

English 402: Rhetoric – Ancient to Modern
“Theories and Histories”
Section 101 Spring 2006
Syllabus

Surely you must have realized, if only by the way I conduct them, that these sessions are not analogous to so-called scientific meetings. It is in this sense that I ask you to take careful note of the following, that in these open sessions, you aren't by any means on display, despite the fact that we have outside guests, sympathizers and others. You mustn't try to say elegant things, aimed at putting you in the limelight and increasing the esteem in which you are already held. You are here to be receptive to things you haven't as yet seen, and which are in principle unexpected. So, why not make the most of this opportunity by raising questions at the deepest level you can, even if that comes out in a way that is a bit hesitant, vague, even baroque.

--Jacques Lacan, *Seminars (III “The Symbolic Universe”)*

T/R 4:30-5:45
HUMB 144

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Office Hours: T/R 12:30-3:00. I set aside these office hours for you – please feel free to drop by. Alternately, you may wish to make an appointment at another mutually convenient time. It's probably always best to let me know you'd like to see me in order to avoid unforeseen scheduling conflicts.

Texts: *The Rhetorical Tradition: Readings from Classical Times to the Present*. Patricia Bizzell and Bruce Herzberg, Eds. 2nd Edition. New York: Bedford, 2001.
Available Means: an Anthology of Women's Rhetoric(s). Joy Ritchie and Kate Ronald, Eds. Pittsburgh: U of Pittsburgh P, 2001.

Students will also occasionally be responsible for journal articles and/or book chapters. These supplemental readings will be provided as handouts or made available through electronic reserve.

Course Goals:

To introduce students to the history of rhetoric and its place as a historically rich and philosophically meaningful sub-field within university English departments. To introduce theories of rhetoric as primary analytic tools (methodologies) for the critique and analysis of text. To demonstrate the ways and means by which the study of rhetoric helps to define the purpose, intent, and scope of integrated language study in the modern university, especially as defined and carried out by English departments across the country. To suggest areas for further research within the field. To explore connections between issues of language and power across disciplinary boundaries.

Course Description:

Welcome to EH 402. Prepare to be rhetoricized! A course in rhetoric is a study of the *symbolic mediation inherent in language use*. We rely on this mediation every day to make meaning in our both our public

and private lives, to uncover important ideas that drive academic and civic inquiry, and to frame questions for our own unique participation in the work of the academy and the community. Rhetoric, regardless of any definition one might settle upon, or at least *use*, always has two distinct characteristics: it is bound up with action and it is highly concerned with relationship-in-community. This character makes rhetoric always, unavoidably, and unapologetically *political*, so there is much at stake in the study and practice of rhetoric.

Rhetoric is concerned with the potentials of language use and language in use. We will concentrate our efforts this semester on the content and thoughts expressed in language, the ability of language to make knowledge, the power inherent in this fact of language, and the potential of language for truth telling, persuasion, the creation of new knowledge, and even radical political, social, and personal change. We'll practice using our language(s) in meaningful ways in writing. We will examine how rhetorical forms help organize thinking and writing across all disciplines and areas of study and how these forms inform our own written communication both within and outside the academy.

As you might imagine, any attempt to study the histories and theories of a field of study as ancient and varied as is rhetoric—from its origins to its modern practice—is, in some respects, to set oneself up for failure. Because it's impossible to do justice to a simple “coverage” model, we'll supplement/supplant the idea of historical coverage by perusing the histories and theories of rhetoric through study focused mainly on *context*.

So, in this course—as in all others—we must begin with a set of *considered assumptions* about our object of study. First, we begin by recognizing that the study of rhetoric is the most ancient, universal, and sustained of all organized fields of study. We then find that these facts alone justify our attention to its histories and methodologies, perhaps especially because so many university-educated adults (even academics themselves) claim they “don't really know what rhetoric *is*.” We then acknowledge that the form of rhetoric study that has been passed on as a legacy in the Western world has largely been a study formed and preformed by white men. Third, we will take as a related assumption that questions of the relationship between power and language have historically been equally (if not more) important to women and people of color, and they, therefore, had/have much at stake and much to *say* about the symbolic mediation of language in life and in ideology.

