FS2017 RHE 330D • Rhetoric of Racism

44160 • Roberts-Miller, Patricia Meets MWF 11:00AM-12:00PM PAR 208

Office Hours UWC (in PCL) M 1-2 W 12-1 Th 10:30-11:30 and by appointment

I’ve long been interested in the notion that rhetoric is the alternative to violence; that is, talking is better than hitting, and a community that can resolve its differences discursively is going to come to better decisions in better ways than one that resorts to violence. But, discourses of racism complicate this simple faith in several ways that relate to the course goals:

1) Sometimes discourse enables violence; sometimes (a troubling number of times) rhetoric is used to persuade members of a community to hate some group, often to the point of exclusion, discrimination, or even genocide; that this group is often entirely a social construct (e.g., “not white”), and the arguments are often dependent on a socially constructed taxonomy (e.g., “race”) doesn’t make the discourse any less real in its impact. The notion of race is a very recent concept (some scholars argue that it is a product of the Enlightenment; others put it in the Middle Ages). As you’ll see in this class, racist discourses are surprisingly unable to define the central concepts (such as “race”) in any kind of consistent way, let alone a way that fits the evidence they present to support their arguments about races. So, one course goal is to ponder: why is this discourse so persuasive?

2) It’s easy enough to see and say that rhetoric enables communities to work things through when the disagreements aren’t very deep, but what about in the really hard disagreements? As you probably know, it’s hard to have a productive conversation about whether something is racist, so, another course goal is to think about: how can we argue productively about whether a text, policy, or discourse is racist?

3) To say that “race is a social construct” is often taken to mean that we can simply ignore it, or that we are no longer troubled by it (we are “post-racial”). But, things like money, market value, nationality, and even gender are also social constructs, and yet our acknowledgement that those are social constructs doesn’t immediately lead to the notion that we can simply do without them. So, another course goal is to think about write about the question: how can we argue about “race” without falling into essentialism or denial?

4) Finally, but not least, this course is about learning to write interpretive arguments about definitions and about arguments that engage informed and intelligent opposition arguments—that is, multiple sides that are taken to be of good faith, even when we’re hurt or angry with one another. That isn’t to say that both sides are equally right or equally wrong, but that sometimes the most productive step for a conversation to take is, “How are you defining [crucial term]?” A good disagreement about racism will (and should) head in the direction of “What do you mean when you say something is racist?” This class will help you when it heads that way.

Students will write and substantially revise three researched papers, each one between 1750 and 5000 words. There will be a short answer quiz, peer review, and short writing assignments (microthemes, which are due for almost every class meeting).

The required reading in this course is very disturbing, and often enraging, but you can’t think carefully about racism without reading and writing about racist material, and so we will. (It’s not uncommon for students to throw the coursepack across the room, and you’re welcome to rant in microthemes.) No matter what your ethnicity, you will read things that attack it; you will read racist things, and things that defend those racist things as not racist; we’ll look at a lot of different definitions of racism, and many of them will upset you (either because you think they’re too broad or too narrow). You’ll read scholars arguing with each other about how to define racism, and so you will necessarily disagree passionately with someone.

This is a demanding course; make sure you read the advice to students from other students. Also, read the assignment prompts—you may find that you have no interest in the paper topics. And did I mention you’ll be reading really offensive things?

COURSE FLAGS

**Cultural Diversity in the United States**. This course carries the flag for Cultural Diversity in the United States. Cultural Diversity courses are designed to increase your familiarity with the variety and richness of the American cultural experience. You should therefore expect a substantial portion of your grade to come from assignments covering the practices, beliefs, and histories of at least one U.S. cultural group that has experienced persistent marginalization.

**Ethics and Leadership**. This course carries the Ethics and Leadership flag. Ethics and Leadership courses are designed to equip you with skills that are necessary for making ethical decisions in your adult and professional life. You should therefore expect a substantial portion of your grade to come from assignments involving ethical issues and the process of applying ethical reasoning to real-life situations.

**Writing Flag**. This course carries the Writing Flag. You will write regularly during the semester, completing both short and long writing projects. Furthermore, you will, and receive feedback from your instructor and your peers. Based on this feedback, you will have the opportunity to revise one or more assignments. A substantial portion of your grade to comes from your written work. Writing Flag classes meet the Core Communications objectives of Critical Thinking, Communication, Teamwork, and Personal Responsibility, established by the Texas Higher Education Coordinating Board.

REQUIRED BOOKS

Coursepack at Jenn’s

Shakespeare, *Othello* (any edition)

James Jasinski, *A Sourcebook for Rhetoric* (available as an e-book through the library)

COURSE GRADING

PAPER 1.3 = 20%

PAPER 2.1 = 10%

PAPER 2.2 = 20%

PAPER 3.1 = 10%

PAPER 3.2 = 20%

MICROTHEMES =10% (up to 10.2)

QUIZ =10%

If you do not turn in a good faith first version of a paper (1.1, 2.1, or 3.1) on time without advance written permission from me, you will not be allowed to revise the paper. (“Good faith” is defined later in this material—a “good faith” first submission is not the same as a draft.) If you don’t turn one in at all, you’ll receive a 0 (which is below an F); if you turn it in late without permission, you will not be allowed to revise the paper, and the first version grade (with late paper penalties) will count for both versions. So, don’t do it. If a single piece of student work violates the academic honor policy, including microthemes or drafts, you will receive an ‘F’ in the course, and there may be additional penalties.

Getting a “No Grade” is not the same as getting a 0. A "No Grade" on a paper does NOT mean 'F' or '0.' It's a grade I use under certain circumstances to mean that the paper will not count toward the final grade, and almost everyone will get a “No Grade” on 1.1; quite a few get it on 1.2 as well.

COURSE REQUIREMENTS

PAPERS. There will be three major paper projects. For each project, you'll submit two versions (a third one for the first paper) each of which is graded as though it were the final submission. Hence, don't look on that first submission as a draft--it isn't graded as one. Papers are typically between seven and 25 pages, with most of the ones getting a B or better falling in the 7-12 page range. There are 7-12 page papers that get very low grades. Students tell me that they take about 8-10 hours on a paper to get into the passing range.

You have what rhetorical theorists call a “composite audience” for your papers. You have to write to two sorts of readers—other members of class who are familiar with your primary texts and have an alternative interpretation (an intelligent and informed opposition reader), and other members of class who are not familiar with your primary text. Writing to such an audience (not to me) means that you are not just announcing and supporting your position, but that you are trying to move someone who disagrees with you. You will often be able to rely on the class discussion and readings to find your opposition audience, but you may need to imagine a reasonable opposition to your position. If there is no reasonable opposition, then you don’t really have an argument—you probably just have summary. (You should be able to phrase your argument as “At first glance, it might look like this, but when you look more closely you see that.”)

