

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste **current** course information from [Class Search/Course Catalog](#).

College/School College of Liberal Arts and Sciences Department/School English
 Prefix: Eng Number: 392 Title: History of Rhetorical Theory Units: 3

Course description:

Is this a cross-listed course? (Choose one) If yes, please identify course(s): No

Is this a shared course? (Choose one) If so, list all academic units offering this course: No

Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of each department that offers the course is required for each designation requested. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.

Is this a **permanent-numbered** course with topics? No (Choose one)

If yes, each topic requires **an individual submission**, separate from other topics.

Requested designation: Humanities, Arts and Design-HU (Choose One) **Mandatory Review: No** (Choose one)

Note- a separate proposal is required for each designation.

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.

Submission deadlines dates are as follow:

For Fall 2021 Effective Date: October 2, 2020

For Spring 2022 Effective Date: March 5, 2021

Area 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. It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines.

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 \(SQ/SG\)](#)
- [Cultural Diversity in the United States courses \(C\)](#)
- [Global Awareness courses \(G\)](#)
- [Historical Awareness courses \(H\)](#)

A complete proposal should include:

- Signed course proposal cover form
- [Criteria checklist](#) for General Studies designation being requested
- Course catalog description
- Sample syllabus for the course
- Copy of table of contents from the textbook and list of required readings/books

Proposals must be submitted electronically with all files compiled into one PDF.

Contact information:

Name Kathleen Lamp E-mail kslamp@asu.edu Phone 4809653796

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Krista Ratcliffe Date: 08/01/2021

Chair/Director (Signature): Krista Ratcliffe/AM

Arizona State University Criteria Checklist for
HUMANITIES, ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories, and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances, and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of artwork and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of artwork and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised March 2021

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

ASU - [HU] CRITERIA			
HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.			
YES	NO		Identify Submitted Documentation That Demonstrably Provides Evidence
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	Syllabus (course description, learning outcomes, reading schedule) Textbook table of contents
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. Concerns the interpretation, critical analysis, or creation of written, aural, or visual texts; and/or the critical analysis (not summary or memorization) of historical development of textual traditions.	Syllabus (Response Papers, midterm, final, class discussion)
<input checked="" type="checkbox"/>	<input type="checkbox"/>	3. Concerns the interpretation, critical analysis, or engagement with aesthetic practices; and/or the critical analysis (not summary or memorization) of historical development of artistic or design traditions.	Syllabus (Response Papers, midterm, final, class discussion)
<input checked="" type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	Syllabus (course description, learning outcomes, reading schedule, Response Papers, midterm, final, class discussion)
<input checked="" type="checkbox"/>	<input type="checkbox"/>	a. Concerns the development of human thought, with emphasis on demonstrable critical analysis of philosophical and/or religious systems of thought.	Syllabus (Response Papers, midterm, final, class discussion)
<input checked="" type="checkbox"/>	<input type="checkbox"/>	b. Concerns aesthetic systems and values, especially in literature, arts, and design.	Syllabus (course description, learning outcomes, reading schedule) Textbook table of contents
<input type="checkbox"/>	<input type="checkbox"/>	c. Emphasizes aesthetic experience and creative process in literature, arts, and design.	
<input type="checkbox"/>	<input type="checkbox"/>	d. Concerns the demonstrable critical analysis of literature and the development of literary traditions	
		THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:	
		<ul style="list-style-type: none"> Courses devoted primarily to developing skill in the use of a language. 	
		<ul style="list-style-type: none"> Courses devoted primarily to the acquisition of quantitative or experimental methods. 	

ASU - [HU] CRITERIA

- Courses devoted primarily to teaching skills.

Course Prefix	Number	Title	General Studies Designation
ENG	392	History of Rhetorical Theory	HU

