

Timothy Richardson  
**ENGL 5311: The Foundations of Rhetoric and Composition**  
Office Hours MW 1-2pm, 424 Carlisle Hall  
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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, Rhetorical 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
- *Kenneth Burke + the Posthuman* – eds. Chris Mays, Nathaniel Rivers, & Kellie Sharp-Hoskins
- *A Guide to Composition Pedagogies* - Gary Tate, et al
- *Sounding Composition* – Steph Ceraso
- [\*Soundwriting Pedagogies\*](#) – eds. Courtney S. Danforth, Kyle D. Stedman, & Michael J. Faris
- *Rhetoric as a Posthuman Practice* – Casey Boyle

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 from the reading that 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 Monday prior to our class meeting. Write 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 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

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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 and/or "Burkeans" 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 16	Course Introduction
Jan 23	<i>A Rhetoric of Motives 1</i> <ul style="list-style-type: none"><li>• The Range of Rhetoric</li><li>• Traditional Principles 49-90</li><li>• Traditional Principles 90-137</li><li>• Traditional Principles 137-180</li></ul>
Jan 30	<i>A Rhetoric of Motives 2</i> <ul style="list-style-type: none"><li>• Order 184-221</li><li>• Order 221-267</li><li>• Order 267-301</li><li>• Order 301-333</li></ul>
Feb 6	<i>Burke + Posthuman 1</i> <ul style="list-style-type: none"><li>• Minding Mind</li><li>• The Cyburke Manifesto</li><li>• Revision as Heresy</li><li>• Burke's Counter-Nature</li><li>• Technique-Technology-Transcendence</li></ul>
Feb 13	<i>Burke + Posthuman 2</i> <ul style="list-style-type: none"><li>• The Uses of Compulsion</li><li>• A Predestination for the Posthumanistic</li><li>• Emergent Mattering</li><li>• What Are Humans For?</li><li>• A Sustainable Distopia</li></ul>
Feb 20	<i>Composition Pedagogies 1</i> <ul style="list-style-type: none"><li>• Basic Writing</li><li>• Collaborative Writing</li><li>• Community-Engaged</li></ul>

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	<ul style="list-style-type: none"> <li>• Critical</li> <li>• Cultural Studies</li> <li>• Expressive</li> <li>• Feminist</li> <li>• Genre</li> </ul>
Feb 27	<i>Composition Pedagogies 2</i> <ul style="list-style-type: none"> <li>• Literature and Writing</li> <li>• New Media</li> <li>• Online and Hybrid</li> <li>• Process</li> <li>• Researched Writing</li> <li>• Rhetoric and Argumentation</li> <li>• Second Language Writing</li> <li>• Writing Across the Curriculum</li> <li>• Writing Center</li> </ul>
March 6	Pecha Kucha
March 13	SPRING BREAK
March 20	<i>Sounding Composition 1</i> <ul style="list-style-type: none"> <li>• Introduction</li> <li>• Sounding Out Rhetoric and Composition and Sound Studies</li> <li>• Sounding Bodies, Composing Experience</li> </ul>
March 27	<i>Sounding Composition 2</i> <ul style="list-style-type: none"> <li>• Sounding Space, Designing Experience</li> <li>• Sounding Cars, Selling Experience</li> <li>• Conclusion</li> </ul>
April 3	<a href="#"><u>Soundwriting Pedagogies</u></a> <ul style="list-style-type: none"> <li>• Do You Hear What I Hear?</li> <li>• Recasting Writing, Voicing Bodies</li> <li>• A Pedagogy of Listening</li> <li>• Sounding the Stories of Isla Vista</li> <li>• Soundwriting and Resistance</li> <li>• Sleight of Ear</li> <li>• English via the Airwaves</li> <li>• Composing the Artist-Medium</li> <li>• Writing Dirt, Teaching Noise</li> </ul>
April 10	<i>Rhetoric as a Posthuman Practice 1</i> <ul style="list-style-type: none"> <li>• Introduction</li> <li>• Rhetorical Ecologies of Posthuman Practice</li> <li>• Posthuman Practice and/as Information</li> </ul>
April 17	<i>Rhetoric as a Posthuman Practice 2</i> <ul style="list-style-type: none"> <li>• Informing Metastable Orientations</li> <li>• Orienting to Topological Engagement</li> <li>• Engaging Nomadic Activity</li> </ul>
April 24	TBD

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May 1	Presentations
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