

The Hugh Downs School of Human Communication
Rhetorical Theory & Research – COM 321
Fall 2019 – Section 93334

Time: Tuesday and Thursdays from 9:00-10:15am

Instructor: Kat Hanna

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Office Hours: Tuesdays/Thursdays: 10:30am - Noon, email for appointment

Virtual Office Hours: Monday-Friday 8:00am – 5:00pm

“But in general, it may be said that the things which we take for granted without inquire [sic] or reflection are just the things which determine our conscious thinking and decide our conclusions.” - John Dewey

Required Texts:

- 1) Brummett, B. (2010). *Techniques of close reading*. Los Angeles: SAGE. **(BB)**
 (ISBN: 978-1412972659)
- 2) Additional readings via our Canvas site **(CA)**

Course Overview:

Rhetoric is the basis of the entire field of communication as we know it. Breaking from English departments in the early twentieth-century, some rhetorical scholars believed a return to traditional criticism provided by Aristotle was warranted. These men helped create speech communication departments across the United States. Since then, the field of communication has grown outside the rhetorical method to include various social scientific approaches. Therefore, rhetoric has a rich historical lineage inside and outside communication departments. For this class, I want to bring rhetoric into the twenty-first century. In other words, this rhetorical theory class will offer a broad overview of the various approaches rhetorical scholars within communication utilize with a critical eye turned to civic life. All these rhetorical tools are not only applicable to research. As this class will demonstrate, rhetorical perspectives can help inform our everyday communicative practices and civic lives. In the end, this class will expose you to the world of rhetorical theory and criticism while focusing on how it is applied in everyday life.

Course Goals:

- 1) For students and teacher to together create a critical yet respectful forum for learning.
- 2) For students to practice rhetorical concepts via classroom discussions, exercises, and Assignments.
- 3) For students to enhance their knowledge of, and skills for, preparing and analyzing public messages.
- 4) For students and teacher to explore and apply rhetorical theory in our everyday lives, including how concepts and theories of rhetoric intersect with our political and civic

communication, media and popular culture, and our personal lives and identities.

Course Policies

Instructor Expectations:

Each time that we meet, you should expect that I will:

- Arrive to class on time, prepared, and organized
- Maintain a positive learning environment in the classroom
- Respect each student as a person and a learner
- Demonstrate enthusiasm toward the subject matter

Student Expectations:

Each time that we meet, I will expect you to:

- Arrive to class on time, prepared with readings done
- Respect each other and the instructor
- Positively contribute to class discussion and activities
- Put forth effort to prepare audience friendly speeches
- Ask for help when needed

Email Policy:

You may use email to communicate with me, but I can only promise that I will check my email and respond during my posted office hours. I will try to respond within 24 hours, but please allow 48 hours for a response. Do not expect an immediate response. Emails should include the following:

- Subject line that includes the course name (COM321)
- Greeting (i.e., Hello, Hey, Dear Kat, To My Favorite Teacher, etc.)
- Your name in the conclusion
- Professional, grammatically correct language and sentence structure

As email can be the source of much miscommunication, I encourage you to bring big questions (e.g., wanting to improve your paper or presentation) or challenges you are having with the material to me in person, as I can help you much more efficiently face to face.

Attendance Policy:

Class times will be used for supplemental lectures and activities to assist in you gaining a full understanding of the material. You are allotted two absences for the semester. Any absence after two will result in five points being deducted for each additional day missed. You will be responsible for this information on quizzes and course activities. Additionally, you will be responsible for all announcements given at class meetings as well as in-class assignments, schedule modifications, and more. In order for you to do well in this course, you need to be present during all class meetings. If you miss a class it is your responsibility to get caught up with assignments and lecture notes. If you know that you are going to be absent, notify me PRIOR to the class period.