You will submit each paper twice, but the first submission is not a draft. You must turn in a good faith first submission on time in order to have the opportunity to revise the paper. If you don’t turn in a good faith first submission, you’ll get a 0, and that 0 will count for the second (or third) submission as well. If you turn it in late without permission, then whatever grade you get on the first submission, with late paper penalties, will count toward the second as well.

Every semester, at least one student misunderstands why I insist on a full submission and not a draft, so I'll try to be clear--you learn an extraordinary amount about writing by coming to see how much it is possible to improve a paper that you thought was perfect. Thus, the first submission of the paper should be one that you think is the best that you can do. Every once in a while, students turn in a nearly perfect first submission, in which case, the next two weeks are very sweet for them. For most students and most of the time, however, there is a lot of work between the first and second submission. So, don't make the mistake of making minimal revisions between versions and expecting major grade changes: minimal changes to the paper will earn minimal changes to the grade. (For the most part, minimal revisions are what are called "lexical"--when the writer changes words and phrases here and there. Major revisions usually require dropping and adding entire sections and often require additional research.)

Make sure to include a Works Cited and Works Consulted on any paper for which you use outside sources (which should be every one). While you should not use a general interest encyclopedia or dictionary for your Works Cited, they’re find in the Works Consulted. Use MLA or APA citation method (which may not be what you have learned or what you use in other classes). For every assertion that is not common knowledge—or, in other words, that you learned in the course of doing the research for the paper—you need to give a citation. That includes information from the introductory material, from class, from google searches, from friends or consultants.

MICROTHEMES. Microthemes are exploratory, informal, short (300-500 words) responses to the reading. They have a profound impact on your overall grade both directly and indirectly; doing all of them (even turning in something that says you didn’t one) can help your grade substantially. Since the microthemes are on the same topics as the papers, they also serve as opportunities to brainstorm paper ideas.

The class calendar gives you prompts, but you should understand those are questions to pursue in addition to your posing questions. That is, you are always welcome to write simply about your reaction to the reading (if you liked or disliked it, agreed or disagreed, would like to read more things like it). Students find the microthemes most productive if you use the microtheme to pose any questions you have--whether for me, or for the other students. They’re crucial for me for class preparation. So, for instance, you might ask what a certain word, phrase, or passage from the reading means, or who some of the names are that the author drops, or what the historical references are. Or, you might pose an abstract question on which you'd like class discussion to focus. I’m using these to try to get a sense whether students understand the rhetorical concepts, so if you don’t, just say so.

A “minus” (-) is what you get if you send me an email saying you didn’t do the reading; you get some points for that and none for not turning one in at all. So failure to do a bunch of the microthemes will bring your overall grade down. If you do all the microthemes, and do a few of them well, you can bring your overall grade up. (Note that it is mathematically possible to get more than 100% on the microthemes—that’s why I don’t accept late microthemes; you can “make up” a microtheme by doing especially well on another few.)

Microthemes are very useful for letting me know where students stand on the reading--what your thinking is, what is confusing you, and what material might need more explanation in class (that's why they're due before class). In addition, students often discover possible paper topics in the course of writing the microthemes. Most important, good microthemes lead to good class discussions. The default “grade is √, except for ones in which you say that didn’t do the reading, or check plusses, plusses, or check minus. (So, if you don’t get email back, and it wasn’t one saying you hadn’t done the reading, assume it got a √.)

If you get a plus or check plus (or a check minus because of lack of effort), I’ll send you email back to that effect. (I won’t send email back if it’s a minus because you said you didn’t do the reading—I assume you know what the microtheme got.) If you’re uncomfortable getting your “grade” back in email, that’s perfectly fine—just let me know. You’ll have to come to office hours to get your microtheme grade. You are responsible for keeping track of your microtheme grade.

There are 28 microtheme prompts in the course calendar; up to a 102 will count toward your final grade. There are five possible “grades” for the microthemes:

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| “grade” | points | Explanation | Maximum number of points |
| + | 5 | I give this for an extraordinarily good microtheme, one that demonstrates a clear understanding of the concept and applies it in an insightful way. These are very rare. | 102 (140) |
| √+ | 4.5 | I give this for a microtheme that demonstrates a strong attempt to connect the concept to the text with some close analysis. This doesn’t mean you were right. | 102 (126) |
| √ | 3.7 | I give this for a good faith effort at the prompt. Getting a √ doesn’t necessarily mean that you’ve appropriately described or applied the concept. Note that if you get a √ on every microtheme, you will have over 100% for that portion of the grade. | 102 (103.6) |
| √- | 2.5 | I give this for something that was minimal effort, or is too short. | 70 |
| - | 1.7 | I give this for one that says you didn’t do the reading. If you get a - on every microtheme, you will get 50% on the microtheme grade. | 50 (an F) |
| 0 | 0 | No microtheme, or one that is cut and pasted from another source (which might get you an ‘F’ in the class). Note that 0 is below 50%, so a low microtheme grade can bring down your overall grade substantially. | 0 (Below an F) |

Please put RHE330D and micro or microtheme in the subject line (it reduces the chances of the email getting eaten by my spam filter). Please, do not send your microthemes to me as email attachments--just cut and paste them into a message. (The only exceptions are noted in the calendar.) Cutting and pasting them from Word into the email means that they'll have weird symbols and look pretty messy, but, as long as I can figure out what you're saying, I don't really worry about that on the microthemes. (I do worry about it on the major projects, though.) Also, please make sure to keep a copy for yourself. Either ensure that you save outgoing mail, or that you cc yourself any microtheme you send me (but don't bcc yourself, or your microtheme will end up in my spam folder).

LATE PAPERS. If you turn in 1.1, 2.1, or 3.1 late without permission, you cannot revise the paper. I have a stringent (even Draconian) late paper policy for two reasons. First, our schedule is packed, and getting thrown off even slightly will make both our lives miserable. Second, in my experience, students have trouble completing the work in a writing class because they've mis-defined the task. If I get involved, I can help. So, papers and work are due at the beginning of class. They will be dropped five points if they are turned in during class, and an additional ten points for every day late unless you contact me ahead of time. If you do contact me ahead of time (which includes sending email any time before class starts), then the late paper policy will apply to whatever the extension is. Notice that this means that turning a paper in late could get you below an F (which is 50 points).

You are better off emailing me your paper on time than you are running around campus trying to find a printer. In addition, if you turn a paper in late (even with an extension), chances are that you will not get it back before the next submission is due, and you may not be able to have a student conference.