As such, as a rereading, or perhaps better, a *contextualized* re-view of the histories and theories of rhetoric, we will follow the trajectory of rhetorical theory and practice through a feminist lens. This is simply to say that, instead of taking the Bizzell and Herzberg text as our primary source and the Ritchie and Ronald volume as mere supplement (a thoroughly conventional route for a classes like this across the country), we will, instead, consciously invert this practice, reading *Available Means* as our primary introductory text while adopting the Bizzell and Herzberg to provide background materials. By so doing, we will consciously invert one educational power structure that we can easily name, we'll at least attempt to use the masculinist version of rhetoric to illuminate the feminist vision, instead of the other way around.

We'll be doing lots of metathinking about rhetoric itself in this class: Is there a single definition for rhetoric anyway? Is “rhetoric” a noun or a verb (is it *a* rhetoric or *doing* rhetoric)? What sorts of tools might one need and what sorts of assumptions must one make to *compare* rhetorics? What does rhetoric have in common with its disciplinary neighbors? What about the difference between the study of rhetoric out of an English department and out of a department of Communication?

In order to consider all of these complicated aspects of rhetorical study, we'll continuously be reading *acts* of rhetoric: primary texts meant to intervene within the social symbolic order. We'll also be reading the theories that drive those texts (whether explicitly or implicitly), and we'll be reading something of the

critical and civic reception of the texts. We'll investigate the research agendas of living scholars who consider themselves rhetoricians to one degree or another. We'll find that each of these acts of politics and scholarship are rhetorical. Finally, we'll think about what it means *to do* rhetoric in the university, up to and including the immediate and current conversations about the place of rhetoric study in the modern academy. We'll think about why the work of rhetoric and the definition of rhetoric itself has been so hotly contested across the centuries and why, although it is the most growing and productive specialty in English departments within North America (in terms of new PhD programs, job placement, and tenure-track lines), it still remains a hot-button issue in some places.

This is a very challenging course, not necessarily in the *quantity* of work you will be expected to do, but in the *quality* of thinking you'll do to succeed in this class. This is not a warning to intimidate you in any way—we'll all be working through this material together, and the quote from Jacques Lacan at the beginning of this syllabus should guide the spirit of inquiry here—but rather, to ask you to come prepared to think, act, engage and discover every Tuesday and Thursday afternoon this semester. One of the most traditional ways to think about the study of rhetoric is to think about it as preparation for the responsibility of active participation in civic life. This is a definition we'll accept in this course and expand to include preparation for active participation in your education. This is a high order; know that I am expecting as much from myself as a facilitator as I am expecting from you as a student in this joint venture.

Organization of the course:

The course is generally broken into two sections. In the first, we'll study the "classical" history of rhetoric—the study of rhetoric in ancient Greece and Rome. We'll continue on through the conception and practice of rhetoric in the Middle Ages, the Renaissance, and the Enlightenment, and through to the re-conception of rhetorical training in nineteenth century Europe and North America. In the second half of the course we'll focus on Modern and Postmodern rhetoric—at its base, the study of language and power. Although we will have touched on the much contested issue of *teaching* rhetoric throughout the historical review, we will pay special attention to issues of pedagogy in the second half of the course, especially as they are manifest and attended to in "Composition Studies." Our reading assignments will follow this rather linear path and the written assignments you'll complete will also loosely mirror these historical divisions.

Our central work will be discussion of assigned readings along with practicing rhetorical strategies. You can expect to have a list of specific readings one week in advance of our discussion of those texts—use the skeleton schedule at the end of this syllabus to guide your reading, and know that we'll make meaningful changes to this schedule if and when needed. Understand that the main texts may be supplemented by additional readings that I either hand out in class or post to a Web site. In addition, you will be expected 1) to keep a weekly "learning log" or "dialogic notebook," 2) to participate fully in in-class written work and classroom projects, 3) to submit three substantial pieces of written work for formal evaluation, 4) to prepare a lecture/presentation with a research partner about a rhetorical topic, and 5) to prepare a final Portfolio (including at least one new and original piece of writing).