If you are absent on the day of an examination, you will receive no credit for that exam. I will grant exceptions to this consequence only under two circumstances: a) you may notify me *before* your absence and before the exam and provide justification that your absence will be absolutely necessary;

or, b) you may contact me immediately *after* your absence and missed exam and provide documentation showing that your absence was necessary because of an emergency. If you meet the conditions of either of these exceptions, then you will be allowed to take the exam at a different time and date. Those who need to miss class to participate in religious holidays or to represent the university in official events should notify me in advance. The following are considered excusable absences:

- Religious holidays
- University-sponsored events (athletic teams, debate and forensics, etc.)
- A documented extreme illness or emergency (i.e., car accidents, death in the family, etc.)

Late Assignment Policy:

If you wish to get as close to full-credit as possible, it will be in your best interest to submit assignments on time. For late work, each day that assignment is late **10% will be deducted** from your overall score. By the time the assignment is worth zero points, you will not be allowed to submit it for partial credit.

Academic Integrity:

The College of Liberal Arts and Sciences and the Hugh Downs School of Human Communication strongly believe in academic integrity; thus, instructors in the College and School do not tolerate cheating and plagiarism. Instructors who find compelling evidence of academic dishonesty will actively pursue one or more of the following actions: assigning a grade of XE ("failure through academic dishonesty") to the student, advocating the suspension or expulsion of the student from the College, and/or referring the student to Student Judicial Affairs. If a student who is charged with academic dishonesty is found to be in violation, then one or more of these disciplinary actions will be taken. For further information, please read the Student Academic Integrity policy and the code of conduct for the Hugh Downs School of Human Communication at:

<http://humancommunication.clas.asu.edu/undergraduate/major-information>

Plagiarism:

Plagiarism will result in a failing grade. There are no exceptions.

Disability Resource Center:

If you are registered with the disability resource center please notify me so that I may make accommodations as needed.

Technology Policy:

Given the detailed course schedule below, you are aware of when assignments are due. There will be no excuse for students not submitting assignments on time and in the proper location. If there are concerns, you need to speak to me ahead of time. I am less forgiving and understanding when students reach out to me *after* missing a graded assignment. A good rule of thumb is to always communicate as early as you can. Any technologically-based assignments that are submitted late (speech or otherwise) will follow my course policies on late homework (see late assignment policy).

When it comes to utilizing and uploading assignments unto Blackboard, I recognize that technology sometimes fails us, but since we are all aware that technology crashes, it is no excuse for turning in late work. If you have computer/internet or course site-related problems or questions, please contact the

ASU Help Desk, since I am unable to assist in these matters. Help is available 24 hours a day, 7 days a week at help.asu.edu, where you can call, chat, or email regarding your issue and its resolution (be sure to get a support ticket number).

Cell Phones, Laptops, & Other Media:

As an adult, you should already be aware that communicating with others during class (by text, twitter, blog, IM, social networking or some other mediated channel) is considered rude and disruptive to those around you. Please turn your phone off when entering class. If you have an urgent need to communicate with those outside of the classroom, please step outside of the room to do so. If your ability to abide by this policy becomes an issue, either because of your use and/or my awareness of your use of the above mentioned mediated technology in class, I may remind you or the class in general of the policy and/or it may lower your attendance grade at my discretion. Laptops are for note taking only, please. If we are watching a film or engaging in a discussion that does not require you to take notes, then you should put your laptop away.

Writing Requirements:

The required format for all papers is .doc, or .docx, **NOT .pdf**, etc. If you use the SAVE AS feature to change the file type, be sure to check the document before you submit it. All papers should be typed in black 12-point Times Roman font, double-spaced (except as directed) and have one-inch margins. [NOTE: Your computer default setting may not be 1". Reset it, as needed. Contact the ASU Helpdesk if you need assistance.] Any citations must be formatted in APA (American Psychological Association) style. Please reference the Purdue Owl website on APA to assist you:

<https://owl.english.purdue.edu/owl/resource/560/01/>

Important Caveat:

I reserve the right to update or change portions of this syllabus in order to make the course a better experience for everyone. This may be in response to suggestions from students, from my own observations, or as the result of requirements by the School, College, or University. Changes will be announced in class and posted on the course Canvas site.