ATTENDANCE. Official DRW policy is that if you miss over six classes (that’s two weeks of class), you will receive an 'F' in the course. When I first started teaching, I distinguished between excused and unexcused absences, and I found myself getting entangled in all sorts of ways. More important, I discovered that, even with the best of intentions, students just couldn't make up the work--students who missed a lot of class did poorly. Poor attendance and poor grades are probably associated in this kind of class because one cannot "make up" the class work (in the way that one can with a lecture course).

Thus, I don't distinguish between "excused" and "unexcused" absences. It is none of my business why you miss class. It is your business to contact me ahead of time if there is any work due on the day you miss (the late paper policy applies whether or not you are present in class), and also your business to find out from other students what happened in class. The only “excused” absences are for religious holidays and National Guard service.

If there are medical reasons for your absences, please talk to me so that we can arrange a medical withdrawal. If you miss close to six classes, you can expect that it will negatively affect your grade--not because I will punitively lower your grade, but just because you will have missed the discussions and information that would help you write better papers and exam answers. In addition, coming to class more than ten minutes late, leaving class more than ten minutes early, or engaging in egregious forms of mental non-attendance (sleeping, not paying attention) constitute absences.

Finally, I don't want to have a tardy policy, but I will mention that students who continually show up a few minutes late also tend to do poorly in writing courses. My personal crank hypothesis is that students do poorly because important announcements are made in those first few minutes, so those students keep missing important information. It's also very rude to your classmates to show up late (as there's always a disruption when someone comes in late). So, please show up on time. If there is some reason that you have trouble getting to class on time (e.g., a physical disability that slows you down, a prof who tends to keep you late), please, please let me know. If you have an issue with getting to class late, or with attendance, I will not write a letter of recommendation for you.

I’m sorry to have to do it, but I have to ban laptops, phones, and all such devices. I’ve had too many students who spent their class time facebooking, texting, working on things for other classes, or generally not paying attention who then came to my office hours because they were lost in class (or complained in teaching evaluations that I hadn’t explained things). Also, those technologies distract students behind you (which is one of the ways that teachers know when you’re messing around and not just taking notes—they can see the student behind you looking over your shoulder at your laptop). Just as a general piece of advice, don’t underestimate the intelligence of your teachers. If you are really struggling in a class, and you look like you’re paying attention, most teachers will try to work with you as best they can. But you can imagine that it’s a little weird if a student doesn’t pay attention in class and then wants all sorts of extra time outside of class.

RECORDING CLASS. You are not allowed to audio or video record the class without my written permission. I generally don’t give that permission unless it is necessary for an ADA accommodation. Students are more hesitant to participate in class discussion if it’s being recorded, so it has a chilling effect on class discussion.

OFFICE HOURS. Office hours are your time--you can come by just to chat about the class, talk about things only minimally related to the class, go over course material that's especially interesting or confusing, brainstorm your papers, go over paper comments, or even just shoot the breeze. Students sometimes come to me for help on writing statements of purpose, appeal letters, or papers for other courses--that's fine (and you're welcome to do that long after you take a course from me). Some students prefer to get help through email, which is perfectly fine by me (and can be especially convenient on weekends), but I can't guarantee I'll get back to you before the next class.

PLAGIARISM. Plagiarism is the unattributed borrowing of ideas or language. It does not matter if the original source is a published book or article, something from the web, something written (or told to you) by a student, or even work for another course. Changing a few words here and there does not solve the problem--correctly citing the source does. Any plagiarized coursework will receive a 0 (that is below an 'F'). Even a single instance of plagiarism may result in an 'F' in the course.

There's a handout in the coursepack on plagiarism, and most handbooks have good explanations of what constitutes plagiarism and how to avoid it. But, if you ever have any questions about how to cite, or if you are concerned that you have a borderline situation, just put a note in the margin of your paper saying that you are unsure.

Part of what I hope you will learn in this course is that citation of your sources is not something one does to please obsessive teachers, but a basic ethical responsibility of anyone participating in public discourse. You should always try to be clear where you have gotten your information from, and you should always insist that others tell you where they got their information. And you should know how to judge the basic credibility of those sources.

DISABILITY STATEMENT Students With Disabilities: The University of Texas at Austin provides upon request appropriate academic adjustments for qualified students with disabilities. For more information, contact the Office of the Dean of Students at 471-6259, 471-4641 TDD. If you have a disability, please let me know immediately, so that we can make appropriate accommodations.

If you have a disability that is temporary, or not quite in the realm of ADA recognized (e.g., you sprain an ankle, and are having trouble getting to class on time, or you need to be near the board to read it), let me know, and we can easily work something out.

EMAIL NOTIFICATION. The official policy of UT is:

Electronic mail (e-mail), like postal mail, is a mechanism for official University communication to students. The University will exercise the right to send e-mail communications to all students, and the University will expect that e-mail communications will be received and read in a timely manner.

UT uses whatever email you have listed on your UT Direct page, so make sure to keep that updated. Blackboard will send notices to that address, so, if your email address is incorrect, you won't get notices when I clarify or change assignments.

CLASS CALENDAR. Following is the preliminary class calendar--as I learn more about your interests, strengths, and needs, I'll make some changes to the reading. Work is due on the day shown on the calendar. I need you to look over this calendar and compare the due dates of the papers with the due dates of major projects in your other classes. I don't want to have papers due on days when several students have exams or projects due in other classes, so please let me know ASAP if there are problems with any of the dates. (As time passes, it will become increasingly difficult for us to make changes.) Notice that sometimes the assignment for a particular day goes on to the next page.

If you ever have a question about a prompt (microtheme or paper), email me. Just as it is at work, lack of clarity in instructions means you need to get the instructions clarified; it doesn’t mean you’re free from having to do the assignment.

Sometimes things go wrong in the photocopying process, or it’s hard to find reading, or the instructions are confusing. If several students ask me the same question, I’ll email the class as a whole—so, it’s good for you to ask me questions about the syllabus. Also, note the “necessary but not sufficient” requirements at various moments. Don’t let them sneak up on you. If you try to do those at the last minute, you won’t be able to, and that’ll hurt your overall grade.

Please note that the reading is really heavy for the first few weeks!