- 1) Learning Log or Dialogic Journal/Notebook: A weekly, carefully considered (or perhaps wildly enthusiastic!), substantial, reflective journal entry about the material or topics covered that week. Please be sure to date and title these entries. You will complete 10 of these entries—one for every week of class minus Mardi Gras Holiday week, three weeks of your choosing, and the last week of classes. I will collect these notebooks each Tuesday (for the previous week) and apply an advisory "grade" (check, check-plus, check-minus) to the new week's entry. This mark is to give you a sense of how I think you're doing in the entries and to assist my grading process when it comes to final evaluations. As the entries are due each Tuesday, the first entry will be due the second Tuesday of class. Think about this notebook as a heuristic—let it help you grapple with

the texts and your ideas/thoughts about the text—your journal entries should ideally function as working drafts of your more formal written work. If you truly respond to the various texts in this class, engage the intellectual work of the writing process, and each week produce some writing that makes manifest this intellectual engagement, you'll get *full credit* for these logs.

- 2) See sections below on Attendance and Participation.
- 3) Essays: This original, formal, written work can take the form of a critical essay, a proposal, an original rhetorical performance, a reflective synthesis, among many other possibilities. The form of these compositions will be partly determined by their *content* – by what you have to say to whom and for what reason/s (that is, they, like all other compositions, are thoroughly rhetorical). My only restriction here is that each composition should focus on rhetoric: a rhetorical notion, or a rhetorical performance, or an aspect of rhetoric theory or practice.

You might find that another reason that participation in this course will be a matter of commitment and quality of thought is that you will share joint responsibility with me for determining the type of assignments you'll write. This should be a relief, not a burden; it's only a matter of thinking about the purpose of writing and evaluation a little differently than you may be used to. I firmly believe you and I will both get more out of each assignment if you are at least partially responsible for determining what is most productive for you to write about. There may be a time when I suggest a topic or a form to the entire class, but you will be responsible for determining the details.

- 4) Lecture/Presentation: This is a formal presentation over material of your choice (I'll give you lots of suggestions for topics throughout the semester, so you might want to start a list or add to the list I'll give you). A presentation may focus on a particular historical era, a rhetorical topic or form, a specific rhetorician or group of rhetoricians, an historical figure, an essay or chapter from any approved journal or book in rhetorical history or theory, or a research concept (i.e., sociolinguistics, the Sapir-Whorf hypothesis, the Sophistic tradition, the "culture wars"). In any case, the lecture should either expand ideas we've covered in class or add a completely new dimension to our discussions. *Topics should be approved by me before you commit to them.*

You should provide some sort of reference handout/s to the class during your lecture. Presentations should be 20-30 minutes long and will be dispersed throughout the semester, but generally in the last 2/3's of the semester. *You must schedule this lecture with me before mid-term break.* It's never too early to start thinking about your subject. You might also use your log/journal to begin recording topics that interest you and ideas you find about the material.

- 5) Portfolio: A portfolio is a collection of your work which is representative of progress, proficiency, and comprehension. You will, accordingly, *organize* your portfolio to 1) demonstrate the progress of your work and thinking in the course, 2) articulate an argument for your proficiency and comprehension of the material, and 3) provide a rhetorical critique and analysis of the course and your participation in it. We'll talk about what to include and ideas for arranging your portfolio closer to the end of the semester. Because you'll be including examples of your own work here, *be sure to save and organize all your draft work and research work throughout the semester.*

The Portfolio will include one original piece of written work that I will not have evaluated until I see it in your completed Portfolio. This essay/statement/review will be a

Reflective/Synthesis work, and we will have much discussion about what such a work entails toward the end of the semester.

The Portfolio culminates the semester's work and, in this respect, resembles a comprehensive final examination. Strong performance through the course will not compensate for poor or careless performance in the portfolio. Similarly, as long as the requirements for earning a passing grade have been met, strong performance in the portfolio can help offset marginal or inconsistent performance through the course.

