



ARIZONA STATE UNIVERSITY
GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste current course information from Class Search/Course Catalog.

Academic Unit Writing Programs/English Department English
 Subject Eng Number 472 Title Rhetorical Studies Units: 3
 Is this a cross-listed course? No
 If yes, please identify course(s) _____

CLAS English
Dept; New
College School
of Humanities
Arts and
Cultural
Studies;
College of
Letters and
Sciences

Is this a shared course? Yes If so, list all academic units offering this course _____
 Course description:

Developments in theory and practice of major rhetorical inquiries.

Requested designation: Literacy and Critical Inquiry-L

Note- a separate proposal is required for each designation requested

Eligibility:

Permanent numbered courses must have completed the university's review and approval process.
 For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu or Lauren.Leo@asu.edu.

Submission deadlines dates are as follow:

For Fall 2015 Effective Date: October 9, 2014

For Spring 2016 Effective Date: March 19, 2015

Area(s) proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations:

Complete and attach the appropriate checklist

- Literacy and Critical Inquiry core courses (L)
- Mathematics core courses (MA)
- Computer/statistics/quantitative applications core courses (CS)
- Humanities, Arts and Design core courses (HU)
- Social-Behavioral Sciences core courses (SB)
- Natural Sciences core courses (SO/SG)
- Cultural Diversity in the United States courses (C)
- Global Awareness courses (G)
- Historical Awareness courses (H)

A complete proposal should include:

- Signed General Studies Program Course Proposal Cover Form
- Criteria Checklist for the area
- Course Catalog description
- Course Syllabus
- Copy of Table of Contents from the textbook and list of required readings/books

Respectfully request that proposals are submitted electronically with all files compiled into one PDF. If necessary, a hard copy of the proposal will be accepted.

Contact information:

Name Shirley Rose, Director of Writing Programs Phone 5-3898

Mail code 0302 E-mail: Shirley.Rose@asu.edu



ARIZONA STATE UNIVERSITY

Department Chair/Director approval: (Required)

Chair/Director name (Typed):

Mark Lussier

Date:

02/03/15

Chair/Director (Signature):

Arizona State University Criteria Checklist for
LITERACY AND CRITICAL INQUIRY - [L]

Rationale and Objectives

Literacy is here defined broadly as communicative competence—that is, competence in written and oral discourse. **Critical inquiry** involves the gathering, interpretation, and evaluation of evidence. Any field of university study may require unique critical skills that have little to do with language in the usual sense (words), but the analysis of written and spoken evidence pervades university study and everyday life. Thus, the General Studies requirements assume that all undergraduates should develop the ability to reason critically and communicate using the medium of language.

The requirement in Literacy and Critical Inquiry presumes, first, that training in literacy and critical inquiry must be sustained beyond traditional First Year English in order to create a habitual skill in every student; and, second, that the skill levels become more advanced, as well as more secure, as the student learns challenging subject matter. Thus, two courses beyond First Year English are required in order for students to meet the Literacy and Critical Inquiry requirement.

Most lower-level [L] courses are devoted primarily to the further development of critical skills in reading, writing, listening, speaking, or analysis of discourse. Upper-division [L] courses generally are courses in a particular discipline into which writing and critical thinking have been fully integrated as means of learning the content and, in most cases, demonstrating that it has been learned.

Notes:

1. ENG 101, 107 or ENG 105 must be prerequisites
2. Honors theses, XXX 493 meet [L] requirements
3. The list of criteria that must be satisfied for designation as a Literacy and Critical Inquiry [L] course is presented on the following page. This list will help you determine whether the current version of your course meets all of these requirements. If you decide to apply, please attach a current syllabus, or handouts, or other documentation that will provide sufficient information for the General Studies Council to make an informed decision regarding the status of your proposal.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

ASU - [L] CRITERIA

TO QUALIFY FOR [L] DESIGNATION, THE COURSE DESIGN MUST PLACE A MAJOR EMPHASIS ON COMPLETING CRITICAL DISCOURSE--AS EVIDENCED BY THE FOLLOWING CRITERIA:

YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>CRITERION 1: At least 50 percent of the grade in the course should depend upon writing assignments (see Criterion 3). Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report. <i>In-class essay exams may not be used for [L] designation.</i></p>	Course Syllabus with basis of course grade specified
<p>1. Please describe the assignments that are considered in the computation of course grades--and indicate the proportion of the final grade that is determined by each assignment.</p>			
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center;"> <p>Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-1".</p> </div> <p>C-1</p>			
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>CRITERION 2: The writing assignments should involve gathering, interpreting, and evaluating evidence. They should reflect critical inquiry, extending beyond opinion and/or reflection.</p>	Instructions for writing assignments
<p>1. Please describe the way(s) in which this criterion is addressed in the course design.</p>			
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center;"> <p>Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-2".</p> </div> <p>C-2</p>			
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>CRITERION 3: The syllabus should include a minimum of two writing and/or speaking assignments that are substantial in depth, quality, and quantity. Substantial writing assignments entail sustained in-depth engagement with the material. Examples include research papers, reports, articles, essays, or speeches that reflect critical inquiry and evaluation. Assignments such as brief reaction papers, opinion pieces, reflections, discussion posts, and impromptu presentations are not considered substantial writing/speaking assignments.</p>	Instructions for writing assignments.
<p>1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements</p>			
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center;"> <p>Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-3".</p> </div> <p>C-3</p>			

ASU - [L] CRITERIA

YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>CRITERION 4: These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. <i>Intervention at earlier stages in the writing process is especially welcomed.</i></p>	<p>Syllabus provides list of due dates which show Instructor has sufficient time to respond in a timely way.</p>
<p>1. Please describe the sequence of course assignments--and the nature of the feedback the current (or most recent) course instructor provides to help students do better on subsequent assignments</p>			
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center; margin: 20px auto; width: 80%;"> <p>Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-4".</p> </div> <p>C-4</p>			

Course Prefix	Number	Title	General Studies Designation
Eng	472	Rhetorical Studies	L

Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1 50% of course grade depends upon writing assignments	Course grade distribution indicates that 60% of grade is based on major writing assignments Project #1 and Project #2	Breakdown of course grade distribution on p3
Criterion 2 Writing assignments involve gathering, interpreting, and evaluating evidence	Assignment instructions indicate that the purpose of the project is to help student think critically and that they must choose a specific focus to explore in depth by present an argument supported with evidence from the texts and other courses. Rubric for Project 2 indicates types of evidence required	Instructions for Project One: Critical Essay , p 1; Project 2 Final Paper rubric, p 4
Criterion 3: At least two writing assignments with substantial depth and length	Assignment instructions for Project 1 specify 4-5 pages of critical response; instructions for Project #2 specify 8-10 page essay.	Project One p. 1 requirements description; Project #2 p. 1 introductory paragraph
Criterion 4: Sequency allows timely feedback	Course calendar indicates students have five weeks to complete Project 1 and 10 weeks to complete all components for Project 2. Components of Project 2 are due several weeks apart. Project #2 has a proposal, which allows for substantial feedback prior to most of the work on the project.	Syllabus calendar lists due dates; Project 2 requires a proposal (see specs for proposal)

course catalog & class search

Collapse

Click on the title of the course for more details. Each column can be sorted by clicking on the column header. Courses found: 1

Course	Title	Units	General Studies
ENG 472	Rhetorical Studies Developments in theory and practice of major rhetorical inquiries. Allow multiple enrollments: No Primary course component: Seminar Repeatable for credit: No Grading method: Student Option Offered by: New College of Interdisciplinary Arts and Sciences -- School of Humanities, Arts, and Cultural Studies Pre-requisites: ENG 200 with C or better and one 200-level literature course with C or better OR Letters and Sciences or New College undergraduate student with minimum 45 earned hours College of Letters and Sciences -- College of Letters and Sciences Pre-requisites: ENG 200 with C or better and one 200-level literature course with C or better OR Letters and Sciences or New College undergraduate student with minimum 45 earned hours College of Liberal Arts and Sciences -- Department of English Pre-requisites: ENG 200 with C or better and one 200-level literature course with C or better OR Letters and Sciences or New College undergraduate student with minimum 45 earned hours	3	L

Term: Spring 2015

Search: Course catal

Subject: ENG Num: 472

Level: [dropdown]

Gen Studies: [dropdown]

Keywords: [input]

Offerings: in-person & iCc

Search

Clear
Advanced Search

Feedback

**English 472, Rhetorical Studies
Spring 2015
Line #13971**

Dr. Katherine Heenan	Office Hours: T 2 – 3; W 10 – 12; Th 9 – 10 (online) & by appt
K.Heenan@asu.edu	
Office: LL 309B	Line # 13971



COURSE DESCRIPTION:

This advanced course serves as an introduction to the multidisciplinary field of rhetoric, and its purpose is to familiarize students with a broad overview of rhetorical studies. Students will engage texts that appear at crucial moments in the rhetorical tradition: the pre-modern, the modern, and the postmodern, and develop a working knowledge of rhetoric and its historical and theoretical foundations. If you engage all the reading and participate in discussion, at the end of the semester you will have a working knowledge of the rhetorical tradition and of contemporary trends in the discipline. Students will:

- significantly improve their writing through the use of rhetorical theory;
- learn the theoretical justification for a kind of criticism that takes rhetoric as its means and culture as its object;
- develop a working knowledge of the history of rhetoric;
- read critically and analyze rhetorically the most significant texts in Rhetorical Studies and use those lenses to frame their own discourse;
- understand and effectively employ various forms of persuasion;
- develop an understanding of how members of a particular discipline--rhetoric-- conceive of and engage in the discursive practices of that discipline;
- understand and deploy effective rhetorical strategies in situated discourse

REQUIRED TEXTS:

- 📖 Herrick, James. *A History and Theory of Rhetoric: An Introduction*. 5th ed. New York: Allyn and Bacon, 2012. *TOC provided*
- 📖 Course Readings available on BlackBoard and on the Internet with links provided *list of readings provided*
- 📖 University Policies/Student Affairs Office: Student Code of Conduct, including: Student Academic Integrity, Sexual Harassment, Class Disruption <https://students.asu.edu/srr/code>
- 📖 Writing Programs: <http://english.clas.asu.edu/writingprograms>

[Note: you must send me emails using your ASURITE account. Otherwise your emails run the risk of being regarded as Spam and automatically deleted]

COURSE STRUCTURE:

This course will be run like a seminar. I expect you to engage in intensive, "interactive" reading with materials that are often difficult. You should be prepared to dedicate a significant amount of time outside of class to reading these materials carefully and critically. I will conduct class on the assumption that you have read the material and are prepared to raise questions or observations illustrated with examples, to disagree based on

evidence and experience, or simply to define a text's key terms and ideas. Your comments and insights will be an important element of the class's success.

Students are expected to risk opinions, questions, and critique. You are expected to respect each other and the process of inquiry by engaging alternative perspectives, challenging interpretations and judgments put forward by authors, and inviting counter-argument—and doing so with appreciation for both difference and points of agreement. Remember, there are very few (if any) “right” or “wrong” answers generated through critical inquiry—only those that are well justified and those that are not.

POLICY ON CLASS ATTENDANCE:

Students are expected to attend all class sessions. Because Writing Programs courses incorporate frequent small- and large-group activities into lessons, students who are absent affect not only their own learning, but that of their fellow students. Therefore, only two weeks' worth of absences (see below) will be allowed for the semester, regardless of reason, including documented illness or emergency. Students who exceed two weeks' worth of classes will fail the course, unless they withdraw (see <http://students.asu.edu/drop-add>).

