

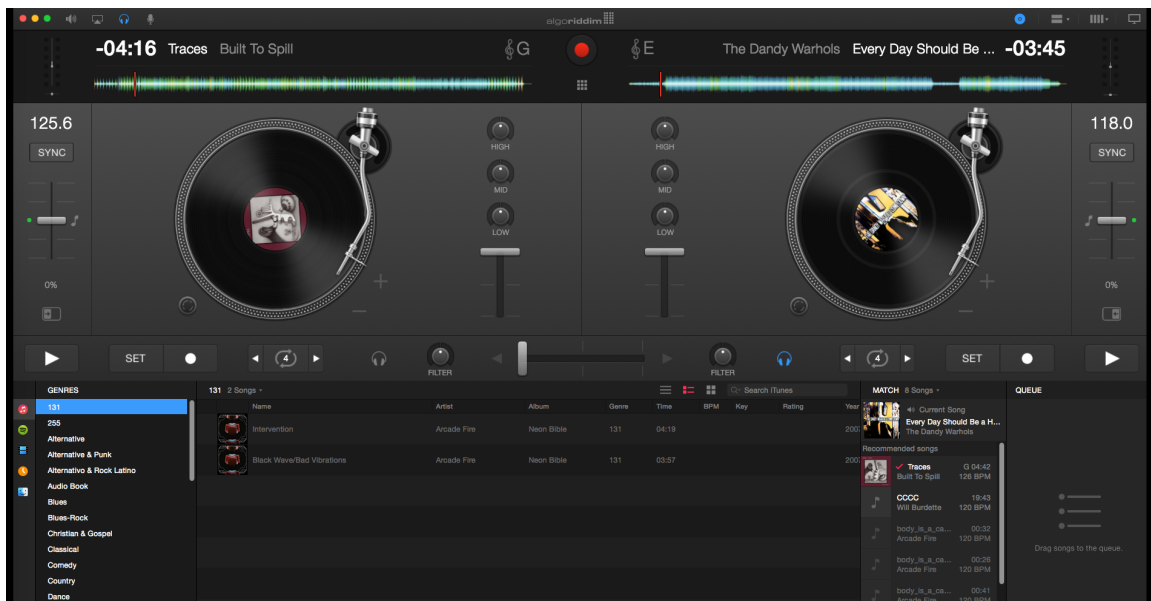
## COURSE SYLLABI AND ASSIGNMENTS

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## RHE 309K REMIXING RHETORIC



### Description

Remixing Rhetoric will focus on rethinking traditional rhetorical concepts in relation to emerging digital media that facilitate remixing. Remixing here is broadly construed and generally refers to combining, altering, and rearranging works from the past into new forms and formats. We'll look and listen to the history of remixing. In the spirit of remixing, students will find and remix artifacts that serve as evidence of different sides in a controversy involving emerging media. Topics like social media privacy policies, social organization (and resistance) via the use of new apps, copyright issues and copyleft licenses, online bullying and harassment, and access to technology are examples of the kinds of topics that might yield interesting controversies to investigate. Students will investigate their controversies using rhetorical methods and principles picked from rhetorical textbooks. The class will develop a collaborative online text of rhetoric and writing concepts, tips, tricks, advice, processes pulled from rhetoric textbooks and other reference materials (listed below).

Students will write traditional papers and remix sources from those papers into a multimedia deliverable that will be presented to the class in the final week.

### **Required Texts**

Lessig, Lawrence. *Remix: Making Art and Commerce Thrive in the Hybrid Economy*. London: Bloomsbury, 2008. [PDF file](#).

“Research and Citation Resources.” *Purdue Online Writing Lab*. Purdue U, n.d. Web. 27 Nov. 2015. <<https://owl.english.purdue.edu/owl/>>.

“Handouts.” *University Writing Center*. U of Texas, n.d. Web. 27 Nov. 2015. <<http://uwc.utexas.edu/handouts/>>.

At least one rhetoric textbook from the list below.

Other readings as assigned and linked to on the schedule.

### **Required Accounts, Software, Websites**

[SoundCloud.com](https://www.soundcloud.com)

[YouTube.com](https://www.youtube.com)

[Canvas](https://www.canvas.com)

[Zotero](#), [NoodleTools](#), [Mendeley](#), [EndNote Basic](#), [Flow](#) or some other citation manager

[Audacity](#) (or audio editing software of your choice)

Algoriddim’s [djay](#) or [vjay](#)

### **Rhetoric Sources for Collaborative Online Rhetoric Textbook**

Aristotle. *Rhetoric*. Trans. W. Rhys Roberts. The Internet Classics Archive. Web Atomic and Massachusetts Institute of Technology, 13 Sept. 2007. Web. 11 July 2014. <<http://classics.mit.edu/Aristotle/rhetoric.2.ii.html>>.