Note: You are welcome to structure an assignment for this class that could also be taken as credit for another course. However, you must be sure and check with both me *and the other instructor* before going ahead with such a plan.

You should be able to recognize immediately that these requirements are not necessarily separate and discrete assignments. I hope that you will take the opportunity to use assignments (and class participation) to enrich each other. That is, course requirements should lead to one another: your interests during class time should suggest notebook material, the musings in your notebook should be reviewed to inform the written assignments, and the written assignments may very well lead you to the topic you'd like to cover in your lecture. It should all "add up" in your final portfolio. It's no coincidence, nor personal preference on the part of the instructor/evaluator (me) that folks who participate during class time tend to get better grades. Also, remember that content and work for other classes may be used to inform these assignments and vice versa, and, of course, experiences from your "other" life and with your other communities should feed into all of it. We will be talking about the professional conventions of written work throughout the course. Be creative. Be smart. Think large. Make Connections. Synthesize.

Grading Criteria:

In this course, I will be practicing a combination of "contract" and "holistic" grading, along with a certain amount of traditional percentage grading. *The "contract" part of the evaluation is your compliance with this syllabus. That is, you must attend class, read the material, contribute to class discussion, and turn in all assignments in order to pass the class.* After that, you will be graded for your formal assignments. In this course, the log/notebook entries, the lecture, and the final portfolio will be graded holistically. The lecture will be evaluated on content, presentation, interest/contribution, and the quality/helpfulness of the handout/s. The three formal "papers" will be given A-F letter-grades.

Grades will be computed using the following values:

- Attendance and Participation: 10%
- Learning Logs/Dialogic Notebooks: 20%
- Compositions: 10% each
- Lecture: 10%
- Portfolio: 30%

If at any time during the semester you are concerned with the letter grade you are receiving in this course, please consult with me and I'll provide you an advisory grade based on your performance to date.

Attendance:

You must come to class and you must participate in class discussion. If you don't, you can't pass the course (see more on class participation in the "grading policy" portion of this syllabus). Here's my policy: I'll take attendance every class period. You are granted two excused absences (one full week of class time). That means if you need to miss two classes, these absences will not count against your grade. However, beyond the two absences and those covered by permission from the Office of Academic

Affairs, there is no such thing as an excused absence, and that includes absences for your illnesses or those of a loved one, job interviews, sporting events, etc. Absences beyond two will lower your letter grade by ½ letter grade per absence. If *for any reason* you miss four or more class meetings (that's two weeks of class), it will be extremely difficult for you to pass the course with a "C." More than six absences will mean automatic failure of the course (you simply cannot miss three full weeks of a seminar-based course and still pass). There are no exceptions to this policy. Even students who excel in all other areas are subject to this policy. The moral of this story is, of course: use your two absences wisely because you may need them in the event of an emergency.

If you're interested in the University's policy on attendance, please have a look in the *Academic Bulletin*. Note that the University's general attendance policy defines excessive absences as missing "two or more consecutive class meetings," and that the University does not recognize any absences as "excused" except for those that are a result of the student being removed from class for attending a university-authorized off-campus function. In addition, please understand that these "excusable" functions must be cleared by the sponsoring faculty member through the Office of Academic Affairs, and if the event causes you to be absent from this class, you will be expected to bring me copies of this documentation. According to University policy, you must let me know in writing during the first two weeks of the course if you will be missing class for a religious holiday. Please talk to me regarding such situations and contact the Office of Student Activities if you will be absent from class for an extended period of time.

If you come in late (especially consistently), you may be marked absent.

In the case of anticipated absences, the work due must be handed in before the missed class, not after. Late work, except in rare cases, will not be accepted. I reserve the right to lower your paper grade one full letter grade for each day that a paper is late.

