

College of Arts and Letters



English 562: Introduction to Rhetoric and Composition Theory

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Spring 2025, Online Asynchronous, Second 7.5-Week Term; 6 March-2 May

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I usually respond within 24 hours on business days. I am not on email evenings/weekends.

Catalog Description

This course introduces students to ancient and present-day theories of rhetoric, writing, and digital media and their significance for contemporary composition instruction and professional writing practices. Throughout the course, students explore the connections between rhetorical theories, writing processes, and pedagogical practices. Letter grade only.

Course Purpose

Rhetoric and Composition Theory is an interesting and contested mixture. It is oriented both toward broad theoretical concerns about persuasion and communication and toward specific questions of writing instruction, assessment, and research. This course encourages students to develop independent research within and/or drawing on this field, and to synthesize historical and contemporary theoretical frameworks on rhetoric and writing studies. The course readings and activities are designed to provide a foundation as students examine why certain practices exist, and explore how we change our understandings and practices through writing and other media. Students will focus on an area of relevant professional interest that engages them in learning and producing core knowledge about rhetoric and composition. Students will move through an inquiry process that stimulates their thinking and prepares them to participate in scholarly conversation and/or to drive their own pedagogical or professional growth. The course moves through three phases—understanding and theorizing, investigating, and making—because theory and practice are mutually developed and interdependent.

Course Pace

This course is 7.5 weeks (I know! FAST!). A f2f course in this timeframe would meet **six** hours a week and require **~12** hours of homework a week—that’s **18** hours a week. Expect a similar time commitment. *Please note: This is a not a self-paced course.* Specific due dates and interactions keep you and your peers alike on track. Managing your time carefully will be crucial for your success.

Assignments / Assessments of Student Learning Outcomes: three basic phases

1. Understanding and Theorizing (Weeks 1-6): read, write and discuss readings with peers, write two conference proposals for a rhet-comp conference
2. Investigating (Weeks 6- 7): write a conference paper draft based on a proposal (7-8 pp)
3. Making (7-7.5): revise your conference paper and make a video of yourself delivering it

Ultimately, you will be making a well-researched, thoughtful contribution to scholarship in (or based on) rhetoric and composition theory. This process may sound a little intimidating, but don't worry, we'll walk through it all together. These assignments and processes will help you learn and practice an approach to research that prepares you either for academic research in/through the lens of rhetoric and composition or for various kinds of project management tasks.

Required Materials (other texts will be in Canvas as PDFs, links, or via Cline Library)

- Patricia Bizzell and Bruce Herzberg's *The Rhetorical Tradition* (2nd edition, black cover). [The newer third edition (purple cover) is also acceptable.]
- Susan Miller's *The Norton Book of Composition Studies* (Note: this text is a collection of previously published essays; you may alternatively find each on your own). *Please note that because this book is required, I will not provide links to readings from it.*

Expectations and Software

The course's success depends on your careful, timely preparation and your engaged, vigorous participation. Please do not paste a link when an assignment asks for a text box submission. Your tasks and final project will be submitted online as Word Docs. NAU students can download Office suite software [here](#). **I do not accept late work for credit, but to accommodate busy lives I've worked in two "skips" for regular assignments, with alternate work due within a week.** *Note that assignments in Canvas will typically close; please do not see a closed assignment as an invitation to email work over email, where it cannot be accepted.*

Professionalism

If you miss a deadline, please accept the consequences of having done so. Please refrain from asking me if I will extend a deadline after it has passed. I have made expectations clear.

Contacting Me

I check email during the standard workday. Please take 24 hours to re-read the prompt, your submission, and my comments before messaging me about a grade. Thank you! 😊

Civility

Civility is required in all course spaces. Feel free to express your ideas, but slurs or epithets based on race, ethnicity, gender, sexual orientation, religion, etc., will not be tolerated.

Accommodations

Students with disabilities are encouraged to contact Disability Resources (928.523.8773 or DR@nau.edu) and coordinate with me to support your learning.

Course Student Learning Outcomes (This section is in a smaller font size so you can see them all on one page)

English 562 introduces you to rhetoric and composition theories. You will use your analysis and critical thinking skills and apply them to the English 562 course tasks. We see the completion of this course as your introduction to rhetoric and composition theories and to the lifelong process of using these theories to better navigate research, teaching, and/or work experiences of all sorts. You will leave the course with improved versions of the following skills, all of which may be useful when you discuss your work on job or PhD program applications, with colleagues, employers, or interested community members.