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|  | 8/30 | 9/1 Read “How to argue about whether something is racist” (<http://www.patriciarobertsmiller.com/?p=617>) and the encyclopedia entries on racism (coursepack). Microtheme (due to me in email, [redball@mindspring.com](mailto:redball@mindspring.com), by 8:00 am): In addition to posing any questions you have about the reading or the class, write about the readings—any questions? |
| LABOR DAY | 9/6 Read James Jasinski entry on “prophetic ethos” and John Quincy Adams. Pages 343-389, and the “Preamble” to David Walker’s Appeal (through page 8, <http://docsouth.unc.edu/nc/walker/walker.html>)  Microtheme (due in email to [redball@mindspring.com](mailto:redball@mindspring.com) by 8:00 am): Apply Adams’ assertions about passions to Walker; is Walker following or violating what Adams advises? Does Walker use a “prophetic ethos”? | 9/8 Read Jasinski on “dissociation” and “Public Statement of Eight Clergymen” <https://moodle.tiu.edu/pluginfile.php/57183/mod_resource/content/1/StatementAndResponseKingBirmingham1.pdf> and “Letter From Birmingham Jail” <http://okra.stanford.edu/transcription/document_images/undecided/630416-019.pdf> and “Introduction” to Civilities and Civil Rights. Microtheme (due in email to [redball@mindspring.com](mailto:redball@mindspring.com) by 8:00 am): in what ways does the rhetoric of the clergymen fit or complicate what Chafe says? What about King’s rhetoric? |
| 9/11 Read Jasinski on identification and Ida B. Wells’ Southern Horrors (<http://www.gutenberg.org/ebooks/14975>) Microtheme (due in email to [redball@mindspring.com](mailto:redball@mindspring.com) by 8:00 am): Notice that her argument begins with her quoting two editorials that say she is a liar for claiming that lynching does not have to do with rape, and threaten to lynch her for saying that. (Think about that for a minute.) Does she try to engage in identification? With whom? Whom is she trying to persuade and to what end? | 9/13 First, read John Scalzi, “Straight White Male” <http://whatever.scalzi.com/2012/05/15/straight-white-male-the-lowest-difficulty-setting-there-is/>. Then read some of the comments—notice the ones that argue that Scalzi’s argument is wrong because the daughter of rich black parents would have an easier time than the son of poor white parents (or the Stephen Hawking example)—does that refute the argument that Scalzi makes? (Write about that in your microtheme.) Then read the sample paper. Microtheme (due in email to [redball@mindspring.com](mailto:redball@mindspring.com) by 8:00 am): Does the example where the class or disability variable is introduced in one case and not another refute Scalzi’s argument? Also, look at the paper prompts—which paper is this? What do you think about the paper? What seems odd to you? What seems good about it? What questions do you have about the papers? | 9/15 Read a brief history of rhetoric <http://www.patriciarobertsmiller.com/?page_id=82> and “What You Should Know about the History of Race” (in coursepack).  In class: lecture on the history of rhetoric and race. |
| 9/18 Microtheme (due in email to [redball@mindspring.com](mailto:redball@mindspring.com) by 8:00 am): Thesis question (not statement) due. | 9/20 1.1 due. Bring in a hard copy of your paper, along with any drafts (if you happen to be the sort of person who prints up drafts). I like to look at drafts because, every once in a while, someone has a better draft than a final version. Make sure your paper has your name, my name, the date, and the version of the paper. I prefer 1.5 or double spacing; I do want a Works Cited (MLA preferred). Please don’t put an extra space between paragraphs (you might have to change the settings on Word). If you are concerned about plagiarism or citation, just put a note in the margin at the point at which you’re concerned.  THIS IS NOT A DRAFT. It is a “good faith” first submission. A "good faith" submission is at least 1250 words, responds appropriately to the assignment, does not violate the academic honor policy, has a substantial number of quotes from the relevant primary material, and makes an interpretive argument. It does not have asides in the text (e.g., “In the next version, I’ll…”). You can put notes like that in footnotes—in fact, I like it when students do that).  Read the Scientific American article about procrastination (in coursepack). In class: talk about procrastination. | 9/22 Read “Magical Negro” and “Mammy” entries in TV Tropes. <http://tvtropes.org/pmwiki/pmwiki.php/Main/MagicalNegro> and <http://tvtropes.org/pmwiki/pmwiki.php/Main/Mammy>. Watch this film: <https://everysinglewordspoken.tumblr.com/post/141726767183/total-run-time-of-all-nancy-meyers-directed> Microtheme (due in email to [redball@mindspring.com](mailto:redball@mindspring.com) by 8:00 am): What are some examples of the Magical Negro or Mammy stereotypes not mentioned in the entry? What are similar tropes for other races? In what ways are these tropes racist? Why would people have trouble seeing them as racist?  You might also enjoy this: <http://www.cc.com/video-clips/hzlrwd/key-and-peele-magical-negro-fight> |
| 9/25 1.1 Returned. Go over student work in class. | 9/27 Read Burke’s “The Rhetoric of Hitler’s ‘Battle’” and Epstein’s “The Late Great American WASP.” Microtheme (due in email to [redball@mindspring.com](mailto:redball@mindspring.com) by 8:00 am): give your own example (not from Hitler) of each of the methods of unification that Burke describes. | 9/29 Read *Othello*. Microtheme (due in email to [redball@mindspring.com](mailto:redball@mindspring.com) by 8:00 am): Is the play racist? How and how not? |
| 10/2 1.2 due. Turn it in with the marked versions of all previous papers, a Works Cited, and a Works Consulted. | 10/4 Read Patterson, 7-43, and selections from the “Report of the Commissioner of Indian Affairs” (in coursepack). Don’t worry about the details of the report—just look for the general attitude. Microtheme (due in email to [redball@mindspring.com](mailto:redball@mindspring.com) by 8:00 am): what rhetorical concepts that we have discussed so far help understand the Report? How does the Report reflect or not the contemporary anthropological theories described by Patterson? Is the report racist? | 10/6 Quiz. |
| 10/9 Read Powell “Rhetorics of Survivance” and Zitkala Sa (<http://www.unz.org/Pub/AtlanticMonthly-1902dec-00801?View=Search)>. Microtheme (due in email to [redball@mindspring.com](mailto:redball@mindspring.com) by 8:00 am): What questions or comments do you have about the reading? | 10/11 Read “The Myth of the Vanishing Race” <http://nationalhumanitiescenter.org/tserve/nattrans/ntecoindian/essays/indimage.htm>  and Bryan Fischer’s “Native Americans Morally Disqualified Themselves from the Land.” Microtheme (due in email to [redball@mindspring.com](mailto:redball@mindspring.com) by 8:00 am): apply any definition of racism we’ve used in this class to Fischer’s argument. Is Fischer’s argument a racist argument? Is he invoking a version of “the myth of the vanishing race”? Can you think of examples of that myth? | 10/13 Microtheme (due in email to [redball@mindspring.com](mailto:redball@mindspring.com) by 8:00 am): Thesis question (not statement) due. |
| 10/16 2.1 due. Turn it in with the marked versions of all previous papers, a Works Cited, and a Works Consulted. | 10/18 Statutes of Kilkenny” (<http://www.mesacc.edu/~thoqh49081/celtic/KilkennyStatutes.html>) and the "Hutu Ten Commandments” (<http://www.trumanwebdesign.com/~catalina/commandments.htm>) and selection from Michael Mann, 1-33. Microtheme (due in email to [redball@mindspring.com](mailto:redball@mindspring.com) by 8:00 am): apply the concept of “hybridity” to the other readings—how does the concept of “purity” function as a condensation symbol? | 10/20 Selection from Stoddard’s *Rising Tide of Color* and Jackson 97-161. Microtheme (due in email to [redball@mindspring.com](mailto:redball@mindspring.com) by 8:00 am): How does Stoddard confirm or complicate what Jackson says about the history of scientific racism? What surprises or confuses you about Stoddard? |
| 10/23 2.1 returned. | 10/25 Read the Jasinski entry on “interpellation” and Malcolm X’s “The Ballot or the Bullet.” <http://americanradioworks.publicradio.org/features/blackspeech/mx.html> Microtheme (due in email to [redball@mindspring.com](mailto:redball@mindspring.com) by 8:00 am): apply the concept of interpellation to the X speech. | 10/27 Microtheme (due in email to [redball@mindspring.com](mailto:redball@mindspring.com) by 8:00 am): Revised introductions for 2.2. |
| 10/30 2.2 due. Turn it in with the marked versions of all previous papers, a Works Cited, and a Works Consulted. | 11/1 Read “Nation and Race” from *Mein Kampf.* Microtheme (due in email to [redball@mindspring.com](mailto:redball@mindspring.com) by 8:00 am): who is Hitler’s intended audience? Why would they find this persuasive? | 11/3 Microtheme (due in email to [redball@mindspring.com](mailto:redball@mindspring.com) by 8:00 am): Necessary but not sufficient for getting an ‘A’ on 3.1—that you specify what paper prompt and what sources you’ll be using. If you’re doing the “controversy over whether something is racist” you need at least two on each side, and you need to summarize them. |
| 11/6 2.2 returned. Microtheme (due in email to [redball@mindspring.com](mailto:redball@mindspring.com) by 8:00 am): Revised introduction for 1.3 due. | 11/8 Read “The Moynihan Report.” (<https://www.theatlantic.com/politics/archive/2015/09/the-moynihan-report-an-annotated-edition/404632/>) Microtheme (due in email to [redball@mindspring.com](mailto:redball@mindspring.com) by 8:00 am): is this rhetoric racist? | 11/10 1.3 (optional) due. Read Frank Baum’s editorials (in coursepack). Microtheme (due in email to [redball@mindspring.com](mailto:redball@mindspring.com) by 8:00 am): What definition of racism applies to these editorials? |
| 11/13 Read Hitler’s March 23, 1933 speech to the Reichstag (coursepack). Microtheme (due in email to [redball@mindspring.com](mailto:redball@mindspring.com) by 8:00 am): Hitler had been elected as a racist nationalist. What surprises or puzzles you about this speech?  Here is some background to the speech: <https://en.wikipedia.org/wiki/Enabling_Act_of_1933> | 11/15 Microtheme (due in email to [redball@mindspring.com](mailto:redball@mindspring.com) by 8:00 am): Full draft of 3.1 due (at least 1250 words, with a good introduction and clear thesis question). Bring one hard copy to class. Having a full draft for class is necessary but not sufficient for getting an A on the third paper. | 11/17 Quiz. |
| 11/20 Quiz. | 11/22 THANKSGIVING | 11/24 THANKSGIVING |
| 11/27 Read selection from debate over “Japanese internment” and selection from Daniels (both in coursepack). Microtheme (due in email to [redball@mindspring.com](mailto:redball@mindspring.com) by 8:00 am): describe Sakamoto’s rhetorical “constraints” and tactics. | 11/29 3.1 due. Turn it in with the marked versions of all previous papers, a Works Cited, and a Works Consulted. | 12/1 Read the “Declarations of Causes.” <https://www.civilwar.org/learn/primary-sources/declaration-causes-seceding-states> Microtheme (due in email to [redball@mindspring.com](mailto:redball@mindspring.com) by 8:00 am): Are these racist? Is it racist to say they aren’t about slavery? |
| 12/4 3.1 returned. | 12/6 Microtheme (due in email to [redball@mindspring.com](mailto:redball@mindspring.com) by 8:00 am): name one or two concepts from this class that you found yourself using outside of class—what were they? Were they useful? What happened? | 12/8 Evaluations |
| 12/11 Last day of class. Final portfolio due with 3.2 (if you’re revising your third paper), all other papers, and quizzes. |  |  |