- **For Fall and Spring semesters**, classes that meet three days a week (MWF, for example), the maximum number of allowed absences is six (6); **for classes that meet two days a week, the maximum number is four (4); for classes that meet once a week, the maximum number is two (2).** For classes that meet on other schedules, the number of absences allowed should reflect a similar ratio (two weeks worth of class meetings). (see <http://students.asu.edu/withdrawal>).
- **Note:** Students who participate in **university-sanctioned activities** and/or who will be unable to meet the attendance requirements for a particular section should move to another section where their activity schedules will not interfere with their classroom obligations (students can freely switch sections during the **first week** of the semester). To accommodate students who participate in university-sanctioned activities, the Writing Programs Office offers sections of this course at various times of the day and week. We have asked advisors across campus to help students enroll in appropriate sections. If you think that this course may conflict with a university-sanctioned activity in which you are involved—athletics or the debate team or another—please see me immediately.

ATTENDANCE: FIRST WEEK OF CLASSES:

According to university policy, students who are registered but do not attend any of the first week of classes may be dropped.

GRADING:

Grading for Writing Projects will follow English Department standards, which are based on content, organization, expression, and mechanics. To compute final course grades, the following values are assigned to the standard letter grades of A through E:

- A+ 4.3 (only used internally at ASU)
- A 4.0
- A- 3.7
- B+ 3.3
- B 3.0
- B- 2.7
- C+ 2.3
- C 2.0
- D 1.0
- E .3

No paper = 0

GRADE DISTRIBUTION:

Participation	20%
Project 1	20%
Discussion Questions/Reflections	10%
Proposal	10%
Annotated Bibliography	10%
Project 2	20%
Semester Reflection	10%

CRITERION #1

Brief Description of Major Papers

1. **Project 1— Critical Response** 20%
(4-5 pages) examining of one of the assigned readings; this is not a summary. It should be thoughtful and thought provoking and engage the assigned reading.
2. **Discussion Questions/Reflections**—each student will develop eight discussion questions due and four 1-2 page reflections. Students will select due dates from sign-up schedule.
3. **Project 2—Final Paper:** Final papers should address some of the key issues that arise during the semester. They may either be a critical essay that engages some aspect of rhetorical theory and its implication for social life today or an analysis that explains how selected phenomena or text function rhetorically. In both cases, the goal will be to illuminate something important about a text or rhetorical concept. Final papers should be between 8-10 pp in length, double-spaced, consist of 6-8 critical sources, and observe MLA format. This project will be separated into three parts:
 - **Project 2—Proposal & Bibliography:** Students will submit a proposal and projected bibliography for Project 3. This assignment should be no longer than 1pg in length. **Due: T March 17th** 10%
 - **Project 2—Annotated Bibliography:** Students will create a summary and short evaluation of sources read and considered for use in final paper. **Due: Th April 7th** 10%
 - **Project 2—Final Draft:** All final papers will be due via blackboard by 11:30 pm AZ time **Due: M May 4th** 20%
4. **Semester Reflection**—a brief reflection on what you have learned and what you will take away from the course. **Due: M May 4th**

CRITERION #3

I will provide detailed information about each project as it is assigned. **All major writing projects must be completed to pass the course.**

I will happily review early drafts and ideas with you, but once a grade is awarded, it is final. You may not rewrite to improve your grade. Further, there may be opportunities for receiving some extra credit, which will be offered to the class as a whole. Example: Attending a relevant lecture or performance that deals with issues we have discussed.

SUBMISSIONS TO BLACKBOARD:

All electronically submitted documents must be formatted as MS Word-compatible documents. Most non-Word software (such as Apple Pages) is Word-conversion capable. It is your responsibility to learn to format your work so that it is Word compatible BEFORE you submit your assignments. **If you post it in any other format I will not be able to read it. If I have to email you asking you to repost a document that for one reason or another is unreadable I reserve the right to dock you one letter grade.**

COMMUNICATION POLICIES:

- The three primary modes of communication that we will use are **emails, in class- announcements and the BlackBoard Announcement feature.**

- When you send me an email, always include identifying information (**your full name, course name and line number**). I typically respond quite quickly to email but be aware that a reasonable response time is within 24 hours, except on the weekend (emails received on Friday may not be answered until Monday).
- Be patient. Although I check my email frequently, *I am not always online*
- Before sending an email always check the syllabus (and the announcements); I will not respond to questions that can be answered there.
- Any email should be written with an appropriate level of formality, e.g. no slang, texting language or abbreviations. Remember e-mails are not informal discourse at the university or in the workplace, and that the student-teacher relationship should be characterized by professionalism and respect.
- Always provide subject lines for any email you send; this should include the title, the course line number, and a general indication of your concern (e.g. if your last name is Smith, please write "Smith Eng 472 Response concerns" in the subject line).
- Note, too that you must send all correspondence using your ASU e-mail account. The ASU system has built in SPAM filters that oftentimes block external accounts such as AOL and Yahoo.
- Use standard spelling, grammar, and usage in your emails. Although I will naturally not be grading your email prose, it makes it very difficult for me to respect your intelligence if your email correspondence is filled with errors, uses no capital letters, and phrases like "okay! OMG, and lol!"
- Finally be sure to proofread your content before hitting "send."

LATE WORK:

Generally speaking, I expect all work to be turned in on time except in the most extreme circumstances. However, as a rule, I try not to penalize students for late work when something unexpected prevents completion of a particular assignment on time. However, I accept no unexcused late work. **You must receive permission to turn in a late assignment without being penalized; if you fail to do so, your grade will be lowered 1 full letter grade for each day that assignment late.**

Also note that I will never give permission to turn in a paper late on the day it is due. So if you come across a problem, talk to me ahead of time; in that instance, you may be granted a three-day extension with no penalty. This "late paper option" may only be used once. Students who don't contact me, or who take longer than the three-day extension period, will be penalized one full grade (i.e. an A becomes a B, etc.) for each day the paper is late. Also know that I will not provide written comments for papers turned in late and without prior permission. I will meet with you during my office hours or by appointment if you desire feedback on such papers. Also, **you may not email me a copy of your paper** unless prior permission from me has been received. All papers will be submitted in class or via BlackBoard and saved as instructed using a specific file name set for each.

Late homework, activities and participation will not be accepted and cannot be "made up" under any circumstances, since they are only meaningful when conducted in the context of specific readings and lessons.