Theory and Knowledge

You will be introduced to the theoretical foundations of rhetoric and writing studies by participating in and advancing current knowledge in the field:

- *Evaluate and reflect critically on rhetorical terms and concepts used by rhetoricians from classical to modern times.*
- *Evaluate similarities and differences in the uses of language, the connections between organization and structure used in specific time periods, the connections between style and delivery, and the connections between persuasion and argumentation used in specific time periods.*
- *Understand how language practices during specific time periods were and are used to communicate about the diversity of human experience.*
- *Research, evaluate, and apply rhetorical principles from classical to modern times for academic, professional and public discourse.*

You will demonstrate an advanced understanding of research methodologies and writing skills applicable to English studies, including academic writing, workplace writing, and information development:

- *Understand research as a recursive process.*
- *Summarize and evaluate a body of research, including primary and secondary sources.*

Analysis and Critical Thinking

You will critically analyze how cultural artifacts (written, digital, visual, and spoken texts) are used to shape identity in diverse local, national, historical, and global communities:

- *Write critical analyses exploring key texts and key concepts about historical and current rhetorical terms and concepts.*
- *Research, evaluate, and apply historical knowledge of rhetorical terms and concepts to show how contemporary language use is influenced by cultural knowledge.*
- *Research, evaluate, and apply rhetorical principles from classical to modern times to ethnically and linguistically diverse populations.*

You will synthesize and evaluate research, scholarship, and methodologies in rhetoric and writing studies and create arguments that question current norms and dominant cultural assumptions:

- *Design text and digital projects that show the ethical use of language in diverse academic, public, and professional communities.*
- *Understand how cultural, racial, ethnic, gender, and economic factors influence communication practices in text and digital environments.*
- *Research, evaluate, and apply rhetorical principles to question current norms and dominant cultural assumptions expressed in text and digital media.*

Research and Application

You will demonstrate an understanding of rhetorical, pedagogical, narrative, new media, and workplace theories and practices by carrying out course-related and/or client-related projects directed at conceptualizing, understanding, and reformulating current theories in the larger field of rhetoric and writing studies:

- *Articulate a theoretical framework for the paper (including a literature review to assess the theoretical and methodological contributions previously made to this area).*
- *Identify and define appropriate methods of data collection and apply appropriate research methods.*
- *Use a research design appropriate to the audience and purpose of your paper, showing understanding of rhetorical approaches to multimedia design.*
- *Evaluate the effectiveness of the paper and its implications for the field of rhetoric, writing, and digital media studies.*

Actively participate in local, national, and global communities of academic and workplace writers by participating in professional development activities:

- *Effectively represent your experience, skills, and competencies through written and verbal communication.*
- *Develop your program management skills (especially for workplace writing and research).*

Assignments/Workload: Workload for the course breaks down as follows:

1. **Interconnections** (*Typically due Monday each week with a grace period to Tuesday pm*)
To help avoid that sense of isolation online classes often bring, each week I'll pose an attendance question related to coursework or just to help us connect with one another better as humans. You'll earn credit for posting; responses strongly encouraged! 😊
2. **Read** (*Typically due twice weekly by Monday and Thursday weeks 1-7*)
Read course readings as listed by each M/Th deadline each week.
3. **Write Instigators** (*Due twice weekly, each Monday and Thursday, with a grace period to the following morning*), with two "skips," with alternate assignments due within a week. To use a skip, post "I'm using my skip!" by deadline:
You'll have **11** opportunities to post **9** required instigators. Instigators are minimum 500-word single-spaced mini-essays about the assigned readings. *To allow practice with different digital media, two may be 2-3 minute videos.*

Instigators are mini-essays that reveal your thoughts about, connections to, and [tentative] analysis of the texts. They are assigned to help you *and your classmates* think through what various readings mean and can offer. Your 500-word minimum post must specifically and knowledgeably engage ALL assigned works for that set, referencing specific concepts and brief quotations using author's names and standard MLA or APA-style in-text citations (Works Cited not required in these for assigned work). While each Instigator must primarily focus on the readings, in conversation with one another, it can also include a variety of content. You might offer your intellectual take on a thread of argument; examine how the texts are crafted; examine how readings relate to a cultural, political, or educational issue; or identify connections or disjunctions among the readings. You may also make connections to previous readings, what classmates have said, or your lived experience. Consider the ~80/20 rule here: ~80% specifically about/engaging with the readings/~20% relevant personal connection + external source connections works great. *Note:* Instigators are mini-essays and are not appropriate places to provide summaries or stream-of-consciousness notes, nor to vent about grad school. Summaries, notes, and venting might make great pre-writing for Instigators, however.