PAPERS A "good faith" submission is at least 1250 words, responds appropriately to the assignment, does not violate the academic honor policy, has a substantial number of quotes from the relevant primary material, and makes an interpretive argument. It does not have asides (e.g., “In the next version, I’ll…”) You should expect that it will take you ten to twelve hours to do a good faith submission, not including the time for reading and research. If a single piece of student work violates the academic honor policy, you will receive an 'F' in the course; there may be additional penalties.

Papers 1.2, 1.3, 2.2, and 3.2 must be substantially revised. Substantially revising a paper means, at a minimum, you respond to every comment the teacher makes (teachers get really irritated if they remark on a misspelling in one version that remains in the next). But simply changing things at points with a margin comment is rarely enough to change a grade. Research on paper commenting shows that it doesn’t help students if teachers remark on every single error—what is more effective is for the teacher to note an example of a recurrent problem, and for the student then to try to find all the other cases of that problem. (Since, after all, to become a good writer you need to become a critical reader of your own writing.) If you don’t understand (or can’t read) a comment, or you understand it, but don’t have great ideas as to how to respond to the criticism, please come see me; that’s what office hours are for.

The most common problem for the first paper is that students have far too many assertions and very little evidence from the primary texts to support their assertions. Students often have enough claims in the first paper for two or three papers. For the second paper, students have often narrowed their topic, but still fail to provide adequate evidence.

It’s really easy to see if you have enough evidence. Your papers will have quotes from primary and secondary material: that is, you’ll be using a secondary (e.g., Burke) to talk about a primary (e.g., Triumph of the Will). Make sure you have more than one quote or example from your primary to support every one of your claims.

PAPER TOPICS. Notice that the students recommend that you look over all the paper topics now, and get started well before the paper is due. The prompts are designed to get more complicated and more time-consuming as the semester progresses—you’ll need a lot of time just for research for the final paper. I’ve made an effort to come up with topics that are comparable in terms of work and difficulty. Sometimes we can work out other topics, but only if you come talk to me at least two weeks before the paper is due.