If you miss a class you are expected to turn up prepared for the next class meeting. If this means visiting with me about what you missed, you'll need to make an appointment with me before the next class meeting; please don't expect me, or anyone else, to fill you in during class time. *I will not review a missed class meeting for you over email.*

Participation:

The other aspect of this course that should be immediately apparent from this description so far is that it will not only be important for you to be physically present in class, but it is also critical that you have a voice in discussions, group work, and in-class exercises. This is obviously not a lecture class, but one offered in the spirit of a seminar. While I will use some class time to introduce and explain certain concepts, you, and our texts, will be the center of the course. Therefore, your physical presence in the class is not enough—you must be prepared to discuss the texts we read, the issues they raise, and the writing and thinking you've done about the material. I hope it goes without saying that you must come to class having read the assigned reading, given some thought to the ideas you encountered, be prepared to discuss the material and your reactions to it. The success of the class, for all of us, depends largely on our willingness to discuss, dissect, question, wrestle with, and entertain the ideas we encounter here – *out loud* – with one another.

It's also important, even as we voice our own concerns and interpretations, that we work together to create a classroom environment that encourages and supports all viewpoints. This does not mean that you either have to 1) agree with everyone, or 2) keep silent when you don't. In fact, it's only through deep exchange and dialogue that we actually grow as thinkers. Let's create a community of inquiry that makes this course worth the effort.

A big part of being a university student and responsible contributor to the community is learning how to rap about important ideas with your peers and your teachers. Now is the time to throw off any remaining anxieties and take risks by asking off-the-wall questions and trying out new ideas. Also, try to consider it a compliment when folks critically analyze and make suggestions about your work—it *is* a compliment. Your enthusiasm for asking questions and talking in class, by the way, should be surpassed only by demonstrations of actual familiarity with the assigned readings.

Thus, participation also means coming to class WITH YOUR BOOKS IN TOW AND HAVING COMPLETED ALL THE ASSIGNED READINGS FOR THAT DAY. It is absolutely essential that you come to each class meeting prepared. As an added incentive, you will be graded for attendance and participation on a scale of 1-10; 10 points of your final grade will be attributable in the same way.

Other Course Procedures:

Submitting Formal Assignments: Each time you turn in a piece of work to me for evaluation, *please do so in a file folder or two-pocket folder*. Get this folder organized right away—I expect all written work (including “notebook” entries) to be handed in to me in a folder. When turning in a larger essay-type assignment or other creative work, your folder should include the following:

- Your log/notebook entries for that time period
- Any in-class writing assignments written during this time period
- Drafts of the final composition
- The final, edited draft of the document
- Copies of research sources you identified outside of required texts
- Any other material you think it may be helpful for me to see during the evaluation of this work

[We’d all like to sit down at the computer and write the perfect paper, but this simply does not happen. Writing is a process, and as such, I intend to validate the fact that “writerly” moments happen throughout the thinking and synthesizing continuum. Continue to think about your “writing” of an essay or a lecture or whatever, as a process that includes freewriting, invention, drafting, re-viewing, rewriting, and attending to surface errors.]

Never, never, turn in a paper to me (or anyone, for that matter) that has not been proofread *and* spellchecked.

Manuscript Presentation: The style or presentation of the work you turn in to me for evaluation should be appropriate to its task. This means several things. First, it means that the various types of writing we do are obviously of different degrees of formality. Your log/notebook will look however you decide, whereas the more formal writing assignments should adhere to certain standards. Second, the actual *documentation style* that you apply to your text should coordinate with either 1) the audience for whom you prepare the work and/or 2) the field of academic study for which the document is prepared. Note: one *never* needs a “title page” (unless someone specifically asks you for it), and yet, titles themselves are almost always good. Formal essays should be presented in MLA style.

Be sure to make backup files of all your computer work for this class. I can empathize with technological difficulties, but I cannot normally accept these problems as legitimate reasons for missing or late work.

Conferences: Individual conferences will be scheduled at midterm (at student’s choice) and during finals week (mandatory).