Note: **Computer problems are not valid excuses for late work**; therefore you need to ensure that

1. Your roommate's friend's or parent's computer is in working order if you plan to use it;
2. The printer you plan to use has paper, black ink, and is working order; and
3. You don't forget and leave your work in your room, in your car, on your flash drive, or in some other folder.

Because you must turn in all major writing projects to pass this course, you must turn in a paper even though it is late and will receive an E.

No work will be accepted via email unless requested as such

KEEP COPIES OF ALL YOUR WORK

A writer never gives her or his only copy of a text to anyone. Save both a hard copy and an electronic copy of each draft of each text you write for this course. This means you will need to form the habit of duplicating a document before making changes to the new version. Keep hard copies of your work for this course, along with any comments you receive on it. Save electronic copies of all drafts of all your writings on a usb drive or back-up disk, or learn how to post them to your personal space on the ASU servers. You will need these copies to complete your work for this course—since when you turn in a revised version of an essay, I will ask you to track and reflect on the changes you have made in moving from one draft to the next.

THE PUBLIC NATURE OF THE CLASS WRITING AND DISCUSSION

Please consider every piece of writing you do for this class to be "public property." Part of becoming a good writer is learning to appreciate the ideas and criticisms of others, and in this course our purpose is to come together as a writing community. Remember that you will often be expected to share your writing with others, so avoid writing about things that you may not be prepared to subject to public scrutiny, or things you feel so strongly about that you are unwilling to listen to perspectives other than your own. This does not mean that you are not entitled to an opinion but that you adopt positions responsibly, contemplating the possible effect on others.

Arguments will happen in this class—frequently. At times our discussions may become heated. If (when) this occurs, I expect all of us to treat one another with courtesy and respect. The political theorist Chantal Mouffe encourages citizens to think of participants in civic argument as agonists rather than antagonists. Agonists have a stake in an argument, of course, but they realize that those who disagree with them have equally important stakes in the outcome. Rhetorical theorist Janet Atwill reminds us that argument does not actually occur unless all parties treat one another with respect; if this condition is not present, something other than argument is going on—most likely competition, threats, or even coercion. These will not be tolerated in class.

All writing for this class must be written for this class

To pass this class all major writing assignments must be completed, and note that all writing for this class must be written for this class. Reusing a paper you wrote for another class, or back in high school, constitutes academic dishonesty.

TECHNOLOGICAL DISTRACTIONS

Please refrain from any unauthorized usages of technology during our class sessions. In this usage, 'unauthorized' means unrelated to the tangible learning activity or activities taking place during the class period. Please put all hand-held electronic devices away; I will let you know when it is acceptable to bring them out for use on the class. I will expect computers and laptops to be used for classroom activities only. Failure to abide by these guidelines may have a negative impact on a student's participation grade. Repeat offenders may be seen as disruptive and asked to leave class."

ACADEMIC DISHONESTY

Academic honesty is expected of all students in all examinations, papers, laboratory work, academic transactions and records. The possible sanctions include, but are not limited to, appropriate grade penalties, course failure (indicated on the transcript as a grade of E), course failure due to academic dishonesty (indicated on the transcript as a grade of XE), loss of registration privileges, disqualification and dismissal. For more information, see <http://provost.asu.edu/academicintegrity>.

DISRUPTIVE, THREATENING OR VIOLENT BEHAVIOR

Students, faculty, staff, and other individuals do not have an unqualified right of access to university grounds, property, or services. Interfering with the peaceful conduct of university-related business or activities or remaining on campus grounds after a request to leave may be considered a crime. A disruptive student may be withdrawn from a course with a mark of "W" or "E" when the student's behavior disrupts the educational process. Disruptive classroom behavior for this purpose is defined by the instructor. Disruptive behavior in any form (see <http://www.asu.edu/studentaffairs/safety/definitions.html>) will not be tolerated, and students are expected to be familiar with all relevant university policies. ASU Student Rights and Responsibilities are located at <https://students.asu.edu/srr/code>.

ACCOMODATIONS FOR STUDENTS WITH DISABILITIES:

Qualified students with disabilities who will require disability accommodations in this class are encouraged to make their requests to me at the beginning of the semester either during office hours or by appointment. **Note:** Prior to receiving disability accommodations, verification of eligibility from the Disability Resource Center (DRC) is required. Disability information is confidential.

Establishing Eligibility for Disability Accommodations: Students who feel they will need disability accommodations in this class but have not registered with the Disability Resource Center (DRC) should contact DRC immediately. Their office is located on the first floor of the Matthews Center Building. DRC staff can also be reached at: 480-965-1234 (V), 480-965-9000 (TTY). For additional information, visit: www.asu.edu/studentaffairs/ed/drc. Their hours are 8:00 AM to 5:00 PM, Monday through Friday.

END-OF-THE SEMESTER PORTFOLIO COLLECTION

All students will submit a portfolio of their work to the Writing Programs Portfolio Archive at the end the semester. This portfolio will consist of the final drafts of **all** major writing projects. This portfolio will be submitted digitally as a single PDF containing the major project final drafts in chronological order. Additional information and instructions for submission will be provided before the end of the semester.

IMPORTANT DEADLINES

Withdrawals: University deadlines

Course Withdrawal Deadline	April 5 th
Complete Withdrawal Deadline	May 1st

PROBLEM SOLVING:

All of us struggle with our limits, and I sometimes suspect that no one is more conscious of that than students in writing requirement courses. Keep in mind, as you set your priorities, that I am very moved by students who visibly struggle with their limits.

Please discuss concerns with me while we still have options. I tend to be generous with students who take the initiative to consult with me about concerns while they are still 'situations,' i.e., not-yet-crises, and downright testy with those who permit things to slide until a crisis is unavoidable.

If anything arises about which you want an opinion or advice other than mine, please contact the Writing Programs Associate Director at 480/965-3853 or see our Administrative Assistant in LL314.

Dr. Katherine Heenan
English 472
Spring 15

7

And remember: You are accountable for all University, College, Departmental, and Writing Programs policies, whether you have read them or not!