Whether or not you do outside research, remember that you have to cite the sources of ideas as well as language--it doesn't matter if the source is another student, another class, a paper for another course, the Internet, a book, or an article. If you have any questions about how to cite appropriately, or if you are nervous that you are plagiarizing, just write a note in the margin of your paper to that effect. Any handbook tells you how to cite sources, including webpages; papers without appropriate citation will be considered late.

I've grouped the assignments on the basis of course readings, but, if you discuss it with me at least a full week before the paper is due, you can do an assignment from another part of the course. I just need to make sure that you write on a range of topics, and that your papers remain within an appropriate range of difficulty. If you simply turn a paper in from another part of the course, you can expect icky consequences.

The prompts ask that you apply a concept from rhetoric. You can use anything (other than ethos, pathos, or logos) from Jasinski, and here is a list that is likely to help:

* any of Burke’s terms from “Rhetoric of Hitler’s ‘Battle’”
* civility (use Adams or Chafe)
* composite audience
* condensation symbols
* cultural appropriation
* dissociation (the rhetorical concept)
* dog whistle politics
* enthymematic reasoning (beginning from common ground)
* identification through division
* identification through transcendence
* interpellation
* jeremiad
* projection
* paired terms
* prophetic ethos
* rhetoric of survivance
* rhetorical constraints
* rhetorical situation
* scapegoating
* specific or universal topoi
* stock topics (policy argumentation)
* ultimate terms

**Paper Topics for Paper One**

In this paper, you'll be looking at anti-racist argumentation from the perspective of rhetoric. Pick a text that you think does a good job of trying to critique racism, and show what rhetorical strategies the author uses (and, possibly, what rhetorical concepts explain their challenges NOT ethos, pathos, or logos).

You'll need to look at the argument to which they’re responding—that means you’ll read a lot more than you put into the paper, but you probably won’t have a chance to do that till the second submission of the paper. It’s common for students to change rhetorical strategies from one version to the other—don’t worry if you find yourself in that situation. For the first version of this paper, you won’t be able to do any research—you’ll just work on close analysis. So, your first version should have a lot of quotes from the primary text. You may have been taught that you need one quote per paragraph—that's really bad advice. You need a lot more than that.

I’ve listed authors below, and made some suggestions of which texts would be useful. It might seem that short texts are easier, but they’re actually harder. You can’t read the whole book (for those that are books), so an important choice will be how much (and what parts) you want to use.

Keep in mind that you’re writing to other students in the class, some of whom have read the text about which you’re writing, and most of whom haven’t. You should tell an intelligent reader familiar with the text something they hadn’t noticed (so your thesis could be formed as “At first it might look like this, but when you look more closely you see that”), and give an uninformed reader enough background information so that they understand a text they haven’t read.

* William Apess, Eulogy on King Philip <http://voicesofdemocracy.umd.edu/apess-eulogy-speech-text/>
* Ruth Benedict, *Races of Mankind*
* *Combahee River Collective Statement* <http://circuitous.org/scraps/combahee.html>
* Margaret Mead, “The Methodology of Racial Testing” (1926)
* Franz Boas’ criticism of Madison Grant’s *Passing of the Great Race* (Boas, Franz. “Inventing a Great Race.” Rev. of *The Passing of the Great Race*, by Madison Grant. The New Republic 13 Jan. 1917. 305-307)
* Ida B. Wells, *The Red Record and Southern Horrors*. (You’d need to read at least some of this: <https://ia801406.us.archive.org/17/items/truthaboutlynchi00colluoft/truthaboutlynchi00colluoft.pdf>
* Ruth Muskrat Bronson, *Indians are People, Too*
* Alain Locke, *Race Contacts and Inter-Racial Relations*
* “Letter from Birmingham Jail” and the statement of the clergy
* Another speech by MLK Jr.
* Opposition testimony during the Spring 1942 hearings regarding Japanese internment (especially Sakamoto or Matsuoku)
* Something from this site: <http://americanradioworks.publicradio.org/features/blackspeech/>
* Zitkala-Sa, “Why I am a Pagan” <http://etext.lib.virginia.edu/etcbin/toccer-new2?id=ZitPaga.sgm&images=i>...
* Maria Stewart—you’ll want to talk about several of her speeches. <http://digilib.nypl.org/dynaweb/digs/wwm9722/@Generic__BookView>
* David Walker, *An Appeal to the Coloured Citizens of the World*
* Ella Deloria, *Speaking of Indians*
* E. Pauline Johnson's "A Strong Race Opinion: On the Indian Girl in Modern Fiction"
* Malcolm X, “The Ballot or the Bullet”
* Charles Ball, *Fifty Years in Chains*
* Frank Waln's "AbOriginal" <https://www.youtube.com/watch?v=5_1fmbKCMmY> (For this one, I think you'd want to talk about appropriation)

**Paper Topics for Paper Two**

For this paper, you should pick a text/behavior that you think is racist, and show what definition of racism/t it fits, and why someone might think it isn't racist. This paper is a train wreck if you don't think the text is racist (and I'm not saying all of these are, just that these are examples where there are interesting arguments).

Some suggested texts are:

* James Q. Wilson and George Kelling’s concept of “Broken Windows” (https://www.theatlantic.com/past/docs/politics/crime/windows.htm)
* World War IV (Podhoretz) (The interesting question about this text is whether it’s racist, or religious bigotry.)
* “The Biology of the Race Problem” (pamphlet)
* “The Hispanic Challenge” http://www.foreignpolicy.com/articles/2004/03/01/the\_hispanic\_challenge
* South Mall (as it was constructed)
* Films and TV: *Imitation of Life; Dances with Wolves; Soul Man; Black Hawk Down; Out of Africa; 300; Driving Miss Daisy; Triumph of the Will; The Green Mile; The Lord of the Rings; Spanglish; American Gangster; Mississippi Burning; Porgy and Bess; Merchant of Venice; Othello; The Wire; The Help; To Kill a Mockingbird; Passage to India; Jewel in the Crown; Last Samurai; Big Trouble in Little China; Falling Down; Aladdin; The Toy; Passion of the Christ*
* Books and written texts: Mark Twain, *Adventures of Huckleberry Finn*; Harriet Beecher Stowe, *Uncle Tom's Cabin*; James Fenimore Cooper, *The Pioneers; Last of the Mohicans; The Negro Family: The Case for National Action* (aka, “The Moynihan Report”); William Shakespeare, *Othello; Merchant of Venice*; Harper Lee, *To Kill a Mockingbird*; Zane Grey, *The Vanishing American*; Vita Sackville-West, *Passenger to Teheran*

Behaviors: for these topics, you’ll want to start with a reading that describes the behavior in a nuanced way. You need to agree with the beginning reading (so, for instance, if you don’t think that kachina dolls are exploitation, you wouldn’t write on the Rogers’ essay). This version of the paper might have a slightly different structure—a summary of the concept about racism and then a relation to the rhetorical concept/theory, or those two arguments might be interwoven.