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	This course emphasizes how rhetorical theory, over the course of its 2,000 year existence, investigates the inextricable relationship between ethics and argumentation, focusing specifically on how judgments are formed, events are memorialized, and individual/collective actions are justified.	Students read primary source documents in rhetoric (reading schedule, textbook TOC). Lectures/class discussion focus on ways of knowing/systems of communication (course description, learning outcomes) which students further explore through assignments.
2	This course equips students with interpretive tools that help them: a) track the stated reasoning chain in written, oral, and visual works of art throughout history; b) identify the unstated assumptions that organize written, oral, and visual works of art throughout history; and, c) critically analyze the arrangement and delivery of written, oral, and visual works of art throughout history.	Through the response essays, midterm, final and class discussion students are asked to analyze readings in the history of rhetoric focusing on the relationship between ways of knowing (philosophy, religion, science) and communication. They first examine stated claims and then examine contexts and larger implications. The class emphasizes close reading as a method of analysis and students must support their claims with excerpts from the text.
3	This course teaches students to identify and critically assess the relationship between argumentative style and arrangement in alphabetic, visual, and oral texts and works of art throughout history.	Through the response essays, midterm, final, and class discussions students analyze how the five canons of rhetoric (invention, arrangement, memory, style, and delivery) in relation to how a text positions rhetorics scope in creating knowledge.
4 a/b	This course presents the rhetorical tradition alongside contemporary philosophical, religious, and artistic traditions. It uses the relationship between each tradition to draw their affinities and differences into clear relief and thus form a more dimensional understanding of the nature of human existence may be defined, analyzed, and extended.	As demonstrated by the reading schedule (syllabus) and the textbook table of context as well as lectures, the class first establishes four major communicative models in antiquity and then traces how they wax and wane in relation to historic circumstance. The class ends by considering which communicative models are currently most influential and asks students to reflect on their own ethics and preferred model of communication. Generally students observe that as rhetoric's epistemic role decreases, the emphasis on style increases. Additionally,

		students note that systems of communication rooted in more authoritarian ways of knowing lead to more unilateral models of communication while systems of communication rooted in personal experience tend to emphasizes bilateral communication
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Course Catalog Description:

ENG 392: History of Rhetorical Theory

Course Description:

Begins in ancient Greece with the rise of the art of public oratory (known as rhetoric) and ends in the present, an era dominated by mass media. Engages in a great deal of reading--lots of very old writings as well as some newer ones. Covers a great many topics and ideas; focuses by continually returning to the subject of public discourse. Challenging readings designed to emphasize the connection between systems of philosophy (or 'worldview') and systems of communication. By focusing on big ideas, students become a better thinker and communicator in any chosen career.

Offering School/Colleges Pre-requisite(s):

The College of Liberal Arts and Sciences -- Department of English

Prerequisite(s): ENG 102, 105, or 108 with C or better

Allow multiple enrollments: No

Repeatable for credit: No

Primary course component: Lecture

Grading method: Standard Grading

Sample Syllabus:

ENG 392: History of Rhetorical Theory

Class Meets: T/TH 9:00-10:15 AM (ASU Synch via Zoom-88127218470)

Instructor: Kathleen Lamp

Email: kslamp@asu.edu

Office hours: T/W 11:00-12:00 (Zoom 87040259293) & by appointment (email to schedule)

Prerequisites: Prerequisite(s): ENG 102, 105, or 108 with C or better

Course description:

This course is an *introduction*. As we start, I don't expect you to even have an idea of what rhetoric is, let alone be familiar with its history and theory. Because this is a Big Idea course, taking it will be more like taking a philosophy course than most other communication, political science, or English classes you've had. This course begins in ancient Greece, with the rise of the art of public oratory (known as *rhetoric*), and ends in the present, an era dominated by mass media. Throughout the course we'll engage in a great deal of reading—lots of very old writings as well as some newer ones. We'll cover a great many topics and ideas. Yet, we'll try to keep things focused by continually returning to the subject of *public discourse*. This class, especially the readings, are challenging, but there are two big potential payoffs. First, this class is designed to emphasize the connection between systems of philosophy (or “worldview”) and systems of communication. For that reason, the course will make you see the world differently. We promise. Second, by focusing on big ideas, you will become a better thinker and communicator in any career that you choose to pursue.

Catalog Description: This class surveys the major foundational theories of the art of rhetoric from fifth-century Athens through the present with an emphasis on how ancient rhetorical theory informs contemporary rhetorical practices. Class materials focus on public discourse in the western tradition and the relationships between knowledge, communication, and moral philosophy while developing students' intellectual agility and verbal skills.