Academic Misconduct / Plagiarism:

This is serious business. Issues of academic misconduct will be handled according to the University’s “Student Academic Conduct Policy,” which you can read in the student handbook, *The Lowdown*,

beginning on page 188. The entire student handbook can be found in PDF at the University's Web site (www.southalabama.edu/lowdown/). In part, the policy reads:

The University strives to set and maintain the highest standards of academic integrity. . . . acts [of academic misconduct] are subject to investigation and disciplinary action through appropriate University procedures. . . . Penalties may range from the loss of credit for a particular assignment to dismissal from the university.

Please read these pages from the student handbook for a full definition of plagiarism and the penalties for this offense. Plagiarism includes submitting someone else's work as your own (that person is also subject to sanctions), failing to give appropriate credit to all sources used in your work, submitting a paper of your own for credit in more than one course without the prior consent of both instructors, and in any way distributing drafts of a class member's work without the permission of the author. No one should tolerate any form of plagiarism in this class; I certainly won't. *I want to read only your work.*

Listserv:

Our class may have its own online discussion list or other Web-based forum. I see this forum as a way of continuing our class discussions. Although I'll "moderate" any such list, think of it as your own space as students—an extension of the classroom. You should think of it as a place where you can begin and continue discussion about issues of interest to class readings, writing, and discussions, and I'll occasionally use it to post messages of class-wide interest (and you can do the same), contribute to discussions, and, of course, answer any questions specifically directed to me. Because such a forum is an extension of the classroom, and each of us is an equal member in this electronic space, please remember that rules of respectful interaction apply here as they do in the physical classroom. Students sometimes find a listserv helpful; I'd love to have your thoughts on the matter.

Students with Disabilities:

If you have or believe you have a disability, you may wish to self identify. You can do so by ascertaining the steps involved in documenting a disability and providing documentation to the Special Student Services Office in the Student Center, Room 270 (460-7212/7213). Appropriate accommodations may then be provided for you. You should also contact Special Student Services if you have general questions about the Americans with Disabilities Act (ADA).

If you have a condition which may affect your ability to exit safely from the premises in an emergency or which may cause an emergency during class, you are encouraged to discuss this in confidence with me and/or the director of Special Student Services.

Disclaimer:

You are responsible for abiding by the terms set forth in this Policy Statement and any subsequent additions and amendments. As such, it is to your distinct advantage to fully comprehend this and other documents and to understand them as contracts. To this end, if something seems fuzzy or disturbing or confusing to you, please ask me to clarify. Chances are someone else will benefit from your having asked the question too. There is no way for me to know if you have concerns unless you tell me. Always ask. *This simple rule of thumb holds true for all your various participation in this class.*

I am excited and confident about this course and I hope that we will, together, learn much. If at any point you have questions, concerns, comments, or suggestions about any aspect of the course design, your participation in the class, the assigned readings, or the writing assignments, please don't hesitate to share them with me.

Histories and Theories of Rhetoric
Maira Amado Miller
EH 402

“So, what is Rhetoric, then?”

Rhetoric then may be defined as the faculty of discovering the possible means of persuasion in reference to any subject whatever. . . . That is why we say that as an art its rules are not applied to any particular definite class of things. –Aristotle, *On Rhetoric*

My own preferred definition goes like this: “Rhetoric is the art of discovering warrantable beliefs and improving on those beliefs in shared discourse—the art of appraising and pursuing *reasons* for changing beliefs and practices. –Wayne Booth in “Forward” to *The Realms of Rhetoric* (Petraglia and Bahri)

Though ancient rhetoric probably is best known for the elaborate metalanguage that its theorists developed for talking about the invention, arrangement, style, memory, and delivery of public discourse, its real heart, I believe, was the long course of study that its students undertook, guided by that language, to acquire a practical capacity for such discourse. –David Fleming, “Becoming Rhetorical”

Dialectical reasoning is considered as running parallel with analytic reasoning, but treating of that which is probable instead of dealing with propositions which are necessary. The very notion that dialectic concerns opinions, i.e., theses which are adhered to with variable intensity, is not exploited. One might think that the status of that which is subject to opinion is impersonal and that opinions are not relative to the minds which adhere to them. On the contrary, this idea of adherence and of the minds to which a discourse is addressed is essential in all the ancient theories of rhetoric. –Chaim Perelman and Lucie Olbrechts-Tyteca, *The New Rhetoric*