* Richard Rogers, “From Cultural Exchange…” (coursepack)
* Department of Justice report on the Ferguson, Mo. Police Department
* Robin DiAngelo, “White Fragility” (coursepack)
* Cerise Glenn and Landra Cunningham “The Power of Black Magic” (in coursepack).
* Adam Waytz et al. “A Superhumanization Bias” (you might pair that with the Glenn piece)
* Arie Kruglanski and Anna Sheveland, “Thinkers’ Personalities” and Samuel Sommers and Michael Norton, “Lay Theories about White Racists” (both in coursepack)

**Paper Topics for Paper Three**

* Take your racist text/behavior from the second paper and do a close rhetorical analysis of people who argue it is not racist (for the behavior, you'll probably need a specific instance)—what is the stasis of the debate? or what definition of racism are they implicitly using? or, what rhetorical concepts help understand/explain their way of arguing?
* Describe how one might use concepts from rhetoric to intervene productively in a debate about whether something is “racist"—this paper is more straightforward if it's the same text/behavior as your second paper.

Both of these papers are more interesting if you can find good arguments on multiple sides, in which people answer one another's objections. A very hard part about this assignment (and one that takes several hours) is simply finding good texts to analyze. Students who did badly on this paper in the previous class (and by “did badly” I mean “flunked”) did so because they went looking for texts to analyze at the last minute and couldn’t find good arguments on both sides. So, start early. You may have to change topics if you can’t find good texts. It surprises students, but this paper is harder to write if you pick something where one side of the argument is weak.

SOME ADVICE ON THESIS QUESTIONS

Make sure you read the section on introductions in the “Advice on Writing.” First off, a thesis question is different from a thesis statement in that one is a statement and one is an implicit or explicit question. In this class, do not put your thesis into your introduction. Instead, your introduction should raise the puzzle, paradox, or violated expectation—your introduction should pose a question.

Delay your thesis statement (which I often simply call “thesis”) until your conclusion. This strategy will have several consequences for your writing. First, it will make you think first about the interpretive problem your paper pursues, rather than your answer. An interesting paper deals with an interesting problem (as do most interesting texts). Second, it will help you refrain from arguing by repetition; that is, students often write by repeating their point over and over. If you can’t repeat your point, you actually have to argue for it.

On 10/6, 11/17, and 11/20, you can take the quiz over the following terms. You will get 2 points for the definition, and 2 for an apt example. You can lift the definition verbatim from the course material (readings or lectures), but the example should be your own. The class can create a google doc or flashcards and work together on the definitions. You should define these terms as they’re used in the course material..

QUIZ

“commercial use” (Burke)

confirmation bias

disparate impact

dog whistle politics

essentializing/naturalizing

equivocation (fallacy)

fallacy of the false dilemma

fundamental attribution error

identification through division

ingroup/outgroup

interpellation

institutional racism

jeremiad

motivism

naïve realism

necessary consequence versus consequence (or necessary but not sufficient)