Student Learning Outcomes:

- To introduce you to the rich and sophisticated history of thinking in the west about communication, especially public communication, and in doing so help you situate past literate/rhetorical performances within complex historical, political contexts in which these performances originally occurred.
- To help you trace how discourses have traveled across contexts
- To help you develop an appreciation for and interest in public discourse and, more specifically, rhetoric
- To introduce you to some major themes, movements, and thinkers in history and to help you identify, analyze and communicate the historical and political contexts of specific rhetorical situations—including how those situations impact various stakeholders differently and the implications that those differences hold for moving constructive discursive work forward.
- To help you develop intellectual agility with Big Ideas, abstract theory, and philosophical arguments
- To help you develop your verbal skills, especially in reading and writing
- To help you increase their understandings of disciplinary methods and practices for data-driven, historically situated, theoretically informed rhetorical decision making
- To help you be able to contextualize the rhetorical situation in which you find yourself—historically, theoretically, methodologically—and chart a path forward by utilizing an array of disciplinary tools, each of which affords distinct advantages, constraints, risks.

Required Texts

The Rhetorical Tradition: Readings from the Classical Times to the Present. Editors Patricia Bizzell and Bruce Herzberg. St Martin's Press. Third Edition.

Additional readings will be posted to Canvas.

Major Assignments:

8 Reading Quizzes	20 %
4 Response Papers	30 %
Midterm	20%
Final	20%
Class Participation	10%

Reading Quizzes

The readings for this class are challenging. This is not a lecture class. We'll spend the majority of our time talking about the ideas in the readings and working through them as a class. The only way to do that is if we've all read them—reading quizzes offer an incentive to do so. Reading quizzes will be given unannounced in the first 15 minutes of class.

Response Essays

Four times during the semester students will write “Response Essays.” The goal of Response Essays is twofold. First, they should help students gain a deeper understanding of readings and class themes by analyzing a reading by focusing on one or more aspects of a reading or by comparing one or more readings. Second, they should help promote and focus class discussion.

First, based on what is interesting to you in the class or in a reading pose a question for yourself to answer. For example, “How does Plato think about truth in relation to rhetoric and where does truth come from for Plato?,” “Why is Quintilian so concerned with developing the judgment of the orator?,” “Or how are Plato and Aristotle thinking about audience differently?” Use the question as the title for your Response Essay and then answer the question in 2-3 double spaces pages. A good Response Essay will make claims about a reading and support those claims with evidence from the reading. Beware, you may see these questions again on the midterm/final.

All original language should be in quotations and all quotations, paraphrases, and summaries of the readings should include citations with page numbers using MLA.

Midterm/Final

There will be an essay-format midterm and final exam. The final is cumulative.

Participation

The material in this class is hard. I won’t “spoon feed” it to you. Your success in this class and that of your classmates depends on everyone arriving to class prepared (having completed and thought about the reading) and participating (answering and asking questions, staying focused in small groups, and helping out your neighbor). This grade is meant encourage your success.

Feedback

I will provide feedback on all assignments via Canvas. If students would like additional feedback, they should come to office hours.

Format of Assignments

All assignments to be turned in on Canvas. Handwritten work is not accepted in this class.

Grading

Grading is based on specific assignment criteria, and will follow English Department standards for 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	98-100	99
○ A = 4.0	94-97	95.5
○ A- = 3.7	90-93	91.5
○ B+ = 3.3	87-89	88
○ B = 3.0	83-86	84.5
○ B- = 2.7	80-82	81

○ C+ = 2.3	77-79	78
○ C = 2.0	70-76	73
○ D = 1.0	60-69	64.5
○ E = 0.3	0-59	50

No paper = 0.0

Policies:

Attendance: Because so much of what is to be learned in this course occurs in class, regular attendance is expected. The course is so constructed that even a few absences will create serious problems. Therefore, only *two weeks*’ worth of absences (6 class meetings) will be allowed for the semester. Students who exceed two weeks’ worth of classes will fail the course, unless they withdraw. Please note that students will not be penalized for time taken for university sanctioned events and religious observances designated by the Office of the Executive Vice President and Provost <<https://eoss.asu.edu/cora/holidays>>. Accommodation will be provided for both attendance and assignments that fall due on those days.

- **Tardiness/leaving early:**

Be on time to class and remain for the whole class period: **If you are more than five (5) minutes late to class, or if you leave class more than five minutes early, you will be counted absent for that class period.**

Late Assignments: Papers are due at the start of class on the day listed on the syllabus. Papers are late if they are five minutes or five days late. **Papers which are turned in late will automatically receive an “E” provided they represent “C” level work (late papers below this standard will receive a zero).** I do not provide feedback on late papers. All late papers must be turned in by the last regular class meeting.

Incompletes: Please do not assume that an incomplete will be given upon request. University and departmental policy on the handling of incompletes will be followed; only in the case of verified emergencies and illnesses will an incomplete be given.