Browne, M. Neil, and Stuart M. Keeley. *Asking the Right Questions*. 9th ed. New York: Longman, 2010. Print.

Burton, Gideon O., ed. *Silva Rhetoricae*. Brigham Young University, n.d. Web. 27 Nov. 2015. <<http://rhetoric.byu.edu/>>.

Charney, Davida H., et al. *Having Your Say*. New York: Longman, 2006. Print.

Corbett, Edward P.J. *Classical Rhetoric for the Modern Student 3rd Edition*. 3rd ed. Oxford: Oxford UP, 1990. Print.

Corbett, Edward P.J, and Rosa A. Eberly. *The Elements of Reasoning*. 2nd ed. New York: Longman, 2000. Print.

Corder, Jim W., and Lyle H. Kendall. *A College Rhetoric*. New York: Random House, 1962. Print.

Covino, William A. *The Elements of Persuasion*. New York: Longman, 1998. Print.

Crowley, Sharon, and Debra Hawhee. *Ancient Rhetorics for Contemporary Students*. 4th ed. New York: Longman, 2008. Print.

Crowley, Sharon, and Michael Stancliff. *Critical Situations: A Rhetoric for Writing in Communities*. New York: Longman, 2008. Print.

- D'Angelo, Frank J. *Composition in the Classical Tradition*. New York: Longman, 1999. Print.
- Fahnestock, Jeanne, and Marie Secor. *A Rhetoric of Argument*. 2nd ed. New York: McGraw-Hill, 2004. Print.
- Faigley, Lester, and Jack Selzer. *Good Reasons with Contemporary Arguments*. 5th ed. New York: Longman, 2012. Print.
- Foss, Sonja K., Karen A. Foss, and Robert Trapp. *Contemporary Perspectives on Rhetoric, 30th Anniversary Edition*. 30th Anniversary ed. Long Grove: Waveland, 2014. Print.
- “Glossary of Rhetorical Terms.” *Modern and Classical Languages, Literatures, and Cultures*. U of Kentucky, n.d. Web. 27 Nov. 2015. <<https://mcl.as.uky.edu/glossary-rhetorical-terms>>.
- Graff, Gerald, and Cathy Birkenstein. *They Say, I Say: The Moves That Matter in Academic Writing*. 2nd ed. New York: W. W. Norton & Company, 2009. Print.
- Harris, Robert A. “A Handbook of Rhetorical Devices.” *Virtual Salt*. N.p., 19 Jan. 2013. Web. 27 Nov. 2015. <<http://www.virtualsalt.com/rhetoric.htm>>.
- Jasinski, James L. *Sourcebook on Rhetoric*. Thousand Oaks: Sage, 2001. Kindle file.
- Joseph, Miriam, and Marguerite McGlinn. *The Trivium: The Liberal Arts of Logic, Grammar, and Rhetoric*. Reissue ed. Philadelphia: Paul Dry, 2002. Print.
- Lanham, Richard A. *A Handlist of Rhetorical Terms*. Berkeley: U of California P, 1991. Kindle file.
- Longaker, Mark G., and Jeffrey Walker. *Rhetorical Analysis: A Brief Guide for Writers*. New York: Longman, 2011. Print.
- Lunsford, Andrea A., John J. Ruszkiewicz, and Keith Walters. *Everything's an Argument*. 6th ed. Boston: Bedford/St. Martin's, 2012. Print.
- Ramage, John D., John C. Bean, and June Johnson. *Writing Arguments, Concise Edition: A Rhetoric with Readings*. 5th ed. New York: Longman, 2010. Print.
- Sloane, Thomas O. *Encyclopedia of Rhetoric*. New York: Oxford UP, 2001. Print.

## Assignments

In this course, you have a responsibility to participate in collaborative course activities and your own independent research. You are required to:

1. Participate in the development of the Online Collaborative Rhetoric Textbook and all workshops. (20%)
2. Develop your own research project. Each student will choose a controversy ignited by the emergence of new media. After you select a controversy related to emerging media, you will:
  1. Compile an annotated list of sources related to that controversy. (10 %)
  2. Write a rhetorical analysis of one of the sources. (10%)
  3. Write a five-part essay about the controversy. (20%)

4. Craft a final project proposal to remix the five-part essay into a new multimedia format. (10 %)
5. Final project. (20%)
6. Present your final project to the class. (10 %)

