

**CA 424: Rhetorical Criticism**

**Dr. Brett Lunceford**

**T/R: 12.30-1.45PM**

**MCOB 205**

**Office: UCOM 1016**

**Office Hours: T/R 8.30-10.30AM, 2.30-3.30PM, and by appointment**

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**Course Description**

This course provides an overview of rhetorical criticism. Rhetorical criticism is the art of providing judgments on rhetorical artifacts such as speeches, film, literature, music, or art. I expect that you have already taken CA 422, Rhetorical Theory. The material that you learned in that course will be essential as you begin to put theory into practice.

This course has three primary goals:

- Provide students with an overview of methods of rhetorical criticism
- Teach students to think rhetorically
- Provide opportunities to practice rhetorical criticism

These goals will be assessed in several ways. Students will build their critical skills through the process of revision and peer review. The proposal and context assignments provide a base on which to begin the study by providing an orientation to the text. Students will work through multiple drafts of their paper, knocking off the rough edges until they have crafted an engaging work of criticism that illuminates our understanding of the artifact. Through the process of peer review, they will learn to provide thoughtful critiques of others' work and will, in turn, gain valuable critiques of their own work. Through participation in classroom discussion of methods of rhetorical criticism, students will begin to craft their own critical method.

I expect that each student will come to class prepared to discuss the readings for the day. According to the University of South Alabama's Academic Policies and Procedures, "Each hour of lecture usually requires two hours of outside preparation. Thus, a student carrying sixteen semester hours should be prepared to spend at least 48 hours in class and study per week."

**Required Texts**

The required readings will be available through the library's online course reserves.

**Suggested Text**

Because this is a writing intensive course, I strongly recommend that you purchase a writing guide. Here is my recommendation:

Strunk, William, and E. B. White. *The Elements of Style*. 4th ed. Boston: Allyn and Bacon, 1999.

I would also recommend investing in a style guide, such as APA, MLA, or Chicago, if you have not already done so. An important part of scholarly writing is accurately and consistently citing your sources.

### **Class Climate**

The questions that we will grapple with have no easy answers. There will be points where you may disagree with someone else. This is appropriate and, to some degree, desirable. However, respect for others in the class is an essential component of this class. Arguments should be made in a spirit of inquiry rather than as personal attacks.

### **Attendance Policy**

This is a senior level course, so I assume that by now you recognize the value of regular class attendance. This course relies heavily on in-class discussion. Excessive absences will negatively impact your participation grade in this course. If you are not present, you are not able to participate and it is impossible to make up the discussion. You get three absences free—no questions asked. However, after these absences, each absence will decrease your final grade by 5 points (half a letter grade), so use them wisely. In addition, there may be in-class activities, such as the peer editing sessions, that are impossible to make up. If you are absent, please do not email me asking, “What did I miss?” You missed 75 minutes of discussion and perhaps an assignment. Make friends with your classmates and get the notes from them and/or come to my office hours.

### **Academic Honesty**

From the Student Academic Conduct Policies: “Any dishonesty related to academic work or records constitutes academic misconduct including, but not limited to, activities such as giving or receiving unauthorized aid in tests and examinations, improperly obtaining a copy of an examination, plagiarism, misrepresentation of information, or altering transcripts or university records. . . . Penalties may range from the loss of credit for a particular assignment to dismissal from the University” (*The Lowdown*, p. 249). In short, don’t do it. I don’t like to bust students for plagiarism or other forms of academic dishonesty but I will. It isn’t fair to others and it isn’t fair to yourself. If you have any questions on what constitutes plagiarism, see <http://www.southalabama.edu/univlib/sauer/plagiarismforstudents.html>.

### **Assignments**

**Note:** Contrary to most of my classes, I wish to receive all of your assignments by email. I will respond by email as well, using the markup feature in Word to make comments and ask questions of you in the text. Thus, for the purposes of this class, you will definitely want to check your USA email regularly.