Instigators must be typed or pasted directly into the discussion space, not attached or linked. I recommend pasting into Canvas, rather than composing directly on Canvas. Please fix major formatting issues before you post; editing options may not be enabled.

4. **Responses to Instigators when you've posted an Instigator.** (*Typically due twice weekly, each Tuesday and Friday, with two skips--firm deadlines, no grace period.*) For **9** of the **11** posted deadlines, you'll respond to **four** peers' Instigators with substantive responses (100+ words each). Simple "me, too" or "I love that idea" kinds of responses will not earn credit. Aim for real engagement with both the ideas in your peers' Instigators **and** those in the readings each time: work to deepen everyone's understanding of the texts.

5. Alternate Responses to Skipped Instigators (*Due one week after the set you skip*).

When you've used a skip, take the week to catch up on reading the texts and your classmates' Instigators/discussion. Write a brief reflection, citing specifics from several peers' posts, about what you learned from the discussion you weren't involved in. Because they will be different for everyone, Canvas won't list these deadlines: please keep track of your skips and subsequent alternate response deadlines. *(Please note that if you do not follow directions and post "I'm using my skip" for a set you skip, you won't have access to the discussion to complete this assignment and will not be able to earn credit for it.)*

6. Conference Proposal (*Due Wednesday of Week 4 and Wednesday of Week 6*):

Two conference paper abstracts, in response to real conference Calls for Papers (CFP) in rhetoric and composition, but following my specific submission guidelines. (It's good practice to learn to carefully follow submission guidelines for conferences and articles, etc.)

A few possibilities for your conference paper topics:

1. The CFP (Call for Papers) you respond to from a conference in the field is a great source for topic ideas/research questions to focus on for those projects.
2. Use concepts from rhetoric/rhetorical theory to explore a particular issue in contemporary writing pedagogy. How could concepts from our class texts intervene in various debates (e.g., the "content" of writing classes; digital literacy; outcomes)?
3. Demonstrate how a particular pedagogical activity might be improved by drawing on some aspect of rhetoric or rhetorical theory.
4. Explore/trace how a particular concept changes over time with different authors/texts (e.g., rhetoric's relationship to "truth") and argue one interpretation.
5. *Please note that I am not accepting proposals for AI-related topics this semester.*

7. Conference Paper Draft (*Due W Week 7; penalty-free grace period to Th am*)

Draft of a conference paper for a specific conference audience (~2000-2500 words).

8. Conference Paper Revision and Conference Paper Video (*Due W Week 8*) Complete conference paper, revised based on feedback, prepared for presentation with a specific conference audience in mind (~2500 words). Include a link to a timed 15-minute YouTube video of yourself delivering this paper [if you've written a bit more, that's okay: you'll need to figure out what to cut from the video to make time!].

9. Conference Video/Paper Feedback (*Due F Week 8*):

Watch assigned conference videos and give feedback to peers as assigned.

Academic Integrity

Academic integrity violations will earn a zero and be subject to further consequences. See NAU's academic integrity policy: <https://policy.nau.edu/policy/policy.aspx?num=100601>.

Note that while generative AI services such as Chat GPT can have potential pedagogical value, we are not exploring or using those services in this class, so their use at any stage of the writing process for any assignment, discussion, etc. will constitute an integrity violation with significant grade consequences that may include failure of the course.

University Policies (standard to all classes at NAU)

http://nau.edu/Curriculum-and-Assessment/Forms/Curricular-Policy/Syllabus_Policy_Statements/

Grades

If you participate actively and academically in all discussions, exhibit careful preparation, follow directions, and work to contribute to a positive learning environment for all, you'll earn a B. Higher grades will be earned when scholarly vigor exceeds those criteria. I will record "skips" as "excused" when ~"I'm using my skip" is posted by the deadline.

Final grades: 90-100% = A; 80-89.99% = B; 70-79.99% = C; 60-69.99% = D; 59.99% & below = F.