Class Material Disclaimer:

On occasion, the material we will be viewing and/or discussing in class may contain adult language, sexual situations, violence, or other material that may be deemed offensive by some audiences. While I do not anticipate any problems, I am stating this up front so that your continued enrollment in this course, following the reading of the syllabus, indicates that you are aware of this potential and have chosen to stay in this particular section of the class. Please talk to me if you have any questions or concerns.

Graded Assignments

Class Participation (100 points): Given the nature of this course and the content contained in the textbook, class attendance and active participation will be a priority. The majority of class meetings will contain activities that help illustrate or expanding on course concepts. Therefore, it is imperative that you show up to class and be active.

At midterms, I will distribute a mid-semester self-assessment where I will ask you to evaluate your own participation in the class. Based on a rubric, you will rate what current grade you believe you have earned at that point in the semester. I will collect these assessments and provide my feedback. This process will be repeated at the end of the semester when the final participation grade is to be entered. Helpful note: Being late to class will negatively affect your participation score.

Below, I have included a broad grading scale for my expectations when it comes to class participation (see attendance policy for additional information):

- **A:** This student has one unexcused absence. When in class, this student is responsive, reflective, and an active listener with the larger class. When the student speaks up, it is clear that the response has been thought-out, is relevant to the current class discussion, and doesn't dominate discussion. Cell phone use is non-existent.
- **B:** This student has no more than two unexcused absences; offers thoughtful insights in class, but does not consistently do so. Student is caught utilizing their cellphone at least once or twice.
- **C:** Student has two unexcused absences. This student might have talked too much (dominating class time and conversation) or did not speak up enough. For the latter, they also were not actively present during small group activities and class discussions.
- **D:** Student has three to five unexcused absences. Student rarely participated in class or group activities and made minimal effort to be present.
- **E:** Student has more than five unexcused absences. If student is in class, they never speak or make any effort to be an active listener.

Discussion Leading (75 points): To encourage student engagement with an assigned reading of particular interest, to foster small-group work on a topic and reading of collective interest, and to support the experience of learning through teaching others, each student will participate in one group activity in which group members lead discussion of an assigned reading. Readings available for this assignment are marked with an asterisk (*) in the course schedule below. Each student will self-enroll in a group via our Canvas site. Once groups have been formed, at least one week before their discussion leadership each group member will individually post a response to the reading at our Canvas site. At least 48 hours before their discussion leadership, each group should post discussion questions (about 3-4). On the day of discussion leading, the group should come to class with an additional "text" to help the class make sense of the theory/criticism. In class, group members should facilitate discussion for 20-25 minutes.

Rhetorical Analysis Paper (200 points): Select a rhetorical text. Using the concepts and theories from the course, analyze the text. You are expected to conduct additional research as well as apply concepts from the course readings. Ultimately, this paper must present an argument about what the text does. You must state your position and support it. The assignment is to analyze, not just simply describe. Make sense of why the rhetor made the choices s/he did (or did not) have an effect, or how the text participates in a larger set of symbolic actions. The total paper, of about 20-24 pages is broken up in the following four smaller papers:

1. Paper #1, (**25 points**): *Text selection and rationale*. Write a justification for studying your artifact. Keep in mind, this paper will become the introduction for the final essay. Ultimately, this paper makes an argument as to why your artifact is worthy of study. You should do so in 3 pages, Times New Roman, 12 point font, with 1 inch margins (this does not include cover page and references). The paper should include:
 - An intriguing opening. You might give us a taste of your text. You might select a similar text, incident, or historical moment to that of your text.
 - Specification of topic and research questions. What questions do you wish to answer by the end of your paper?
 - Justification of your study. Why is this worth doing? Make clear arguments for why this study is needed: a new perspective, an overlooked/marginalized text, etc.
 - Preview of theses and claims. What is your primary claim or claims?
 - Preview of subsequent sections. This is a preview of the rest of your paper.