**Proposal:** Provide a 2-3 page paper describing the artifact you wish to examine and explaining why it is worthy of consideration. In other words, what makes it interesting? You may also wish

to explain what you personally bring to the analysis. Provide a bibliography. **This paper is due on January 17.** I know that this is early but the other assignments hinge on you choosing a text. The earlier you decide on an object for analysis the more time you have to write about it. If you have trouble deciding, talk to me during office hours.

**Discussion of Context:** In 2-3 pages, provide the historical, political, and/or social context for this particular artifact. Also provide the scholarly context as well. Has anyone else written about this artifact? Is there some scholarly discussion that you will be entering? Provide a bibliography in a standard format (APA, MLA, Chicago). **This paper is due on January 31.**

**First Draft:** At this point, you should have a working draft of your paper. This should be a relatively clean draft, so make sure you spell check it and have your references in order. You may have some theoretical issues to work out but it should be essentially complete. Think of this as the kind of paper that you would turn in as a final paper for a normal class. **This paper is due on March 6.**

**Peer Editing Assignment:** One valuable aspect of scholarly publishing is the framework of peer review. Most scholarly journals and conferences are peer reviewed. In this assignment, you will receive the papers of two of your colleagues and you will supply two of your colleagues a copy of your paper. I have scheduled it such that you will have had time to consider my comments on your first draft and make appropriate changes. It is in your interest to give your colleagues the cleanest draft you can. It is up to you and your reviewers how to supply the paper, whether in hard copy or by email. However, at that time **I will also need a copy of the paper that will be under review by email on March 27.** The reviewer will then, for each paper, write up a two page document describing the strengths and weaknesses of the essay. The point of this review process is to help the writer create a stronger essay, so be honest in your assessment. Regardless of how you supply the critique, **I will expect a copy in my email on April 3.**

**Final Draft:** This is it. At this point, you should have the best essay you can do in the time that we have available and should be at a level of quality that you could submit it to a conference for presentation. The paper should be between 10-15 pages long. That said, my assessment will have less to do with quantity and more to do with quality. The lower bound suggests that it would be difficult to do justice to any artifact worth studying in less than 10 double spaced pages. **The paper is due April 24 by 5PM.** In addition to the paper itself, I will also require a brief explanation of how you addressed the concerns of the reviewers.

**Participation:** Participation is more than simply showing up. In order for you to succeed in this class it is imperative that you come prepared, having read the assignments for the day and ready to discuss them.

There will be no final exam in this course; the final paper will serve that purpose.

## **Grading Scale**

There are a total of 100 points available in this course:

Proposal: 10

Discussion of Context: 10

First Draft: 15

Peer Editing Assignment: 15

Final Draft: 30

Participation: 20

A=90-100; B=80-89.99; C=70-79.99; D=60-69.99; F=below 60

## **Statement Regarding Students with Disabilities**

In accordance with the Americans with Disabilities Act, students with bona fide disabilities will be afforded reasonable accommodation. The Office of Special Student Services will certify a disability and advise faculty members of reasonable accommodations.

If you will need special accommodations please talk to me as soon as possible.

## **A Note on my Teaching Philosophy**

I believe that every student in my class has the ability to succeed in this course. My goal is to create a comfortable environment in which you can explore and improve your ability to think critically and skillfully present your ideas to an audience. I do not “give” grades; students earn grades—no one is entitled to get an “A” in a class unless they earn it. I cannot grade on effort—I must grade what you actually do. My job is to push students to do their best and to then exceed that standard. I recognize that this is futile unless I also provide the support and assistance that each student needs to excel. Therefore, I provide office hours and expect students to use them and am generally available through email. I assume that attaining a university degree is your first priority. If this is not the case, it is less likely that you will excel. Some of you are here because you want to get a better job. I believe that education should do much more than job training, but if you see it as job training, at least take it seriously. Recognize that you will probably be required to work 40 hours a week (or more) from 8am until 5pm. If you are chronically late, they fire you. If you do not do your work, they fire you. If you drop the ball, you probably will not get a raise, they may fire you, and in some cases legal action may be taken against you. Bottom line—you do your part to excel and I will be there to help you reach that goal.