Grade Breakdown

- Instigator + Responses: 36 pts (9 @ 4pts each)
- Interconnections: 4 pts (8 @ .5pt each)
- Alternate Responses when you've skipped an Instigator: pts (2 @ each)
- Conference Proposals and peer feedback: 10 (2@ each)
- Conference Paper Draft and Peer Review: 7 pts
- Conference Paper Revision and Video: 2 pts0%
- Conference Paper Video Peer Feedback: 5pts

Course Patterns

M	T	W	R	F
Interconnection 9am→ (Grace to 9pm T) Instigator 9pm→ (Grace to 9am T)	Responses 9pm	Conference Proposals (Weeks 4 and 6) Conference Paper (Weeks 7 and 8)	Instigator 9pm→ (Grace to 9am F)	Responses 9pm Peer Feedback (Weeks 4, 6, 7, 8)

- Interconnections are typically due Mondays at 9am with a grace period to Tues 9pm
- Read Texts and Write Instigators by each Mon and Thurs 9pm (grace to next day 9am)
- Read peers' Instigators and Write Four (4) Responses by each Tues and Fri 9pm (firm)
- One-time work is typically due on Wednesdays, with a grace period to Th am
- *You may skip writing two sets of Instigator + Responses, but still must read and do the Alternate Response to Skipped Instigators, due a week after the skipped Instigator or by Monday of Week 7, whichever comes first*
- Instigators are due at **9pm**, with a penalty-free grace period for the initial post until **9am** the following morning; the **9pm** response deadline that night is firm.

Course Alignment with NAU's 100% Career Readiness Initiative



Career Readiness: *Career readiness is a foundation from which to demonstrate requisite core competencies that broadly prepare the college educated for success in the workplace and lifelong career management. Through your work in this course, you will develop the following Career Readiness Competencies:*

Career Readiness Competency: Assignment:

Communication	As evidenced in Responses and Peer Feedback
Critical Thinking	As evidenced in Instigators, Conference Paper Draft and Revision
Professionalism	As evidenced in meeting deadlines, communication in all course spaces, Conference Paper Revision, and Conference Presentation

A Bit of Context

Our first reading assignment is a brief introduction focusing on the differences and overlap between “Rhetoric” and “Composition. From there, some sets will be “Rhetoric” readings and others “Composition” readings, and some sets overlap/intersect across the two.

I redesign this class every time I teach it. This time I have made significant cuts in readings to make the course less fire-hose-y and changed up the writing assignments quite a bit, too. These are the readings I cut from this iteration of the course (I also added a reading and a couple podcast episodes). Any of these would be great to read when/if you have more time!

From *RT*:

1081-1096, Gere (she/her), “Kitchen Tables and Rented Rooms” (moderately easy)
 1247-1261 Hesse (he/him), “Who Owns Writing?” (moderately easy)
 1499-1531 Selfe and Hawisher, “Literacies and Complexities of Global Digital Divide”
 1520-1536, Cixous (she/her), from *Laugh of the Medusa* (moderately dense)
 1385-1408, Perelman (he/him), from *The New Rhetoric* (moderately dense)

From *Norton*:

667-682, Berlin (he/him), “Rhetoric and Ideology”
 333-346, Crowley (she/her) “Evolution”
 467-478, Flower and Hayes, “The Cognition of Discovery”
 502-514, Bazerman (he/him), “The Problem of Writing Knowledge”z

Silvestrano, “Remember Then Recommend: Critically Engaging Spell Checker Algorithms and Other Text Recommender Systems as Memory Infrastructure”

Mejía, “Arts of the US-Mexico Contact Zone,” *Crossing Borderlands* 171-198 (moderately dense)

WRT 562 Seminar Schedule

This information is all in the modules in Canvas, but this is here for those who prefer to print the schedule. I will try not to change the schedule, but occasional adjustments may happen as circumstances warrant. Links are in the modules. I've tried to label readings, e.g. "pretty easy," "moderately dense," and "pretty dense" based on my sense of their difficulty. YMMV (your mileage may vary), but I've tried to offer a heads up. :)