### Schedule

Date	Due	Assigned	In-Class Topics	In-Class Activity
1/19	Download <a href="#">Remix</a>	Get rhetoric textbooks (due date: 2/2). Read “ <a href="#">A Rhetoric of Remix</a> .”	What is rhetoric? What is remixing?	Go over syllabus. Read excerpt from <a href="#">Ancient Rhetorics for Contemporary Students</a> . Watch <a href="#">John Stewart on Crossfire</a> . Discuss rhetoric and remixing. Download <a href="#">Remix</a> .
1/21	Bring <a href="#">Remix</a> to class. “ <a href="#">A Rhetoric of Remix</a> .”	Read “ <a href="#">The Ecstasy of Influence</a> ” (due date: 1/26). Read <a href="#">Remix</a> chapters 1-3 (due date: 1/28).	Ethos, credibility, authenticity	Watch video example of argument from ethos. Discuss ethos. <a href="#">Do remixing demo</a> . Discuss origins of remixing. Discuss “ <a href="#">A Rhetoric of Remix</a> .”
1/26	“ <a href="#">The Ecstasy of Influence</a> ”	Select a controversy (due date: 2/4). Read “ <a href="#">Peeling the Layers of the Onion</a> ” (due date: 2/2).	Pathos, anxiety of influence, ecstasy of influence, clinamen	Watch <a href="#">clip from High Fidelity</a> . Discuss rules for mix tapes. Discuss annotated source list assignment.
1/28	<a href="#">Remix</a> chapters 1-3	Make annotated source list (due date: 2/16).	Logos, logics, paralogics	Discuss the logic and paralogics of remixing. Discuss <a href="#">Remix</a> chapters 1-3. Do <a href="#">video remixing demo</a> .
2/2	Rhetoric textbooks (bring to class from this day on). “ <a href="#">Peeling the Layers of the Onion</a> ”	Read <a href="#">Remix</a> chapters 3-6 (due date: 2/9).	Invention, practice, collaboration	Discuss invention. <a href="#">Watch Ta-Nehisi Coates</a> on “repeated practice.” Online Collaborative Rhetoric Textbook workshop (on pathos, ethos, logos or invention)
2/4	Controversy selection	Read <a href="#">Remix</a> chapters 7-9 (due date: 2/11); Read “ <a href="#">Regressive and Reflexive Mashups in Sampling Culture</a> ” (due date: 2/16).	Invention (topoi)	Discuss controversy selections, invention and topoi, annotated source list. Go over “ <a href="#">Strategies for Using Audio</a> .”

2/9	<a href="#">Remix</a> chapters 3-6	Read <a href="#">Remix</a> chapters 10, conclusion (due date: 2/18).	Stasis	Discuss <a href="#">Remix</a> chapters 3-6. Introduce stasis. Go over “ <a href="#">Strategies for Getting Audio.</a> ”
2/11	<a href="#">Remix</a> chapters 7-9	Do rhetorical analysis of one source (due date: 3/1).	Arrangement (parts of a speech)	Discuss <a href="#">Remix</a> chapters 7-9 and arrangement. Go over “ <a href="#">Software for Editing Audio.</a> ”
2/16	Annotated source list assignment. “ <a href="#">Regressive and Reflexive Mashups in Sampling Culture</a> ”	Write a five-part essay on controversy (due date: 3/10). Read excerpts from <a href="#">Back in No Time: The Brion Gysin Reader</a> (due date: 2/25).	Arrangement (remixing)	Discuss arrangement and remixing. Go over “ <a href="#">Recorders,</a> ” “ <a href="#">Microphones</a> ” and “ <a href="#">Resources.</a> ” Online Collaborative Rhetoric Textbook workshop (on stasis or arrangement)
2/18	<a href="#">Remix</a> chapters 10, conclusion. Bring headphones.	Create project proposal (due date: 3/29).	Arrangement (technical), juxtaposition	Discuss <a href="#">Remix</a> conclusion, arrangement and technologies. Remixing workshop ( <a href="#">djay or vjay</a> ).
2/23	Rhetorical analysis draft	Read “ <a href="#">Economists of Attention</a> ” (due date: 3/3).	Arrangement (social convention)	Discuss arrangement as social convention. Peer review.
2/25	<a href="#">Back in No Time: The Brion Gysin Reader</a>	Write final projects drafts (due date: 4/19).	Arrangement (space)	Listen to clips of <a href="#">Burroughs on cut-up</a> . Collaborative Rhetoric Textbook workshop (on canons)
3/1	Rhetorical analysis of one source	Final presentations – presentation technologies (due date: 5/3, 5/5).	Arrangement (style)	Demonstrate <a href="#">reveal.js</a> and slides.com. Collaborative Rhetoric Textbook workshop (on canons)
3/3	“ <a href="#">Economists of Attention</a> ”	Final presentations – arrangement and style (Pecha Kucha) (due date: 5/3, 5/5).	Kairos	Discuss kairos. Show examples of Pecha Kucha. Collaborative Rhetoric Textbook workshop (on canons)
3/8	Five-part essay draft	Read “ <a href="#">The Medium is the Message</a> ” (due date: 3/24).	Audience	Discuss arrangement. Peer review.
3/10	Five-part essay on controversy	Read “ <a href="#">Old Growth Media and the Future of News</a> ” (due date: 3/22).	Decorum	Go over <a href="#">video editing tutorials</a> . Collaborative Rhetoric Textbook workshop (on kairos, decorum)
3/15	Spring Break			
3/17	Spring Break			
3/22	“ <a href="#">Old Growth Media</a> ”	Watch “ <a href="#">Style Wars</a> ”	Branches of	Discuss “ <a href="#">Old Growth Media and</a>