Canons are, however, objects of suspicion nowadays, and rightly so, for canons tend to represent and preserve certain privileged points of view and to exclude the claims of others. . . . Hence we favor works that treat rhetoric in its broadest and most powerful manifestations, as a force in society and a factor in the creation of knowledge, rather than as a technique for stylistic manipulation. In other words, we favor works with more relevance to the modern view of rhetoric as epistemic and ideological. –Patricia Bizzell and Bruce Herzberg, *The Rhetorical Tradition*

Our decision to title this collection with Aristotle’s famous definition of rhetoric as the “discovery of the available means of persuasion” reflects our desire to locate women squarely within rhetoric but also to acknowledge that their presence demands that rhetoric be reconceived. The discovery of the available means was for Aristotle an act of invention that always assumed the right to speak in the first place The act of invention for women, then, begins in a different place from Aristotle’s conception of invention: women must first invent a way to speak in the context of being silenced and rendered invisible as persons. –Joy Ritchie and Kate Ronald, *Available Means: an Anthology of Women’s Rhetoric(s)*

Over the past two decades, scholars have just begun to study the rhetoric of academic disciplines and other professional communities on a case-by-case basis, to analyze the interactional rules, tacit and explicit, which govern the knowledge-making and communicating activities of various discourse communities and subcommunities. . . . if one sees writing (and rhetoric) as deeply embedded in the differentiated practices of disciplines, not as a single elementary skill, one must reconceive in profound ways the process of learning to write. . . . The transparency of rhetoric in the academic disciplines also helps explain why writing instruction has so often been marginalized. –David R. Russell, *Writing in the Academic Disciplines*

Rhetoric is the study of misunderstanding and its remedies. –I. A. Richards

EH 402-101
Rhetoric: Ancient to Modern
University of South Alabama
Spring 2006

Professor: Moira Amado Miller
Skeleton Schedule

*** AM = *Available Means*

B&H = *The Rhetorical Tradition* [Note: We'll talk about various strategies for reading this complex anthology. In general, we'll be closely reading the introductory comments and "skimming" (with well defined intent and purpose) many of the primary texts. However, unless otherwise notified, if there are inclusive page numbers and/or specific section titles listed on this syllabus, students are always responsible for close readings of *those* pages.]

Week One: Classical Rhetoric

10 January 2005 First day of classes: Review of Syllabus and Introductions
12 January – Last day to add a course

12 January *Available Means* [AM] "Introduction" xv-xxxi
The Rhetorical Tradition [B&H] "General Introduction" & "Introduction to Classical Rhetoric." 1-16 and 19-41

Week Two:

16 January – Martin Luther King, Jr. Holiday

17 January B&H 47-60 (Dissoi Logoi and Aspasia)
AM 1-24 (Aspasia, Diotima, Hortensia, Heloise)

19 January B&H 60-64 (Plato from *Menexenus*, Cicero from *De Inventione*)
HANDOUT: Jarratt and Ong on Aspasia (from *Reclaiming Rhetorica*)

Week Three:

24 January B&H 67-75 (Isocrates); 80-92 (Plato); 169-186 (Aristotle); 359-364 (Quintilian)

26 January B&H 241-282 the *Rhetorica ad Herennium*

Week Four: Medieval Rhetoric

31 January AM 25-31 (Julian of Norwich, Catherine of Siena)

B&H 431-449 Introduction to Medieval Rhetoric

First formal paper due

02 February B&H Introductions to: Augustine, Boethius, "Anonymous" (ars dictaminis)
Vinsauf (ars poetriae), Basevorn (form of preaching), Christine de Pizan

Week Five: Renaissance and Enlightenment Rhetoric

07 February B&H 555-580 and 791-813 (Introductions to Renaissance Rhetoric and Introduction to Enlightenment Rhetoric)

09 February AM 32- 65 (Christine de Pizan, Margery Kempe, Queen Elizabeth I, Jane Anger, Rachel Speght)

Week Six:

14 February	AM	67-105 (Margaret Fell, Sor Juana Inés de la Cruz, Mary Astell, Lady Mary Wortley Montagu, Belinda, Mary Wollstonecraft)
	B&H	Introductions to: Erasmus (copia), Castiglione, Ramus, Bacon, Fell, de la Cruz and Astell
16 February		HANDOUT: Barlow on Mary Wollstonecraft (from <i>Reclaiming Rhetorica</i>)
	B&H	Introductions to: Locke, Hume, Vico, Sheridan (elocution), Austin (declamation), Campbell, Blair (belles lettres)
Week Seven:		Nineteenth-Century Rhetoric
21 February	AM	106-178 (Cherokee Women, Maria W. Stewart, Sarah Grimké, Angelina Grimké Weld, Margaret Fuller, Seneca Falls Convention, Sojourner Truth, Frances Ellen Watkins Harper, Susan B. Anthony, Sarah Winnemucca, Anna Julia Cooper, Elizabeth Cady Stanton)
23 February	B&H	983-998 (Introduction to 19 th C. Rhetoric)
		HANDOUT (?) Jones Royster on Ida B. Wells
		Second formal paper due
Week Eight:		
28 February		<i>Mardi Gras Holiday</i>
02 March	B&H	1168-1179-(Nietzsche, Introduction and from “On Truth and Lies in a Nonmoral Sense”)
Week Nine:		Modern and Postmodern Rhetoric
07 March	AM	179-246 (Fannie Barrier Williams, Ida B. Wells, Charlotte Perkins Gilman, Gertrude Buck, Mary Augusta Jordan, Margaret Sanger, Emma Goldman, Alice Dunbar Nelson, Virginia Woolf)
09 March	B&H	1183-1205 (Introduction to Modern and Postmodern Rhetoric)
	B&H	1206-1226 (Bakhtin)
		<i>March 13-19 – Spring Break</i>
Week Ten:		
21 March	AM	247-300 (Zora Neale Hurston, Simone de Beauvoir, Rachel Carson, Fannie Lou Hamer, Adrienne Rich, Hélène Cixous, Combahee River Collective)
23 March	B&H	1126-1256 (Introduction to Virginia Woolf and from “Professions for Women”)
Week Eleven:		
28 March	B&H	1270-1294 (I.A. Richards)
30 March	AM	301-339 (Audre Lorde, Merele Woo, Alice Walker, Evelyn Fox Keller, Andrea Dworkin)
Week Twelve:		
04 April	AM	340-390 (Paula Gunn Allen, Gloria Anzaldúa, June Jordan, Trinh T. Minh-ha, bell hooks)

06 April HANDBOUT “Afterword” (from *Reclaiming Rhetorica*)
AM 390-423 (Nancy Mairs, Terry Tempest Williams, Patricia Williams,
Toni Morrison)
Third formal paper due: Today or Day of your Presentation/Lecture

Week Thirteen:

11 April AM 424-470 (Minnie Bruce Pratt, Dorothy Allison, Nomy Lamm,
Leslie Marmon Silko)

13 April B&H 1295-1298 (read) and 1298-1347 (skim carefully) [Burke]

Week Fourteen:

18 April HANDBOUT: Fleming, “Becoming Rhetorical: an Education in the Topics” (from
The Realms of Rhetoric)

20 April AM 471-494 (Ruth Bader Ginsburg, Ruth Behar, Gloria Steinem)
Portfolios Due

Week Fifteen:

25 April HANDBOUT: Petraglia, “Identity Crisis: Rhetoric as a Pedagogic and an
Epistemic Discipline” (from *The Realms of Rhetoric*)

27 April HANDBOUT: Cushman, “Beyond Specialization: The Public Intellectual,
Outreach, and Rhetoric Education” (from *The Realms of Rhetoric*)

28 April – LAST DAY OF CLASSES

Week Sixteen:

01-04 May – FINALS WEEK
Mandatory Conferences (schedule individually with Dr. Amado Miller)

Saturday 06 May – COMMENCEMENT