Withdrawal Deadlines:

Drop/Add Ends: January 17
 Refund Deadline: January 24
 Complete Withdrawal: April 30

Academic Integrity and Plagiarism:

Plagiarism means presenting someone else’s ideas and words as though they were your own – and this includes (but is not limited to) copying and pasting material from the Web into your own work without properly quoting, paraphrasing, and/or citing them. One of the goals of the course is to learn how to incorporate source material into your work appropriately. Additionally, I consider it an infraction of academic integrity to reuse research or papers produced for another class. All writing turned in for this class must be written for this class. Instances of plagiarism will be reported; therefore, it is not merely your performance in this class that is risked but your academic future. The penalty for academic dishonesty in this class depends on the severity of

the infraction as determined by the instructor and may range from a '0' on an assignment, to an 'E' or an 'EX' in the class. Please contact me if you have a problem with an assignment; plagiarism is never an intelligent solution to academic troubles. Please refer to ASU's policy and resources requiring academic integrity and against plagiarism:

<https://provost.asu.edu/academicintegrity>.

Classroom Etiquette:

This class will take place on Zoom. It is up to you if you have your camera on or not. Please do not do anything during our Zoom meetings you would not do in a face to face class. Please do not record or screenshot any portion of this class or your classmates. At a minimum, students who disrupt the classroom learning environment will be placed in the "waiting room" and counted as absent. Please see the policy on disruptive behavior below.

Academic, Professional, and Personal Support Resources:

I want you to enjoy this class and succeed in your learning. If you experience difficulty in this course for any reason, please talk to me or send me an email right at any time.

Student Support Services available here at ASU:

Writing Support: If you need support for your writing, please talk to me and I will work with you individually during office hours or by appointment. There are also wonderful resources on campus to support you as a writer and as a teacher of writing: ASU Writing Resources:

<https://tutoring.asu.edu/student-services/writing-centers>

Counseling and Career Services: This center offers counseling for personal and career concerns, self-help information, and connections to off-campus mental health resources. See

<https://eoss.asu.edu/counseling>

Disability Resource Center (DRC): DSP provides academic support services to eligible students with temporary and permanent disabilities. Please inform me, if you require special classroom accommodations due to a disability. (480-965-1234).

<http://www.asu.edu/studentaffairs/edu/drc/>

Threatening or Disruptive Behavior: In accordance with the Student Services Manual 104-2, any instance of threatening, harassing, or violent behavior will be reported both to the ASU Police Department and to the Office of the Dean of Students, which will determine appropriate actions. In accordance with the Student Services Manual 201-10, an instructor may withdraw a student 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.

Additional information may be found at the following URLs: a.SSM 104-2:

<https://www.asu.edu/aad/manuals/ssm/ssm104-02.html>. SSM 201-10:

<https://www.asu.edu/aad/manuals/ssm/ssm201-10.html>.

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 <http://students.asu.edu/srr/code>.

Mandated Reporting: As a mandated reporter, I am obligated to report any information I become aware of regarding alleged acts of sexual discrimination, including sexual violence and dating violence. ASU Counseling Services, <https://eoss.asu.edu/counseling>, is available if you wish discuss any concerns confidentially and privately.

Copyright: Students must refrain from uploading to any course shell, discussion board, or website used by the course instructor or other course forum, material that is not the student's original work, unless the students first comply with all applicable copyright laws; faculty members reserve the right to delete materials on the grounds of suspected copyright infringement

Course content, including lectures, are copyrighted materials. Students may not share outside the class, upload, sell, or distribute course content or notes taken during the conduct of the course.

Absent Instructor: Please wait for the instructor for ten minutes before assuming there is no class unless you are otherwise instructed via email.

This syllabus is subject to change with reasonable notice.

Reading List:

Meeting	Description	Assignments	Assignment Due
	Class Introduction	Read the syllabus and <i>Rhetorical Tradition</i> (“RT” from now on) “General Introduction” 1-16	
	Class Introduction		
	Sophistic Rhetoric	Read Gorgias, Aspasia, and the <i>Dissoi Logoi</i> RT 47-77	
	Sophistic Rhetoric		
	Isocrates & Rhetoric	Read <i>Against the Sophists & Antidosis</i> , RT 84-96	
	Isocrates & Rhetoric		Response Paper 1
	Plato & Rhetoric	Read Plato’s <i>Gorgias</i> RT 97-160	
	Class Canceled		
	Plato & Rhetoric		

