#)