

ENGL 5311: The Foundations of Rhetoric and Composition

If we take as given that there is a single field of study called (in whatever order you prefer) Rhetoric-and-Composition, then there is likely (supposed to be) some intersection of composition and rhetoric that we can address both theoretically and practically. Very early on, for instance, Rhetoric Theory becomes (at least in some circles) an underpinning of education. And even now it is difficult to imagine an artless persuasion (though some academic articles make a stab at it). This course is not a survey, but a reading across (some of the) the field(s) in order to come to some thoughts of what may be useful about the bar we have set in the middle of Rhet/Comp studies, where the stakes are currently, and what might continue to matter.

The Texts, in order of their appearance

(a note: this semester, we're primarily reading entire – and mostly recent - books)

required:

- *A Rhetoric of Motives* - Kenneth Burke
- *A Guide to Composition Pedagogies* - Gary Tate, et al
- *Participatory Composition* - Sarah Arroyo
- *Lingua Fracta* - Collin Gifford Brooke
- *Distant Publics* - Jenny Rice
- *Ambient Rhetoric* - Thomas Rickert

recommended:

- *Rhetoric and the Digital Humanities* - Jim Ridolfo & William Hart-Davidson

The Assignments

Each of you will maintain some sort of weblog—WordPress is good, but there are lots of others. Each week, please identify an issue or idea you find particularly compelling and write informally about it. Consider your own responses and questions, or look beyond our readings and make connections with other discussions going on right now. You should feel free to write more often in this space and to blog about other things entirely, but please post an entry once a week about that week's readings no later than the Saturday prior to our class meeting. I expect the equivalent of 300-500 words (1-2 pages), either in a single entry or distributed across multiple posts. Name these posts something obvious. Read other blogs beyond our course for ideas and insights and try to synthesize. Feel free to speculate. This writing is always understood to be provisional.

Through the course of the semester, each of you will be responsible for five portions of the readings (we'll sign up for these in class). On the day we're scheduled to discuss the reading, you should be prepared to read a one-page summary of the reading to the class and then present us with three discussion questions. You don't have to have answers for these questions, of course. A good way to get a sense of what your colleagues are wondering/thinking about is to look over their blog posts before writing out these questions.

At the end of our composition pedagogy survey (March 2), you'll each present a modified version of a Pecha Kucha that in some way connects rhetoric as described by Burke with the (some of) the pedagogies we've studied. A [Pecha Kucha](#) is a multimedia presentation format consisting of 20 images

playing for 20 seconds each, with voice recording or a spoken presentation. The script for a Pecha Kucha should be 750-900 words (3 to 3 1/2 pages).

The final project of the semester is a formal presentation (beginning April 27). While it will of course need to be directed toward the bigger questions of rhetoric and composition we may have hit upon in class, the specific topic is up to you. Read back over your blog for ideas or questions you keep coming back to. Look to other blogs and journals for thoughts you'd like to spend time with.

The Schedule

Jan 26	Course Introduction
Feb 2	A Rhetoric of Motives 1 <ul style="list-style-type: none"> • The Range of Rhetoric • Traditional Principles 49-90 • Traditional Principles 90-137 • Traditional Principles 137-180
Feb 9	A Rhetoric of Motives 2 <ul style="list-style-type: none"> • Order 184-221 • Order 221-267 • Order 267-301 • Order 301-333
Feb 16	Composition Pedagogies 1 <ul style="list-style-type: none"> • Basic Writing • Collaborative Writing • Community-Engaged • Critical • Cultural Studies • Expressive • Feminist • Genre
Feb 23	Composition Pedagogies 2 <ul style="list-style-type: none"> • Literature and Writing • New Media • Online and Hybrid • Process • Researched Writing • Rhetoric and Argumentation • Second Language Writing • Writing Across the Curriculum • Writing Center
March 2	Pecha Kucha
March 9	SPRING BREAK
March 16	Participatory Composition <ul style="list-style-type: none"> • Introduction: Electracy, Videocy, and Participatory Composition • Recasting subjectivity for electracy: from singularities to tubers • The question of definition: choric invention and participatory composition

	<ul style="list-style-type: none"> • Who speaks when something is spoken? Playing nice in video culture • Participatory pedagogy: merging postprocess and postpedagogy • Afterword: Productive knowledge, participatory composition
March 23	Lingua Fracta <ul style="list-style-type: none"> • Interface • Ecology • Proairesis • Pattern • Perspective
March 30	Lingua Fracta <ul style="list-style-type: none"> • Persistence • Performance • Discourse ex machina, a coda Distant Publics <ul style="list-style-type: none"> • Rhetorical Vistas • Rhetoric's Development Crisis • The Public Subject of Feeling (with Exceptions)
April 6	Distant Publics <ul style="list-style-type: none"> • Vultures and Kooks: The Rhetoric of Injury Claims • Lost Places and Memory Claims • The Good and the Bad • Inquiry as Social Action • Epilogue: Working in the Epi-logos
April 13	Ambient Rhetoric <ul style="list-style-type: none"> • Circumnavigation: World/Listening/Dwelling • Toward the Chōra • Invention in the Wild • Ambient Work • Music@Microsoft.Windows
April 20	Ambient Rhetoric <ul style="list-style-type: none"> • Rhetoric, Language, Attunement • The Rhetorical Thing • Ambient Dwelling • Attuning to Sufficiency • Conclusion. Movement, Heidegger's Silence, Disclosure
April 27	Presentations
May 4	Presentations