## **Reading Schedule**

### Week 1

- 1/8            What is Rhetorical Criticism?
- 1/10           Black, Edwin. "A Note on Theory and Practice in Rhetorical Criticism." *Western Journal of Speech Communication* 44, no. 4 (1980): 331-36.
- Ivie, Robert L. "The Social Relevance of Rhetorical Scholarship." *Quarterly Journal of Speech* 81, no. 2 (1995): 138.

### Week 2            Theoretical Touchstones

- 1/15           Wichelns, Herbert A. "The Literary Criticism of Oratory." In *Studies in rhetoric and public speaking, in honor of James Albert Winans*, edited by Alexander Magnus Drummond, 181-216. New York: Russell & Russell, 1962.
- Wrage, Ernest J. "Public Address: A Study in Social and Intellectual History." *Quarterly Journal of Speech* 33, no. 4 (1947): 451-57.
- 1/17           Black, Edwin. "The Second Persona." *Quarterly Journal of Speech* 56, no. 2 (1970): 111-19.
- Campbell, Karlyn Kohrs. "Criticism Ephemeral and Enduring." *Speech Teacher* 23, no. 1 (1974): 9-14.

## **Proposal Due**

### Week 3            Text and Context

- 1/22           Lucas, Stephen. "The Renaissance of American Public Address: Text and Context in Rhetorical Criticism." *Quarterly Journal of Speech* 74 (1988): 241-260.
- Browne, Stephen Howard. "Response: Context in Critical Theory and Practice." *Western Journal of Communication* 65, no. 3 (2001): 330-35.
- 1/24           McGee, Michael Calvin. "Text, Context, and the Fragmentation of Contemporary Culture." *Western Journal of Communication* 54, no. 3 (1990): 274-89.

### Week 4            The Practice of Rhetorical Criticism

- 1/29           Leff, Michael, and Andrew Sachs. "Words the Most Like Things: Iconicity and the Rhetorical Text." *Western Journal of Speech Communication* 54, no. 3 (1990): 252-73.

- 1/31 Gaonkar, Dilip Parameshwar. "Object and Method in Rhetorical Criticism: From Wichelns to Leff and Mcgee." *Western Journal of Speech Communication* 54, no. 3 (1990): 290-316.

**Context Paper Due**

Week 5

2/5 **Mardi Gras Holiday – No Class**

- 2/7 Leff, Michael C. "Interpretation and the Art of the Rhetorical Critic." *Western Journal of Speech Communication* 44, no. 4 (1980): 337-49.

Week 6

- 2/12 Black, Edwin. "Gettysburg and Silence." *Quarterly Journal of Speech* 80, no. 1 (1994): 21-36.

- 2/14 Benson, Thomas W. "Rhetoric and Autobiography: The Case of Malcolm X." *Quarterly Journal of Speech* 60, no. 1 (1974): 1-13.

Week 7

- 2/19 Fulkerson, Richard P. "The Public Letter as a Rhetorical Form: Structure, Logic, and Style in King's 'Letter from Birmingham Jail.'" *Quarterly Journal of Speech* 65, no. 2 (1979): 121-36.

- 2/21 Blair, Carole, Marsha S. Jeppeson, and Enrico Pucci, Jr. "Public Memorializing in Postmodernity: The Vietnam Veterans Memorial as Prototype." *Quarterly Journal of Speech* 77, no. 3 (1991): 263-288.

Week 8

- 2/26 Benson, Thomas W. "Another Shooting in Cowtown." *Quarterly Journal of Speech* 67, no. 4 (1981): 347-406.