	Aristotle & Rhetoric	Read Aristotle <i>RT</i> 200-240	
	Aristotle & Rhetoric		
	Writing Day—No Class	Prof. Lamp extra office hours 9-10	Response Paper 2 due by 11:59 PM
	Cicero & Rhetoric	Read Cicero' <i>De inventione RT</i> 253-305	
	Cicero & Rhetoric		
	Quintilian & Rhetoric	Read Quintilian <i>RT</i> 326-377	
	Quintilian & Rhetoric		
	Midterm Review		
	Midterm		Midterm Exam
	Rhetoric & Christianity	Read Augustine, Boethius, Bede <i>RT</i> 461-557; 558-573	
	Rhetoric & Christianity		
	Rhetoric & the Court	Read <i>RT</i> Christine de Pizan & Castiglione 649-660; 745-762	
	Rhetoric & the Court		Response Paper 3
	Renaissance Rhetoric	Read Wilson <i>RT</i> 789-805	
	Renaissance Rhetoric		
	The Enlightenment & Rhetoric	Read Bacon & Locke <i>RT</i> 817-828; 887-901	
	The Enlightenment & Rhetoric		
	Nietzsche & the Postmodern Legacy	Read Nietzsche <i>RT</i> 1187-1199	
	Nietzsche & the Postmodern Legacy		Response Paper
	Rhetoric & the Public Sphere	Read Habermas <i>RT</i> 1427-1446	
	Rhetoric & the Public Sphere		
			Final Exam

The Rhetorical Tradition: Readings from the Classical Times to the Present. Editors Patricia Bizzell and Bruce Herzberg. St Martin's Press. Third Edition.

Table of Contents

New selections and/or translations are marked with an asterisk

Preface

General Introduction

PART ONE: ANCIENT RHETORIC

Introduction

- *Heraclitus, *Selected Fragments*. Trans. Charles H. Kahn
- Gorgias, *Encomium of Helen*. Trans. George A. Kennedy
- *Aspasia, Plato, *Menexenus*. Trans. Tom Griffith
- Anonymous, *Dissoi logoi*. Trans. Thomas M. Robinson
- *Alcidamas, *On Those Who Write Written Speeches*. Trans. J. V. Muir
- *Isocrates, *Against the Sophists*. Trans. David C. Mirhady
- *Isocrates, *From Antidosis*. Trans. Yun Lee Too
- Plato, *Gorgias*. Trans. W. R. M. Lamb
- *Plato, *Phaedrus*. Trans. Alexander Nehamas and Paul Woodruff
- Aristotle, *From Rhetoric*. Trans. W. Rhys Roberts
- Anonymous, *From Rhetorica ad Herennium*. Trans. Harry Caplan
- *Cicero, *From De inventione*. Trans. H. M. Hubbell
- *Cicero, *From De oratore*. Trans. James M. May and Jakob Wisse
- Cicero, *From Orator*. Trans. H. M. Hubbell
- Longinus, *From On the Sublime*. Trans. D. A. Russell
- Quintilian, *From Institutes of Oratory*. Trans. Rev. John Selby Watson
- *Hermogenes, *From On Stases*. Trans. Malcolm Heath
- *Philostratus, *From Lives of the Sophists*. Trans. Wilmer C. Wright
- *Philostratus, *Letter to Julia Domna*. Trans. Robert J. Penella
- *Nāgārjuna. *From The Dispeller of Disputes*. Trans. Jan Westerhoff

PART TWO: MEDIEVAL AND RENAISSANCE RHETORIC

Introduction

- *Augustine, *De magistro, or Concerning the Teacher*. Trans. T. Brian Mooney and Mark Nowacki
- *Augustine, *From On Christian Doctrine*. Trans. J. F. Shaw
- *Boethius, *From An Overview of the Structure of Rhetoric*. Trans. Eleonore Stump
- *Bede, *On Schemes and Tropes*. Trans. G. H. Tanenhaus
- *Abū Naṣr al-Fārābī, *From Book of Rhetoric*. Trans. Lahcen E. Ezzaher
- *Peter Abelard and Héloïse, *Selected Letters*. Trans. William Levitan; Neville Chiavoroli and Constant J. Mews
- *Anna Comnena, *From The Alexiad*. Trans. Elizabeth A.S. Dawes
- Geoffrey of Vinsauf, *From Poetria nova*. Trans. Jane Baltzell Kopp
- *Thomas of Chobham, *From Summa de arte praedicandi*. Trans. Rita Copeland and Ineke Sluiter
- *Anonymous, *From Tria sunt*. Trans. Martin Camargo
- Christine de Pizan, *From The Book of the City of Ladies*. Trans. Earl Jeffrey Richards
- Christine de Pizan, *From The Treasure of the City of Ladies*. Trans. Sarah Lawson
- *Rabbi Judah Messer Leon, *From The Book of the Honeycomb's Flow*. Trans. Isaac Rabinowitz
- *Rudolph Agricola, *From De inventione dialectica*. Trans. Wayne A. Rebhorn
- Desiderius Erasmus, *From On Copia: Foundations of the Abundant Style*. Trans. Betty I. Knott