2. Paper #2 (**50 points**): *Summary of theory and thick description of text*. This next portion is your literature review and thick description of your text. This second paper should be about 6 pages, Times New Roman, 12 point font, with 1 inch margins (this does not include cover page and references).
 - Literature review - what scholarly conversations are you joining? I will expect at least 6-8 outside references in this section.
 - Have a keen selection of relevant scholarly sources.
 - Describe key concepts and claims. You should be synthesizing, not simply summarizing key meanings across your outside sources.
 - Clarify your position. Are you defining terms the same? Differently? What unique or similar position are you taking?
 - Note your method. How did you collect, analyze, and engage with the act of criticism?
 - “Thick description” of your context. A rich, detailed explanation of the following contexts (I would expect around 2-3 outside sources to help support this section):
 - Socio-economic and cultural factors or influences.
 - Historical factors or influences.
 - Political factors or influences.

- ❑ “Thick description” of text(s). Again, have about 2-3 sources in this section:
 - ❑ Who produced them? How were they produced?
 - ❑ Why were they produced? Where and when were they produced?
 - ❑ How did you (how can anybody) gain access to the texts?
3. Paper #3 (**75 points**): *Rough draft, analysis*. The third paper asks you to engage with the art of rhetorical criticism itself. In these 10-12 pages (Times New Roman, 12 point font, 1 inch margins, not including cover page and references), you should be making claims about what rhetoric is at work in your text and what its implications and/or consequences are. These pages should contain:
- ❑ Analysis, arguments, and claims. Make sure not to use a passive voice. Here, are you making your unique arguments for why this text is rhetorical and what it’s doing in the world.
 - ❑ You can generate themes, core arguments, and/or series of evidence that support the thesis you provide in your first paper.
 - ❑ Conclusion. No more than 3-4 paragraphs. Send your reader out with fireworks! Remind us of your claims and what you argued in the analysis section. Offer a compelling concluding paragraph: What do we learn about rhetoric, society, criticism, or something else relevant from your paper?
4. Paper #4 (**100 points**): *Final, full draft*. All 20-24 pages of your entire paper should be submitted for grading.

Exams (200 points): A take-home midterm (100 points) and final exam (100 points) will be given in the class. For both, I will post on Canvas a week before the due dates a series of questions that you are to answer. You are to rely *solely* on the course readings and/or course notes to help answer the questions. You should respond to the questions in full sentences. You are expected to complete these exams on your own. If you get caught working together or copying each other’s work, you will fail the course. There is no word or page limit requirement for these exams.

Eeerrr...is this rhetorical? (25 points): On Aug. 29, you all will bring a text to class that you think is rhetorical. If you think something persuasive is going on, bring it to class! This may be an image, a short video, advertisement, cartoon, audio clip from something, a song, and the list can go on. Part of your grade rests on being prepared to talk about your text. Also, come to class with a short paper (no longer than a page long) that includes your current understanding of what rhetoric is and what you think makes your text rhetorical. You may think about the (un)intended audience, persuasive ploys, and persuasive consequences. This portion can be in a bullet-point list. This is a low-risk assignment that is asking you to start thinking about what rhetoric means to you and what it might look and/or sound like.

Grading Overview

Grading Scale:

A+	= 97-100%	= 582 - 600 points
A	= 93-96.9%	= 558 - 581 points
A-	= 90-92.9%	= 540 - 557 points
B+	= 87-89.9%	= 522 - 539 points
B	= 83-86.9%	= 498 - 521 points
B-	= 80-82.9%	= 480 - 497 points
C+	= 77-79.9%	= 462 - 479 points
C	= 70-76.9%	= 420 - 461 points
D	= 60-69.9%	= 360 - 419 points
E	= 0-59.9%	= 0 - 359 points

Grade Descriptions:

- **A:** Outstanding! Clear understanding and application of complex concepts, class participation, and consistent quality of work. If this was a job, you did it so well that you would likely be put up for promotion or a raise.
- **B:** Great! Student clearly understands the material and has at least met all and often exceeded some of the requirements. If this was a job, you would still impress your bosses and will likely get a raise but may not be offered a promotion (or may take longer for you to be offered one).
- **C:** Satisfactory. All assigned work completed. This is the bare minimum required. It has everything required and little else. If it were a job, you would not be disciplined, but not promoted either.
- **D:** Came up short. Did not complete all work. Clearly made an attempt, but failed to satisfy some of the requirements. Without improvement, you would likely be fired from your job.
- **E:** Failure. Did a minimal amount of work. Final work product is ineffective. You would be fired from a job.