Week	Day	Reading/Preparation
1	Th	<ul style="list-style-type: none"> • Watch my Introduction Video for the Course Overview, etc. • Read the syllabus carefully and familiarize yourself with the course shell • Take the syllabus quiz, <i>which is a prerequisite for the first module</i> • Purchase or order books if you haven't yet! • Interconnection: Post an intro and pic for your classmates • Read as assigned below--all readings for this first set are links within the shell <p>Because we have only a short time for this first one, these are all very short get-your-feet-wet readings; future readings will be longer and denser.</p> <p>Short blog posts from <i>Enculturation</i> 5.1, 2003 (all easy-medium reading): Ratcliffe (she/her), "The Current State of Composition Scholar/Teachers...?" Farris (she/her), "Where Rhetoric Meets the Road: First Year Composition" Crowley (she/her), "Composition is not Rhetoric"</p> <p>Remember to post "I'm using my skip" to use a skip, and you have one week to post your Alternate Response to Skipped Instigators--please label clearly. Thanks!</p>
2	M	<p><i>Please note that we have a week off for spring break. Nothing is due over break. "Week 2" is the week after break. Readings for this set are in the shell: you'll need textbooks for the next set</i></p> <p>Interconnection Assignment in shell</p> <p>In shell: Bartholomae (he/him), "Inventing the University" (moderately dense reading)</p> <p>Kirkpatrick and Xu, From <i>Chinese Rhetoric and Writing (CRaW)</i> 3-30, Introduction and Chapter 1, "Rhetoric in Ancient China" (pretty easy reading)</p> <p>Hedengren (she/her), "Mere Rhetoric" podcast episode: "James Berlin 'Contemporary Composition: the Major Pedagogical Theories.'" (10 min, kinda complicated overview--recommend looking at transcript, too) [Note: When we have podcast or video texts, be sure to take notes as you listen/watch so you can refer to those when you write your Instigators!]</p> <p>Due: Instigator + Responses #2 (2nd of 11 opportunities--9 required)</p>

Week	Day	Reading/Preparation
2	Th	<p>Thorpe (she/her), “Kairoticast” podcast episode: “What IS rhetoric?”</p> <p>From <i>Rhetorical Tradition</i> (RT--page numbers from 2nd ed.):</p> <p>1-41: Intro to RT and to Classical Rhetoric (pretty dense reading) <i>Please note:</i> 2nd edition Intros, etc. are by Bizzell and Herzberg [who, “fun fact,” used to be married to one another]. 3rd edition Intros, etc. are by Bizzell, Herzberg, and Reames. I expect you to cite the correct authors for your edition and to use their names, because these humans wrote the pieces--thanks!)</p> <p>42-46, Gorgias (he/him), “The Encomium of Helen” (note: here Gorgias is author)</p> <p>Kirkpatrick and Xu, From <i>Chinese Rhetoric and Writing</i> (CRaW): 31-50, “The Literary Background And Rhetorical Styles” (pretty easy reading)</p> <p>Due: Instigator + Responses #3 (3rd of 11 opportunities--9 required)</p>
3	M	<p>Interconnection Assignment in shell</p> <p>From RT: 47-55, Anonymous, “Dissoi Logoi” 56-66, about Aspasia 283-343, Cicero (he/him), <i>De Oratore</i> and <i>Orator</i> (pretty dense)</p> <p>Hedengren (she/her), "Mere Rhetoric" podcast episode about “Dissoi Logoi” (7 min/pretty easy listening)</p> <p>Hedengren (she/her), "Mere Rhetoric" podcast about Plato’s <i>Gorgias</i> ~10 m.) (<i>note:</i> here <i>Gorgias</i> is a title, not an author): (Reading <i>Gorgias</i> in RT is also recommended, but optional)</p> <p>Due: Instigator + 4 Responses #4 (4th of 11 opportunities--9 required)</p>
3	Th	<p>In shell: Pratt (she/her), “Arts of the Contact Zone”(moderately dense) Anzaldúa (she/her), "How to Tame a Wild Tongue" (moderately easy) Hensley Owens (she/ her; <i>Note:</i> two last names), “In Lak’ech, The Chicano Clap, and Fear: A Partial Rhetorical Autopsy of Tucson’s Now-Illegal Ethnic Studies Classes” (moderately dense)</p> <p>[<i>Note:</i> I assign some of my own work when it’s relevant to the course and unique in the field, and because I think it’s only fair that if you have to share your writing with me and the class, that I also share some of mine with you.]</p> <p>Due: Instigator + 4 Responses #5 (5th of 11 opportunities--9 required)</p>