	<a href="#">and the Future of News</a> ”	(due date 3/29).	rhetoric	<a href="#">the Future of News.</a> ” Discuss branches of rhetoric. Collaborative Rhetoric Textbook workshop (on judicial, epideictic, deliberative rhetoric)
3/24	“ <a href="#">The Medium is the Message</a> ”	Read “ <a href="#">Physical Graffiti Breaking Is Hard to Do</a> ” (due date 3/31).	Fallacies	Discuss “ <a href="#">The Medium is the Message.</a> ” Show clips of fallacies being used to persuade. Discuss the lines between rhetorical virtues and vices.
3/29	Project proposal, “ <a href="#">Style Wars</a> ”	Read “ <a href="#">Empowering Self, Making Choices, Creating Spaces</a> ” (due date: 4/5).	Style	Discuss style. Collaborative Rhetoric Textbook workshop (on fallacies)
3/31	“ <a href="#">Physical Graffiti Breaking Is Hard to Do</a> ”	Nothing assigned.	Style	Show clips from <i>Style Wars</i> . Discuss “ <a href="#">Physical Graffiti Breaking Is Hard to Do</a> ”
4/5	“ <a href="#">Empowering Self, Making Choices, Creating Spaces</a> ”	Nothing assigned.	Mimesis	Collaborative Rhetoric Textbook workshop (on mimesis, memory)
4/7	In-class workshop	Nothing assigned.	Memory	Collaborative Rhetoric Textbook workshop (on mimesis, memory)
4/12	In-class workshop	Nothing assigned.	Memory	Collaborative Rhetoric Textbook workshop (on mimesis, memory)
4/14	In-class workshop	Nothing assigned.	What is rhetoric (now)?	Discuss class changes in ideas about rhetoric, remixing.
4/19	In-class workshop	Nothing assigned.	Delivery	Presentation of Collaborative Rhetoric Textbook, course surveys.
4/21	Draft of final projects	Nothing assigned.	Delivery	Peer review
4/26	Draft of presentations	Nothing assigned.	Presentation prep	Presentation prep
4/28	Draft of presentations	Nothing assigned.	Presentations prep	Presentation prep
5/3	Final projects, presentations	Nothing assigned.	Presentations	Presentations
5/5	Final projects, presentations	Nothing assigned.	Presentations	Presentations

## Course Policies

### Attendance and Grading

Attendance in this course is required at the departmental level. According to the department: “You are expected to attend class, to arrive on time, to have prepared assigned reading and writing, and to participate in all in-class editing, revising, and discussion sessions. **Should you miss the equivalent of five TTH or MW class sessions or seven MWF sessions this semester, excused or not, you will fail the course.**” Appeals concerning this policy must be made directly to the department Associate Chair. Late work will be penalized at the rate of one letter grade for every two weeks it is late.

### Excused Absences and Religious Holy Days

University policy requires that you notify the instructor of a scheduled absence at least 14 days prior to the date of observance of a religious holy day. If you miss a class, an examination, a work assignment, or a project to observe a religious holy day, you have two weeks after the holy day to make up the work.

### Academic Dishonesty

The department’s policy on academic dishonesty is as follows: “Turning in work that is not your own, or any other form of scholastic dishonesty, will result in a major course penalty, possibly failure of the course. This standard applies to all drafts and assignments, and a report of the incident will be submitted to the Office of the Dean of Students and filed in your permanent UT record. Under certain circumstances, the Dean of Students will initiate proceedings to expel you from the University. So, take care to read and understand the [Statement on Scholastic Responsibility](#).” You may also read the library’s website to help you “[Avoid Plagiarism](#).”

Plus/minus grades will be assigned for the final grade. Grades are assigned according to the scale below.

%	Letter grade
94-100	A
90-93	A-
87-89	B+
84-86	B
80-83	B-
77-79	C+
74-76	C
70-73	C-
67-69	D+
64-66	D
60-63	D-
<60	F

**Accommodations & Documented Disability Statement**

“The University of Texas at Austin provides upon request appropriate academic accommodations for qualified students with disabilities. For more information, contact the Office of the Dean of Students at 471-6259, 471-6441 TTY.”