- 2/28 Charland, Maurice. "Constitutive Rhetoric: The Case of the *Peuple Quebecois*." *Quarterly Journal of Speech* 73, no. 2 (1987): 133-50.

Week 9

- 3/4 Campbell, John Angus. "Darwin and the *Origin of Species*: The Rhetorical Ancestry of an Idea." *Speech Monographs* 37, no. 1 (1970): 1-14.

- 3/6 Leff, Michael. "Things Made by Words: Reflections on Textual Criticism." *Quarterly Journal of Speech* 78 (1992): 223-31.

**First Draft Due**

Week 10

3/11 **Spring Break – No Classes**

3/13 **Spring Break – No Classes**

Week 11 Feminist Criticism

3/18 Dow, Bonnie J. "Feminism, Miss America, and Media Mythology." *Rhetoric & Public Affairs* 6, no. 1 (2003): 127-49.

3/20 Campbell, Karlyn Kohrs. "Stanton's 'The Solitude of Self': A Rationale for Feminism." *Quarterly Journal of Speech* 66, no. 3 (1980): 304-12.

Tonn, Mari Boor. "Miss America Contesters and Contestants: Discourse About Social 'Also-Rans.'" *Rhetoric & Public Affairs* 6, no. 1 (2003): 150-60.

Week 12 Revise and Resubmit

3/25 Samples of Responses to Journal Submissions for Discussion

3/27 Hunt, Steven B. "An Essay on Publishing Standards for Rhetorical Criticism." *Communication Studies* 54, no. 3 (2003): 378-384.

**Peer Review Exchange**

Week 13

4/1 Lucaites, John Louis, and Celeste Michelle Condit, "Reconstructing <Equality>: Culturetypal and CounterCultural Rhetorics in the Martyred Black Vision." *Communication Monographs* 57 no. 1 (1990): 5-24.

4/3 **Peer Review Workshop**

Week 14

4/8 Lucas, Stephen E. "The Stylistic Artistry of the Declaration of Independence" *Prologue: Quarterly of the National Archives*, 22 (1990): 25-43. (Available at [http://www.archives.gov/national-archives-experience/charters/declaration\\_style.html](http://www.archives.gov/national-archives-experience/charters/declaration_style.html))

- 4/10 Hogan, J. Michael. "Managing Dissent in the Catholic Church: A Reinterpretation of the Pastoral Letter on War and Peace." *Quarterly Journal of Speech* 75, no. 4 (1989): 400-15.
- Week 15 What are we Doing Anyway?
- 4/15 Baskerville, Barnet. "Must We All be Rhetorical Critics?" *Quarterly Journal of Speech* 63, no. 2 (1977): 107-16.
- Reid, Loren D. "The Perils of Rhetorical Criticism." *Quarterly Journal of Speech* 30, no. 4 (1944): 416-22.
- 4/17 Darsey, James. "Must We All Be Rhetorical Theorists?: An Anti-Democratic Inquiry." *Western Journal of Communication* 58, no. 3 (1994): 164-181.
- Hart, Roderick P. Theory-Building and Rhetorical Criticism: An informal Statement of Opinion. *Central States Speech Journal* 27 (1976): 70-77.
- Week 16 What are we Doing, Continued
- 4/22 Kuypers, Jim A. "Must We All Be Political Activists?" *American Communication Journal* 4, no. 1 (2000): <http://www.acjournal.org/holdings/vol4/iss1/special/kuypers.htm>
- 4/24 **Last Day of Class: Final Papers Due**

### **Regarding Changes in Course Requirements**

Since all classes do not progress at the same rate, the instructor may wish to modify the above requirements or their timing as circumstances dictate. For example, the instructor may wish to change the number and frequency of exams, or the number and sequence of assignments. However, the students must be given adequate notification. Moreover, there may be non-typical classes for which these requirements are not strictly applicable in each instance and may need modification. If such modification is needed, it must be in writing and conform to the spirit of this policy statement.