nostalgia

no true Scotsman

paired terms

projection

prophetic ethos

scapegoating

socially constructed v. ontologically grounded taxonomies

ultimate terms

zero-sum relationship

**ADVICE FROM STUDENTS WHO TOOK A CLASS WITH ME PREVIOUSLY**

“Do the microthemes. Go to office hours. Take it seriously. Read, re-read, and re-re-read Burke, because he is worth it.” “It will teach you a subject, which English teachers have failed to teach during most of your academic career: practical, effective writing. It will refine your writing skills to a new level, and you’ll be thankful for it. In short, this is a must-take class for anyone serious about writing.” **“Be ready to work—to relearn how to write and, in a way, forget everything else you have been taught. It’s a tough course, but you come out a much better writer.”** “DO IT!! But know it’s hard work. Start early. Do your microthemes. Go to office hours.” “The class is not the easiest but it never seemed to matter because I was constantly trying harder and wanting to improve more each time." “Overall, what I learned in this class is of great value.” “Trish cares about her students more than any other professor I’ve encountered. If you’re willing to care about your own work in return, you will improve as a writer.” “You have to jump in. The water is deep, (and in the beginning it’s dark), but Trish will be there for you the whole time. BE PREPARED TO WRITE. (But that’s why you’re here, isn’t it?) But don’t be afraid; Trish is always available and extremely supportive in developing your writing ‘sketches’ into finished work.” **“Every teacher says, “my class is really hard.” Trish isn’t lying.”** “DO NOT TAKE 2 TRM CLASSES BACK-TO-BACK ON THE SAME DAY. I just wouldn’t recommend this class scheduling to anyone who isn’t prepared for an insane workload. One class would have been a lot better, and I think I could have put in better quality work.” “Having a paper due every other Monday was challenging for sure. But working under those time constraints was beneficial.” “If you’re pursuing academia, take this class. Be prepared for this class to be your biggest workload priority. If you’re pursuing another priority, wait to take this class.” **“When entering the class keep in mind everything you read and hear in class will be used throughout the whole semester.”** “This was by far one of the hardest classes I’ve taken at UT, but by far the most useful/worthwhile.” “B.S. just won’t cut it.” “Go to class! Most of what I learned from lectures I’ll have with me for the rest of my life.” “If you’re not expending every ounce of mental energy you have on your papers, you’re not trying hard enough.” “Commit to the class. You’ll get a ton out of it, if you’re willing to put in the effort.” “This is a hard course, but one of the most rewarding classes at UT.” “Take it!!! It’s more work than your average class, but so rewarding.” “Take it seriously. This class is difficult but so beneficial.” “Definitely do not take 3 other rhetoric classes and this one; it’s bad news for your sanity. Eventually, you will run out of time to write.” **“Trish is one of the best profs you’ll have because she knows her stuff! This is not a blow-off class. Be prepared to spend 10+hrs on a full paper to get an A. What you’ll learn in here will change your life. Seriously.”** “Come to class; the lectures are interesting and really helpful to explain things that may be confusing. Be prepared to commit a lot of time to this course. It can be stressful at times, but it is definitely worth it in the end.” “Learn to love the library.” “Be careful with your other courses. This class has a heavy workload so don’t have too many other classes with heavy or extensive workloads. Otherwise, you’re probably going to lose a lot of sleep.” “Go to class. It’s interesting and informative.” “This course is a course where the content is more important than the grade.”“Take her classes—all of them.” “Take notes, because the random nuggets of information she drops are just as interesting as the course material, and you want to remember it to impress your friends.” “Write down Trish quotes—they’re often golden.” “Take this class! Don’t let the 1000 page syllabus intimidate you into dropping it. Trish is a great instructor!” **“Microthemes are like working out, they are a temporary hassle but once you’re done you feel a lot better… and if you don’t do them, you just worry about not doing them all the time.”** “Do the microthemes—you will be more stressed if you don’t than if you take the time to jot something down.” “Do the microthemes even if you can’t finish the readings; read enough to answer the microtheme prompt. It will make your papers so much easier.” "Do the microthemes. For the love of God, do them!" “Read, or at least skim, all the readings. Even if you can’t get a microtheme out.” “Don’t skip microthemes! You will regret it later! They help so much.” “Do every single microtheme.” “Take the microthemes seriously and the papers will be easier.”“Do the reading, even if you just skip to the conclusion.” “**Although some of the microtheme reading can be long, don’t be fearful. Just read what you can, look for the example of the concept, take notes on something you think is weird/don’t understand in the text.”** “Start organizing microthemes as they are written!” “Do not begin your paper the night before. It takes a lot research to write a good paper.” “Be sure to research the various points of view for each paper topic. If mid-paper you change your mind on what the thesis is, change the paper. You’ll actually save time & the paper will be a lot easier to write.” “RESEARCH for every paper & NEVER procrastinate.” “Give these writing techniques she talks about (example-- introduction techniques) a chance. It may be hard at first, but you will benefit from them and become better writers with much better papers.” “Start thinking of your paper topics really far in advance, because sometimes your first idea is useless if you cannot find a text to support it.” “Be prepared to change your writing habits and style. Be prepared to change your views on what you know.” **“No matter how much you want to procrastinate, you have to force yourself to work on the paper at least one week before it is due. You won’t be satisfied with your end result if you don’t.”** “Spend the time reading the material. Spend the time researching. Spend the time writing. Spend the time going to see Trish. Time! Time! Time!” “I can't emphasize how early you need to get started on a paper. I spent all of college waiting till the last minute to do papers, and pulling As on them. Unless you are superhuman, this won't work.” “Do not procrastinate, if possible. Adequate research is the difference between a bad and horrible paper.” “Research, Research, Research for your papers!!!” “Be prepared to do a lot of research.” “Learn the value of setting up your paper in the introduction well. As soon as you learn this your grades will go up instantly.” “Use, use, abuse even the Writing Center.” “Be sure to present all the arguments fairly in your paper. Don’t misrepresent the arguments or your paper will suffer.” **“Don't get discouraged easily! It takes a couple of papers to get the hang of it, especially if you're recently out of high school. Go see Trish and go to the UWC!”** “She posts your writing assignments on the board and has the class give constructive criticism. It is sort of scary, but really helpful.” “Do lots of invention.” “Don’t worry about no grades: everyone gets them. Focus more on improvement and what Trish mentions in her paper comments. USE. THE. PAPER. COMMENTS. Changing one thing can be a 20 point gain.” “Start papers earlier than you usually would—they require research and effort, but in the end, it’s really rewarding to see how your writing has improved.” “Trish expects a lot out of her students, but at the same time is very fair. Talk to her if you need help. Also, get to know some of the other students, if not all. This might be the most beneficial thing because you can really help each other do better on assignments. It also makes the class more enjoyable, and you get more out of it.” **“Use your peers. Constructive criticism is a necessary aspect of writing in college and life in general. We are all in the same struggle and most of us don’t mind lending an ear and an eye to help a fellow soldier, as long as you return the favor.”** “Let go of what you think you know about the writing, and be open to the idea of reforming your writing process.” “I would advise students to really work on their first draft. I’ve found that it’s a lot easier to revise a paper if you have a really strong fist draft. I would also advise coming to office hours after writing a first draft.” “Don't be afraid to throw out a first sub that got a bad grade. If you find it hard to make changes on that one, it might be easier to start over on your second submission.” **“If Trish doesn't like your thesis, don't give up--just get more evidence.”** “Pick your topics early, like within the first three weeks of class, it helps a lot to have your ideas brewing while you read course material, also discuss things with Trish—it helps.” “You have to start writing the paper at least a week in advance.” “Don’t even try to write your paper the night before.” “You need time to produce good papers. Start early.” “Write a little bit every day.” “Don't be afraid to express opinions different than Trish's. She grades papers, not beliefs.” **“Don’t pretend these are regular papers. These will be the hardest undergrad papers you write.”** “Do NOT procrastinate in this class! And, write your papers with a group of RHE students, so you can look up from your laptop and ask, ‘does this make sense?’” “Definitely start your papers early and don’t procrastinate. Trust me. And do the readings; they’re really interesting and can be applied to other Rhetoric classes.” “The best thing you can do in this class is just dive in on the paper prompts—even if you don’t know what you’re doing at first. Eventually, you’ll learn to swim.” “Take advantage of the revision opportunity—that is when you learn the most. Expect to completely rewrite your first paper once, maybe twice—the time you put in will pay off.” “Do not leave a paper until last minute to write! Start your research a week in advance and do a little bit everyday.” **“Go to office hours! She will just give you advice, sources, new topics. It is amazing!”** “Go to Trish’s office hours to learn how to improve your paper. Trish really cares and wants your writing to improve and in this class, it will.” "Go to her office hours and understand exactly what she means by her comments on your papers." "Go to class and pay attention." “Invest time to go to office hours, even if you feel you don’t need to.” “SEE TRISH! It doesn’t matter if you completely know & understand the topic & know your thesis or not. Trish really just wants to help and wants you to know & understand what you’re doing.” “Seriously, don’t put stuff off. Take advantage of all the office hours you can. Office hours are extremely valuable.” **“Always, always talk to Trish if you’re having any trouble at all. She will help you in more ways than you can imagine. Trish is a great writing professor because she’s experimented a lot of different ways to write a paper. She knows what you’re going through.”** “Go to office hours and all will be revealed, or not. But, you’ll always end up better off.” “Definitely go to office hours!! It helps reduce anxiety. This is honestly the most useful advice I can offer.” “Ask Trish for help finding sources/resources for your paper.” “Seek advice. There are so many ways to proceed on these papers that you need to speak with Trish to narrow your focus to write a good paper.” “Go to office hours; that’s where everyone else gets all their questions answers and paper advice. Don’t write papers the night before.” “**What you take from this class depends on what you’re willing to put into it. Maximum effort = maximum return.”** “You’ll learn a lot of rhetorical terms and read many crazy arguments, but that’s not what this class *teaches* you. Trish teaches you to be a critical thinker, and you’ll use that skill everywhere and always.”