English 472
Rhetorical Studies
Line #13971
Spring 14
Dr. Katherine Heenan

This schedule is dynamic and responds to the needs of the class and students as we move through the course. Some readings and assignments maybe rearranged, some dropped, others added, as the needs of the situation demands. All changes to the syllabus will be announced. The online syllabus is always the final authority on what is due and when, and it is your responsibility to stay current with the changes.

(BB) = BlackBoard

Introduction to English 472		
Week 1	Class	Homework
T Jan 13	Course Introduction	Read: Herrick, Ch. 1 and selected definitions of rhetoric
Th Jan 15	Discuss: Herrick and definitions	Read: Carpenter, "Alabama Clergymen's Letter to MLK" (BB) and King, "A Letter from Birmingham Jail" (BB)
Week 2: What is Rhetoric?/ What is Rhetorical Theory? /What is Rhetorical Criticism		
Week 2	Class	Homework
T Jan 20	Discuss Carpenter, and King	Read: Mattingly's "Telling Evidence" (BB) and Harper's "We are all Bound up Together" (BB)
Th Jan 22	Discuss: Mattingly and Harper	Read: Gallagher and Zagacki's "Visibility and Rhetoric" (BB)
Week 3: Visual Rhetoric		
Week 3	Class	Homework
T Jan 27	Discuss: Gallagher and Zagacki	Read: Kimble and Olson's "Visual Rhetoric Representing Rosie the Riveter" (BB)
Th Jan 29	Discuss: Kimble and Olson	Read: Glenn's "Remapping Rhetorical Territory" (BB)
Week 4: Rhetoric and Gender		
Week 4	Class	Homework
T Feb 3	Discuss: Glenn	Read: Mattingly's "Temperance Rhetoric," (BB)
Th Feb 5	Discuss: Mattingly	Read: Pittman's "Black Women Writers and the Trouble with Ethos" (BB)
Week 5: Rhetoric, Race and Gender		
Week 5	Class	Homework
T Feb 10	Discuss: Pittman	Read: Skinnell's "Elizabeth Cady Stanton's 1854 "Address to the Legislature of New York"
Th Feb 12	Discuss: Skinnell Project One due	Read: Herrick, Ch 2 Begin researching for project 2

*Criticism #4
Timely Feedback*

Week 6	(re)Reading The Sophists	
	Class	Homework
T Feb 17	Discuss: Herrick & The Sophists	Read: Gorgias' "Encomium on Helen" (BB)
Th Feb 19	Discuss: Gorgias and the Sophists	Herrick Ch 3 and Plato's <i>Gorgias</i> through where Polus begins to speak
Week 7	The Platonic Critique of Sophistry	
	Class	Homework
T Feb 24	Discuss: Herrick and Plato	Read: rest of Plato's <i>Gorgias</i>
Th Feb 26	Discuss: Plato's <i>Gorgias</i>	Continue research and composing proposals
Week 8	Research and Rhetorical Studies	
	Class	Homework
T March 3	Discuss: Project Ideas and Databases	Continue working on proposal
Th March 5	Proposal Workshop	Work on Research Proposals
Week 9	Spring Break – March 8-15	
Week 10	Research and Rhetorical Studies II	
	Class	Homework
T March 17	Proposal Workshop Due: Proposal & Bibliography	TBA
Th March 19	Research Day	Read: Herrick, Ch 4 and from Aristotle's <i>Rhetoric</i> , Book 1, Chapters 1-5 & 9-10 and from Book II, Chapter 1 (BB)
Week 11	Aristotle's Rhetoric	
	Class	Homework
T March 24	Discuss: Aristotle and the Rhetoric	Read: from Aristotle's <i>Rhetoric</i> , Book II, Chapters 18-23 (BB)
Th March 26	Discuss: Aristotle's Rhetoric	Read: Herrick Ch 5 & from Cicero's <i>De Oratore</i> , Book I Sections 1- 57 (BB)
Week 12	Cicero and Roman Rhetoric	
	Class	Homework
T March 31	Discuss: Roman Rhetoric & Cicero's <i>De Oratore</i>	Read: from Cicero's <i>De Oratore</i> , Book I Sections 113-262 (BB)
Th April 2	Discuss: Cicero's <i>De Oratore</i> Due: Annotated Bibliography	Read: Herrick from Chapter 10 and Burke "Identification" <i>A Rhetoric of Motives</i> (BB)
Week 13	Kenneth Burke	
	Class	Homework
T April 7	Discuss: Herrick and Burke	Read: Burke from <i>Language as Symbolic Action</i> (BB)
Th April 9	Discuss: Burke	Read: Herrick from Chapter 10 and Bitzer's "The Rhetorical Situation"

Week 14		The Rhetorical Situation	
	Class	Homework	
T April 14	Discuss: Herrick & Bitzer	Read: Vatz's "Myth of the Rhetorical Situation" (BB)	
Th April 16	Discuss: Vatz	Read: Herrick Ch 11 and Foucault's "The Discourse on Language" (BB)	
Week 15		Foucault	
	Class	Homework	
T April 21	Discuss: Herrick and Foucault	TBA	
Th April 23	TBA	Revise	
Week 16		Homework	
	Class		
T April 28	In-Class Workshop	Work on Project 3	
T April 30	In-Class Workshop	Work on Project 3	
Final Exam	There is no in-class final exam in this class, but you are required to post your final project and semester reflection by 11:30 pm, Monday, May 4th		

Katherine Heenan
English 472
Spring 2015

Project One: Critical Essay

For this project you are to select any one of the essays or speeches we have read and discussed in class and compose a critical response essay that examines it; chapters from Herrick's *The Theory and Practice of Rhetoric* are not an option, but you may choose to examine one or more of the assigned essay or speeches.

A critical response is not a summary; rather, it should be a thoughtful, thought provoking and engaging response to text(s).

Requirements:

A 4 - 5 page critical response, thoughtfully composed and thoroughly proofread, saved as a Microsoft Word .doc or .docx. Be sure to save your document with the following file name: **yourlastname proj1**. If I were posting a project I would name my document **heenanproj1**. Finally post your document to **Project One** in the Blackboard Project area **no later than 11:30 pm on February 12, 2015**.