*Desiderius Erasmus, From *De conscribendis epsitolis*. Trans. Charles Fantazzi
*Philipp Melanchthon, *The Praise of Eloquence*. Trans. Christine Salazar
Baldesar Castiglione, From *The Book of the Courtier*. Trans. Charles S. Singleton
Peter Ramus, From *Arguments in Rhetoric against Quintilian*. Trans. Carole Newlands
*Thomas Wilson, From *The Art of Rhetoric*. Ed. Peter E. Medine
*Cyprian Soarez, S. J., From *De arte rhetorica libri tres*. Trans. Lawrence J. Flynn
Francis Bacon, From *The Advancement of Learning*. Ed. Hugh G. Dick
Francis Bacon, From *Novum organum*. Ed. Hugh G. Dick

PART THREE: MODERN RHETORIC

Introduction

Margaret Fell, *Women's Speaking Justified, Proved, and Allowed by the Scriptures*

*Madeleine de Scudéry, *On Speaking Too Much or Too Little*. Trans. Jane Donawerth and Julie Strongson

*Madeleine de Scudéry, *Conversation on the Manner of Writing Letters*. Trans. Jane Donawerth and Julie Strongson

John Locke, From *An Essay Concerning Human Understanding*

Mary Astell, From *A Serious Proposal to the Ladies* Ed. Patricia Springborg

Giambattista Vico, From *On the Study Methods of Our Time*. Trans. Elio Gianturco

*Giambattista Vico, From *The Art of Rhetoric*. Trans. Giorgio A. Pinton and Arthur W. Shippee

*David Hume, *Of Eloquence*

*Adam Smith, From *Lectures on Rhetoric and Belles Lettres*. Ed. J.C. Bryce

Thomas Sheridan, From *A Course of Lectures on Elocution*

*John Witherspoon, From *Lectures on Eloquence*. Ed. Thomas Miller

George Campbell, From *The Philosophy of Rhetoric*

Hugh Blair, From *Lectures on Rhetoric and Belles Lettres*. Ed. Linda Ferreira-Buckley and S. Michael Halloran

*Molly Wallace, From *The Valedictory Oration of Molly Wallace*

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PART FOUR: CONTEMPORARY RHETORIC

Introduction

Friedrich Nietzsche, *On Truth and Lies in a Nonmoral Sense*. Trans. Daniel Breazeale

*Gertrude Buck, *The Present Status of Rhetorical Theory*

I.A. Richards, From *The Philosophy of Rhetoric*

*Martin Heidegger, *The Way to Language*. Trans. Peter D. Hertz

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Kenneth Burke, From *A Grammar of Motives*
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*J.L. Austin, From *How to Do Things with Words*
*Chaim Perelman and Lucie Olbrechts-Tyteca, From *The New Rhetoric*. Trans. John Wilkinson and Purcell Weaver
Stephen Toulmin, From *The Uses of Argument*
*Hannah Arendt, From *The Human Condition*
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*Jürgen Habermas, From *Structural Transformation of the Public Sphere*, Trans. Thomas Burger and Frederick Lawrence
Michel Foucault, From *The Order of Discourse*. Trans. Ian McLeod
*Michel Foucault, From *Discourse and Truth*. Ed. Henri-Paul Fruchaud and Daniele Lorenzini; Trans. Nancy Luxon
*Jacques Derrida, From *Dissemination*. Trans. Barbara Johnson
Wayne C. Booth, From *Modern Dogma and the Rhetoric of Assent*
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*George Lakoff and Mark Johnson, From *Metaphors We Live By*
*Walter Ong, From *Orality and Literacy*
Gloria Anzaldúa, From *Borderlands/La frontera*
Henry Louis Gates Jr., From *The Signifying Monkey*