The 24/7 Rule: If you have a concern about any grade you receive in this course, you are encouraged to speak with the instructor about it. However, you must wait 24 hours from the time grades are given. Additionally, complaints will be heard no more than 7 days after grades are distributed. This policy is aimed to make sure grievances are handled in a calm and fair manner while the issue is still relatively fresh in our minds. **PLEASE NOTE: I do not “give” grades. Grades are earned based on individual performance over the semester. Any one graded assignment does not determine your final grade. Consistent work over the entire semester is totaled to determine a final letter grade based on points earned.**

Tentative Course Schedule

(Subject to change.)

Week One:

Date:	Agenda:	Assignment:
Th. Aug. 22	Welcome!	Acknowledge course expectations

Week Two:

Date:	Agenda:	Assignment:
Tu. Aug. 27	Defining rhetoric & its method	Ch. 1 (BB), 1-26
Th. Aug. 29	Practicing close reading	Bring a “text” to class <i>Eeerrr...is this rhetorical? due in class</i>

Week Three:

Date:	Agenda:	Assignment:
Tu. Sep. 3	Theories, methods, & techniques	Ch. 2 (BB), 27-47
Th. Sep. 5	Using form	Ch. 3 (BB), 49-71

Week Four:

Date:	Agenda:	Assignment:
Tu. Sep. 10	Doing academic research	
Th. Sep. 12	Rhetorical field methods	“On being there” (CA), 1-11; “Rhetorical fieldwork” (CA), 1-6

Week Five:

Date:	Agenda:	Assignment:
Tu. Sep. 17	Narrative paradigm	“Narrative paradigm” (CA), 172-182
Th. Sep. 19	Narrative paradigm, cont.	Listen to “Alex Jones” (posted on Canvas under Modules)

Paper #1 due: Sunday, Sept. 22 @ 11:59pm

Week Six:

Date:	Agenda:	Assignment:
Tu. Sep. 24	Public memory	“Places of public memory” (CA), 1-22
Th. Sep. 26	No class	

Week Seven:

Date:	Agenda:	Assignment:
Tu. Oct. 1	Public memory, cont.	“Rock and roll” (CA), 1-24*
Th. Oct. 3	Ideology & critical theory	Ch. 8 (BB), 97-124

Week Eight:

Date:	Agenda:	Assignment:
Tu. Oct. 8	Critical, queer rhetoric	“Authoring autism” (CA), 1-20; 24-27
Th. Oct. 10	Articulation theory	“(Re)Articulations” (CA), 115-128*

Paper #2 due: Sunday, Oct. 13 @ 11:59pm

Week Nine:

Date:	Agenda:	Assignment:
Tu. Oct. 15	No class - Fall break	
Th. Oct. 17	Critical race theory	“CRT introduction,” (1-14) CA

Week Ten:

Date:	Agenda:	Assignment:
Tu. Oct. 22	Visual rhetorical criticism	“Visual rhetoric” (CA), 1-14
Th. Oct. 24	Visual rhetorical criticism, cont.	“Aerial view” (CA), 25-41*

Midterm due: Sunday, Oct. 27 @ 11:59pm

Week Eleven:

Date:	Agenda:	Assignment:
Tu. Oct. 29	Feminist criticism	“Feminist rhetorical theories” (CA), 210-233
Th. Oct. 31	Feminist criticism, cont.	“So my name is Alma” (CA), 313-338*

Week Twelve:

Date:	Agenda:	Assignment:
Tu. Nov. 5	Intersectionality	“Introduction: A call for” (CA), 1-12
Th. Nov. 7	Intersectionality, cont.	“Sisterhood” (CA), 43-67*

Paper #3 due: Sunday, Nov. 10 @ 11:59pm

Week Thirteen:

Date:	Agenda:	Assignment:
Tu. Nov. 12	Postcolonial criticism	“Postcolonial interventions” (CA), 40-59
Th. Nov. 14	No class (NCA)	

Week Fourteen:

Date:	Agenda:	Assignment:
Tu. Nov. 19	Postcolonial criticism, cont.	“Viewing Black Panther” (CA), 97-104*
Th. Nov. 28	No class - Thanksgiving break	

Week Fifteen:

Date:	Agenda:	Assignment:
Tu. Dec. 3	Workshop day, individual meetings	
Th. Dec. 5	Workshop day, individual meetings	

Paper #4 due: Sunday, Dec. 8 @ 11:59pm

Finals Week:

Final exam due the day of the final @ 11:59pm

APA Full References for Canvas Readings

Week Four:

- Rai, C., & Druschke, C. G. (2018). On being there: An introduction to studying rhetoric in the field. In C. Rai & C. G. Druschke (Eds.), *Field rhetoric: Ethnography, ecology, and engagement in the places of persuasion* (pp. 1-21). Tuscaloosa: University of Alabama Press.
- Senda-Cook, S., Hess, A., Middleton, M. K., Endres, D. (2019). *Readings in rhetorical fieldwork*. New York: Routledge.

Week Five:

- Warnick, B. (1987). The narrative paradigm: Another story. *Quarterly Journal of Speech*, 73, 172-182.
doi: 10.1080/00335638709383801

Week Six:

- Blair, C., Dickinson, G., & Ott, B. L. (2010). Introduction: Rhetoric/memory/place. In G. Dickinson, C. Blair, & B. L. Ott (Eds), *Places of public memory: The rhetoric of museums and memorials* (pp. 1-54). Tuscaloosa, AL: The University of Alabama Press.

Week Seven:

- Hanna, K. N. (2019). Negotiating place, narrative, and identity: Engaging rhetorical field methods at the Rock and Roll Hall of Fame Museum. *Presented at Western States Communication Association Conference*, Seattle, WA.

Week Eight:

Yergeau, M. (2018). *Authoring autism : on rhetoric and neurological queerness*. Durham, NC: Duke University Press.

Brouwer, D., C., & Hanna, K. N. (2019). (Re)articulations of race, sexuality, and gender in U.S. football: Investigating Tyrann Mathieu as Honey Badger. In D. A. Grano & M. L. Butterworth (Eds), *Sport, rhetoric, and political struggle* (pp. 113-128). New York: Peter Lang.

Week Nine:

Delgado, R., & Stefancic, J. (2012). *Critical race theory: An introduction* (2nd ed.). New York: New York University Press. [for “CRT Introduction” reading]

Week Ten:

Olson, L. C., Finnegan, C. A., & Hope, D. S. (2008). Visual rhetoric in communication: Continuing questions and contemporary issues. In L. C. Olson, C. A. Finnegan, & D. S. Hope (Eds.), *Visual rhetoric: A reader in communication and American culture* (pp. 1-14). Los Angeles: Sage Publications.

Mangold, E. B., & Goehring, C. (2019). The visual rhetoric of the aerial view: From surveillance to resistance. *Quarterly Journal of Speech*, 105, 25-41. doi: 10.1080/00335630.2018.1553305

Week Eleven:

Borchers, T., & Hundley, H. (2018). *Rhetorical theory: An introduction* (2nd ed.). Long Grove, IL: Waveland Press, Inc.

Holling, M. A. (2014). “So my name is Alma, and I am the sister of...”: A ‘femicidio testimonio’ of violence and violent identifications. *Women’s Studies in Communication*, 37, 313-338. doi: 10.080/07491409.2014.944733

Week Twelve:

Boylorn, R. (2013). *Sweetwater: Black women and narrative of resilience*. New York: Peter Lang Publishing. [for “Introduction: The Call For” reading]

hooks, b. (1984/2015). *Feminist theory: From margin to center*. New York: Routledge. [for “Sisterhood” reading]

Week Thirteen:

Shome, R. (1996). Postcolonial interventions in the rhetorical canon: An “other” view. *Communication Theory*, 6, 40-59. doi: 10.1111/j.1468-2885.1996.tb00119.x

Khan, T. R. (2019). Viewing *Black Panther* through a postcolonial lens. *Women & Language*, 42, 97-104. Doi: 10.34036/WL.2019.006