Purpose

The purpose of this project is to help you clarify your understanding of the reading(s) and to help you think critically about the issues raised therein.

Your response should be no more than 5 pages (double-spaced), so you need to compose a concise and coherent argument. To do so, choose something that interests you about the essay or article, something that perhaps we did not pay sufficient attention to during our discussion. You will need to be particularly ruthless about syntax and diction—make every word count, and cut or revise any words or phrases that aren't doing important work for your argument.

To that end, you might think of the critical response essay as a more formal reading response, in which you don't just make an observation or two and come up with some questions, but instead choose a specific focus to explore in some depth and think carefully about while also persuading your audience of your argument's validity.

Tips for Composing a Critical Response Essay:

First and foremost, remember that this is a *Critical* response

You must maintain an academic perspective throughout your essay. You are presenting an argument and supporting it with evidence from the text(s) and other sources. Therefore, AVOID the following types of statements: "It seems to me," "I think," "I believe," and "It is obvious that."

Compose a strong introductory paragraph

Assert your argument; don't make announcements ("This paper will address the importance of visual rhetoric") or ask questions (Why is understanding visual rhetoric important? Let's find out.").

- Be sure to introduce both the author and work under examination.
- Avoid using references to the dictionary (Webster's defines love as . . .).

Avoid summary

Use quotes from only those sections of the text immediately relevant to your discussion.

Use Evidence

Be sure to "back up" all your points with either examples from the text, citations from the text or

#3
Substantial
in depth,
quality,
quantity

#2
critical
inquiry

#2
extends
beyond
opinion +
reflection

#2
gather,
interpret +
evaluate
evidence

outside resources.

Use MLA

Include parenthetical citations with proper punctuation and a Works Cited page.

- Introduce and explain all quotes. This means you should avoid beginning or ending a paragraph with a quote and you should never place quotes back to back without discussion in between them.
- Also, avoid using quotes as the subjects of sentences
 - "xxxxxx" means that . . . [awkward]
 - When he says, "x x x x x," he means [also pretty awkward]

Grammar, spelling, and punctuation are critical to your reader

Good grammar will make your ideas clearer to your reader.

- Don't use "in which" when you mean "that."
- Don't use "that" when you mean "who" (i.e. when referring to people)
- Use Punctuation to show Possession: "King's Letter from Birmingham Jail"

Include a strong conclusion that leaves your reader fulfilled and your paper complete.

Don't be afraid to make your final paragraph REALLY COUNT in some way. Again, it gives the reader something to remember you by.

Katherine Heenan
English 472
Spring 2015

CRITERION # 4 - Timely Feedback Proposal for Project 2.

Before you begin writing Project Two, you are to submit a proposal. In essence, you're creating a kind of blueprint for the entire project, and asking for permission to pursue and guidance to do so before you invest a lot of time and effort in its production.

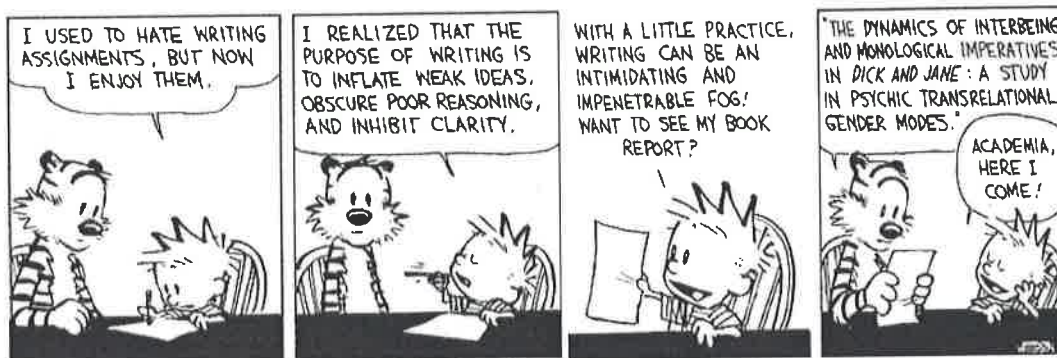
The proposal can serve many useful functions. The most important is that it helps you to consider thoroughly the project you're about to undertake, and predict (and therefore prevent) any difficulties that might arise. If you're not quite sure what your focus will be, this proposal can be an opportunity to explore options.

Once you have begun your research, a proposal can help you to remain on track— and can also remind you why you chose your particular focus in the first place. Beginning researchers very often begin to lose heart when their research hits a snag or when they're having problems maintaining a thesis, organizing their ideas, or actually starting to write. Rereading the initial proposal can revitalize the project or help you to refocus or readjust.

Formats for research proposals vary, but most require the following 10 elements: 1) title, 2) purpose, 3) background, 4) significance, 5) description, 6) methodology, and 7) problems. Additionally, they typically include an initial and eventually an annotated bibliography.

Proposal Components

Title—Give your project a working title, one that may or may not become the title of your finished project. Even better, use a title: subtitle format. The former is for the broad topic, the latter for a narrower angle.



Purpose—Explain what you hope you will find or show. Remember: if you can't effectively pitch your plan, it's unlikely I'll "catch" it; in other words, don't assume I'll innately derive meaning from—or impose meaning onto—your insufficient or inarticulate proposal. In this part of your proposal, state your research question(s), then answer your question(s) in one or two sentences, which may become the thesis or main points of your final paper.

Background—Explain your interest in, or experience with, this topic. Describe any

previous research you have conducted on this topic (or related topics), any classes you have taken on this topic (or related topics), or any reading you have already done in the area. If you have personal experience that has led you to do more research, describe that here as well.

Significance—Explain why this topic is worth considering, or why this question (or series of questions) is worth answering. Seek to answer the following questions:

- Why should I support your selection of this topic?
- What do you hope to learn from it?
- What new perspective will you bring to the topic?

Description—Describe what kind of research you'll conduct to complete this project: library research, Internet research, etc.

Methodology—Explain how you'll conduct your research. In other words, what will your approach be? Discuss, in as much detail as is possible at this stage, the kinds of sources you anticipate consulting, and the methods you'll use to extract and process the information you gather. As the project is underway, you may need to revise your approach, explore new types of source material, and/or adopt new methods of gathering and processing data.