Week	Day	Reading/Preparation
4	M	<p>Interconnection Assignment in shell</p> <p>359-428, Quintilian (he/him), from <i>Institutes of Oratory</i> (pretty dense)</p> <p>Video about Isocrates (7 min/pretty easy listening+watching) (Reading the Isocrates section in <i>RT</i> is optional)</p> <p>In shell: Hensley Owens (she/her; <i>Note</i>: two last names), "Look Ma, No Hands" (A piece I wrote in graduate school, later revised for a conference, and later-later published—a reasonable example of a bringing-together of "rhetoric" and "composition." Voice-recognition technology has come a long way since!) (pretty easy)</p> <p>Due: Instigator + Responses #6 (6th of 11 opportunities--9 required)</p>
4	W	Due: Conference Proposal
4	Th	<p>From <i>RT</i>: 841-861, Astel (she/her)l, intro and from <i>A Serious Proposal to the Ladies, Part II</i> (moderately dense)</p> <p>In shell: Foss and Griffin, "Beyond Persuasion: A Proposal for an Invitational Rhetoric" (moderately dense) Kynard (she/her), "'Oh No She Did NOT...'" (moderately easy)</p> <p>Due: Instigator + Responses #7 (7th of 11 opportunities--9 required)</p>
4	F	Conference Proposal peer feedback
5	M	<p>Interconnection Assignment in shell</p> <p>From <i>RT</i>: 169-219 (stop at Book II, XVIII), Aristotle (he/him), from <i>Rhetoric</i> (dense reading)</p> <p>Socrates video (6 min; easy watching)</p> <p>From <i>The Economist</i>, which doesn't give bylines/author names (pretty easy reading): "Socrates in America: Arguing to death." <i>The Economist</i>. 17 (19) Dec. 2009</p> <p>Due: Instigator + Responses #8 (8th of 11 opportunities--9 required)</p>

Week	Day	Reading/Preparation
5	Th	<p>From <i>RT</i> (moderately dense): 1493-1519, Booth, from <i>Modern Dogma and the Rhetoric of Assent</i></p> <p>Lucia (he/him), "A Hybrid Discourse: Confucius Meets Booth in the Rhetorical Borderlands"</p> <p>Lunsford (she/her), "Toward a Mestiza Rhetoric," from <i>Crossing Borderlands</i> (moderately dense)</p> <p>In shell: Carvajal Regidor (she/her; <i>Note</i>: two last names), "'I'm a Bad Writer': Latina College ..." (moderately easy)</p> <p>Due: Instigator + Responses #9 (9th of 11 opportunities—9 required)</p>
6	M	<p>Interconnection Assignment in shell</p> <p>From <i>Norton</i>: 636-646, Brodkey, "On the Subjects of Class and Gender in "The Literacy Letters" (moderately dense) 1117-1127, Royster (she/her), "When the First Voice You Hear Is Not Your Own" (moderately dense)</p> <p>In shell: Baker-Bell (she/her, note hyphenated last name), "'I Can Switch My Language, But I Can't Switch My Skin': What Teachers Must Understand About Linguistic Racism"</p> <p>Wolfe (she/her), "What Educational Psychology Can Teach Us about Providing Feedback to Black Students: A Critique of Asao Inoue's Antiracist Assessment Practices and an Agenda for Future Research"</p> <p>Due: Instigator + Responses #10 (10th of 11 opportunities--9 required)</p>
6	Th	<p>From <i>RT2</i> (pretty dense, all): 1183-1205, Intro to Modern and Postmodern Rhetoric (just skim this intro) 1295-1297 and 1324-1347, (Kenneth) Burke([he/him), from <i>A Rhetoric of Motives</i>, and <i>Language as Symbolic Action</i></p> <p>1372-1378 Perelman and Lucie Olbrechts-Tyteca, from <i>The New Rhetoric</i> (<i>Lucie Olbrechts-Tyteca (she/her) has my favorite name of all rhetoricians.</i>)</p> <p>Hedengren (she/her), "Mere Rhetoric" podcast episode: "RSQ Special Issue: Non-human Animal Rhetorics" (8 min, easy listening)</p>

Week	Day	Reading/Preparation
		<p>(You might also want to revisit Hedengren's podcast episode, "James Berlin 'Contemporary Composition: the Major Pedagogical Theories,'" now that you've learned about New Rhetoric.)</p> <p>Due: Instigator + Responses #11 (11th of 11 opportunities--9 required)</p> <p><i>If you skip this one, please note that the final deadline for Alternate Responses to Skipped Instigators is Monday--not a full week for this last one. Thanks!</i></p>
6	F	Conference Proposal peer feedback
7	M	<p>Interconnection Assignment in shell</p> <p>Final deadline for Alternate Responses to Skipped Instigators (please note that if you did not follow directions and post something like "I'm using my skip" for a set you skipped by the original Instigator deadline, you won't have access to the discussion to complete this assignment and won't be able to earn credit for it).</p> <p>Optional: Collaborative Brainstorming for Conference Papers</p>
7	W	Due: Conference Paper Draft for Peer Review
7	F	Due: Conference Paper Peer Review Feedback
8	M	Interconnection Assignment in shell
8	W	Due: Conference Paper Video and Conference Paper Revision
8	F	Due: Peer Feedback on Conference Videos