Problems—Even though it may seem counter-intuitive, describe the problems you expect to encounter and how you hope to solve them. For example, certain texts might be unavailable, necessitating the use of inter-library loan facilities; Internet sites might be down or no longer available, etc. Try to imagine every possible problem so that you can formulate contingency plans, thereby preventing your project from being derailed.

Compiling a Rough Bibliography

An initial bibliography is an early list of the sources you plan to consult or use. A successful project is one that makes use of credible and valuable sources, and much of that will depend upon your demonstrated ability to identify and incorporate solid sources. You should aim for more initial sources, with the understanding that many of these will drop out as you get further into your research. Many sources will initially seem pertinent, but ultimately may be eliminated if determined obsolete, biased, repetitive, superficial, or irrelevant. Your rough bibliography will eventually evolve into your Works Cited page—a list of the sources from which you've summarized, paraphrased, or quoted in your project.



Dr. Katherine Heenan
English 472
Spring 2015
Project 2: Final Paper

Project 2, a.k.a. Final papers, should address some of the key issues that arise during the semester. They may either be a critical essay that engages some aspect of rhetorical theory and its implication for social life today or an analysis that explains how selected phenomena or text function rhetorically. In both cases, the goal will be to illuminate something important about a text or rhetorical concept and to do so with a carefully crafted, thoughtful and well-organized essay. Final papers should be between 8-10pp in length, double-spaced, consist of 8-10 critical sources, and observe MLA format.

This project will be separated into four parts:

- **Proposal & Bibliography:**
Students will submit a proposal and projected bibliography. This assignment should be no longer than 3 pages in length. **Due March 17th**
- **Annotated Bibliography:**
Students will create a summary and short evaluation of 8-10 sources read and considered for use in final paper. **Due April 7th**
- **In-Class Workshops:**
Students will bring extensive drafts to class for an in-class feedback by a peer. **TBA**
- **Final Draft: All final papers will be due via blackboard on May 4th by 11:30 pm AZ time.**

Here are some ideas that you might pursue or that might spark your own thinking:

- 1) Identify a prevailing rhetorical strategy of public actions—Occupy Wall Street, for example—and analyze it—its purpose, function, leader and his/her discourse, or the discourse that characterizes it.
- 2) Informed by our readings and/or a specific rhetorical theory, analyze a rhetorical strategy in an activist documentary of your choice.
- 3) Informed by our readings and/or a specific rhetorical theory, analyze a particular writer, speaker, musician, painter's rhetorical strategy.

Selecting a Text

Consider works (or parts of works) by speakers or writers whom you find *rhetorically interesting*. These *may be* works that have moved you, intellectually stimulated you, stylistically delighted you, and even inspired you to imitate them. (But keep in mind that a rhetorical analysis isn't a fan letter.) On the other hand, you may instead choose a work that has vexed or puzzled you--perhaps a popular speech that you think is gaseous or trite, or a text that has more manner than meaning. (But keep in mind that a rhetorical analysis isn't meant to be a hatchet job either.)

The work itself may be contemporary or ancient, one you have already studied (or are currently studying) in another class--or a work that you or we have analyzed in our own class. Fiction, poetry and drama—that is, what we commonly call literature—is off limits. This decision is based on my experience working with students who have chosen to work with a literary text; more often than not, those students have often produced

#3 Substantial
in depth,
quality
quantity

#4 Timely
Feedback

something more in line with a literary reading than with a rhetorical analysis. In rhetoric, we are not interested in what the text means, whether or not it is based on actual events or histories, or in characters, themes, symbolism, etc. We are interested in **how a text works, how it means, how it persuades, how it functions**. In other words, **we are interested in effect not meaning**.

Students in previous classes have selected works as diverse as Joan Didion's essays, J.M. Coetzee's essays, Vietnam (or other wars) War propaganda, political speeches, environmental rhetoric or rhetoric of other movements/interest groups.

Students have also conducted rhetorical analyses of speeches by Frederick Douglass, Malcolm X, Barbara Jordan, Jerry Falwell, Jesse Jackson, Winston Churchill, Bobby Kennedy, Barack Obama, and Presidents Lincoln, Roosevelt (both Theodore and Franklin), Kennedy, Nixon, Reagan, and Clinton, the rhetoric of the farm labor movement, abolitionist rhetoric, and the rhetoric of folk singers; others have examined Banksy's "graffiti, TV ads for allergy medications, episodes of the Simpsons, and commercial spoofs from Saturday Night Live—all from a rhetorical perspective. In other words, you can choose *almost* anything* (as long as it's fairly short or something specific, and **not literary**—though you will certainly find it easier to work with some works (and with some writers) than with others.

Note of caution: more often than not, it is better to choose a few short texts than to selection one long one. A text that runs longer than seven or eight pages tends to induce vacuous summary or a gargantuan final paper; certainly that is not what you are looking to produce.

If you find yourself stuck for a topic, let me know, and I'll suggest a suitable short work based (I hope) on your interests. In the meantime, tour our web site for topic ideas.

Quick Tips for Conducting a Rhetorical Analysis

A few things to keep in mind:

- As with any assignment that calls for a close reading, get ready to reread your chosen text several times before you begin even to take notes. The watchwords are simply *look* and *listen* (try reading the text aloud).
- Often a good starting point is to consider the nature of the textual voice in the text--and *how* that *ethos* is projected.
- Don't attempt to write an essay (or even select as topic) before you've taken *lots and lots* of notes. *Squeeze* the text: that is, identify all the structures and strategies and stylistic devices that you can find--and then begin to answer the question, "So what?" So *what* particular effect does this or that device create? So *what* does this effect have to do with the purpose of the text? So *in what ways* do these structures, strategies, and stylistic devices work together to create certain effects, sensations, or ideas? Don't be concerned if you can't answer "so what?" about every single structure, strategy, and stylistic device that you find: those you will simply leave out of your final analysis. (Pointing out every instance of amplification, for instance, is generally about as useful as pointing out the number of iPods you see while walking across campus.) Of course, if you can't answer "so what?" about most of the structures, strategies, and stylistic devices,

you should consider another text.

- Keep in mind that you are composing this rhetorical analysis for *someone who has already read the text*. In other words, there's no need to summarize anything. Trust that your reader is fairly familiar with what the text is all about. Your primary job is to indicate *how* the text works to induce particular effects.

Revising and Editing the Final Paper

A few more things to keep in mind as you move from "squeezing" your text and drafting your paper to composing a clear, concise final version.

1. Deadwood and repetition are distracting: as you revise be prepared to reduce clauses to phrases and phrases to words--and then cut needless words.
2. Don't forget the value of *topic sentences* (in this assignment, sentences that clearly identify the key rhetorical strategies you're considering in each of your paragraphs); opening sentences that either summarize the text or identify a minor device (*alliteration!*) tend to get the paragraph off to a vague, dispiriting start.
3. If every paragraph begins with something like, "In King's next paragraph, he uses . . ." you're probably not connecting points adequately--and you're certainly wasting words.
4. Sometimes the most valuable thing you can do when revising a paper is to **give yourself a night off** so that you can later review your drafts (remember to read *aloud*) with fresh eyes and ears.
5. An **introductory paragraph** (one is plenty) should let us know the title and author/director/speaker/designer/ of the text you're examining, a clue that you're about to embark on a rhetorical analysis of that text, and a suggestion regarding the purpose and/or value of conducting such an analysis of that particular text. Then get down to business.
6. One of the major problems with **deadwood** (i.e., words with little or no nutritional value--to mix a metaphor) is that it distracts from (at times even obscures) some of the best ideas in an essay. Almost *everything* (including this page) could be markedly improved through judicious (make that *ruthless*--slash and burn) editing.
7. **"That" and "which" clauses** can be deadly. Here's the before-editing version: "The metaphor that is created with the phrase 'I had suffered a sea change' . . ."; here's the after-editing version: "The 'sea change' metaphor . . ." Sweet and simple, right?
8. A few **phrases you can go through life without ever using again**: instead of "in order to" write "to"; instead of "the reason . . . is because" write "because"; and instead of "due to the fact that" write "because."
9. In a rhetorical analysis, the word "word" is often redundant: e.g., instead of "the metonymy of the word 'eye' . . ." just say "the metonymy of 'eye' . . ." and instead

of "the assonance of the word 'heliotrope' . . ." try "the assonance of 'heliotrope'. . ." Remember: putting a word in quotation marks indicates that you're talking about the word as a word.

Finally, here is a rubric that identifies the features of the project I will be looking for as I read and grade it:

Format and Conventions	
	Essay was submitted on time
	Essay follows assigned format.
	Essay follows current MLA style guidelines.
	File was named and saved as directed
Content, Organization, Development, and Style	
	Essay consistently follows the guidelines of the assignment
	Introductory paragraph clearly identifies the purpose of the essay (names title of text(s) and author(s) in a rhetorical analysis), suggests the overall direction of the essay, and indicates the value and/or purpose of the essay.
	Essay avoids needless summary or paraphrase
	If it is a rhetorical analysis, the writer demonstrates full understanding of major rhetorical concepts and terms (including the primary means of persuasion; the rhetoric of words, syntax, and structure; and the relation of stylistic devices to textual meaning).
	All stylistic/rhetorical devices identified in the essay (i.e., "show me") are accompanied by discussion of their purpose and/or effect (i.e., "so what?").
	Overall, the rhetorical analysis leads to a deeper understanding of both the meaning of the text and how the text functions.
	Essay consistently demonstrates originality of thought and freshness of expression.
	Organization of essay is clear, logical, and effective without being formulaic.
	The essay guides the reader with smooth transitions without being formulaic.
	Conclusion successfully clarifies and emphasizes the main point or purpose of the essay
	Sentences have been effectively revised for clarity, variety, conciseness, and emphasis.
	Word choice is consistently precise and appropriate
	Essay is free of major errors
	Essay is free of distracting errors.

#2 gather, interpret, & evaluate evidence;
critical inquiry;
goes beyond opinion on reflection

EN6 472
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About This Product

Features

New to This Edition

Table of Contents

Courses

Table of Contents

Preface xi

1 An Overview of Rhetoric

Rhetoric and Persuasion

Defining Rhetoric

Rhetorical Discourse

Social Functions of the Art Of Rhetoric

Conclusion

Questions for Review

Questions for Discussion

Terms

2 The Origins and Early History of Rhetoric

The Rise of Rhetoric in Ancient Greece

The Sophists

Two Influential Sophists

Gorgias

Protagoras

Isocrates: A Master of Rhetoric

Aspasia's and Athenian Rhetoric

Conclusion

Questions for Review

Questions for Discussion

Italian Humanism

Rhetoric and Renaissance Art

The Turn Toward Dialectic: Rhetoric and its Critics

Renaissance Rhetoric in Britain

Conclusion

Questions for Review

Questions for Discussion

Terms

8 Enlightenment Rhetorics

Margaret Cavendish

Vico and the Rhetoric and Human Thought

British Rhetorics in the Eighteenth Century

Richard Whately's Classical Rhetoric

Conclusion

Questions for Review

Questions for Discussion

Terms

9 Contemporary Rhetoric I: Arguments, Audiences,
and Advocacy

Argumentation and Rational Discourse

Perelman And Olbrechts-Tyteca: A New Rhetoric

Jurgen Habermas on a Rational Society

The Rhetoric of Science

Critical Response

Conclusion

Questions for Review

Questions for Discussion

Terms

10 Contemporary Rhetoric II: Context, Story, Display

Rhetoric in its Social Context

Kenneth Burke and Rhetoric as Symbolic Action

Lloyd Bitzer and Rhetoric as Situational

Rhetoric and Narration

Mikhail Bakhtin

Wayne Booth and the Rhetoric of Fiction

The Rhetoric of Display

Conclusion

Questions for Review

Questions for Discussion

English 472
Spring 2015

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