

WRIT 30613: Writing Cross-Cultural Differences; Fall 2020; **Zoom* MW 3:30-4:50**

***Contact Sarah to plan any needed accommodations for meeting time or ZOOM use.**

Need training on using ZOOM?: https://www.youtube.com/watch?v=rC7OyDjasBs&feature=emb_title

Zoom links: class (M and W, same link here) <https://tcu.zoom.us/j/93565440864>

Wed office hour <https://tcu.zoom.us/j/97566162110>; Thurs office hour <https://tcu.zoom.us/j/93160943150>



Course Description: Students will write their own texts in multiple genres and carry out rhetorical analysis of writing that addresses questions about cultural differences—across individual identities, within various communities, and in connection with social issues. Strategies writers use to engage with intersectional domains such as race, ethnicity, social class, gender, regionalism, national vision, and other social affiliations will be examined.

Instructor: Sarah Ruffing Robbins [she/her]

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Twitter: @sarahrrobbins

Website: <https://sarahruffingrobbins.com/>

ZOOM Office hours: [Wednesdays 9:00-10](#); [Thursdays 4:00-5:00](#) AND online daily via email (Please allow 48 hours for response on weekends). **If you haven't heard from me in 48 hours, please re-send email.**

Learning outcomes (goals for student learning):

- Students will carry out critical rhetorical analysis of diverse texts' representations of cultural identities.
- Students will compose their own texts reflecting understanding of cultural rhetorics concepts.
- Students will engage in dialogue about how race, class, gender, region, and other features of individual and community identity shape the construction and reception of (socio)linguistic forms, genres, and messages.
- Students will revise and refine texts they have composed with a goal of enhancing their ability to write across cultural differences and to invite empathy.
- CRES Outcome 1: Students will demonstrate knowledge of the social, historical topics and/or issues of race, and/or ethnicities in diverse communities and cultures in a larger context.

Writing Projects:

[Note: For each assignment, you will receive a detailed set of directions, and you will have support for drafting, revising and editing. The descriptions below are thumbnail overviews.]

1) Personal Storytelling: Your Identity in Dialogue—3-4 pp double-spaced

For this writing project, you will present a STORY revisiting a personal experience that encouraged you to examine your own identity in cultural context through consideration of difference(s) between your background and/or sense of self and another individual or community. Examples of experiences to write about would vary widely but might include a specific conversation you had, a film you watched or book you read, an event you attended, a place you visited, a person you met and interacted with, or a trip you took. Consistent with cultural rhetorics (the field we are studying in our course) your story will include both narration and self-critique/critical reflection that demonstrates intercultural awareness. You should incorporate at least two images in your story.



2) Visualizing Differences—4-5 pp. double-spaced

For this writing project, you will be drawing on approaches for analyzing *visual rhetoric* and applying those techniques with an awareness of how cultural rhetorics (the field we are studying together) helps us recognize features of visual texts “speaking” to different identities and perspectives among composers and audiences. Specifically, you will select and present a cluster of VISUAL TEXTS (e.g., a connected set of photos, magazine covers/images, a hybrid text integrating words and images, a selection of webpages) and prepare an essay describing the key rhetorical features of your mini-exhibition that aim to underscore a cross-cultural/intercultural message. You will evaluate the rhetorical impact of the visual text collection on yourself and/or other audiences. Be sure to include a copy of the image mini-exhibition in your essay.



3) Locating Cultural Differences in Place: Site Interpretation—5-6 pp.

How can the design of a place convey rhetorical messages that may welcome some while making others feel marginalized? How might a particular setting strive to communicate inclusivity? For this writing project, you will select a particular location and spend time (at least a half hour) observing how people interact with the space. You should also consider striking up some conversations with folks who are using or attempting to use the place. Be sure to include at least one image of the space, but do not infringe on individuals' privacy by taking recognizable photos of them without permission. OR You will choose a virtual space (e.g., a website) and interview at least two people about how and why they respond to the “rhetoric” of that space. What features of the site draw different responses from different people, and how? Be sure to include several key screen shots with your analysis.



4) Performance Collaboration—10-12 mins.

You will work as a team with at least one other student. You will prepare a creative performance that addresses an intercultural social issue of importance to members of your team. Your performance should give a notable role to all team members, communicate an argument about the issue you choose to address (e.g., a call to action, a critique of how others have addressed the issue, or a definition of the problem with ideas for solving). Use cross-cultural communication techniques to persuade the class members to embrace—or at least consider—your group’s position. Make effective use of media (e.g., displays, music, data visualization, vocal skill) in your presentation.



5) Mini-Portfolio in Lieu of Exam—LIMITED to 7 pages, maximum (including any images) for mini-portfolio total

Your mini-portfolio will present one response to (a) course reading, and a new first-person essay reflecting on your learning through the class. Read directions file for mini-portfolio.

OPTIONAL end-of-course additional item: Beyond the mini-portfolio, your materials turned in at exam time MAY include an optional revision of one of your earlier pieces; if you do submit a revision, the new grade will replace your original score for that assignment, and will thus be a separate grade from the mini-portfolio. This file is not part of the 7-p max.



Books to purchase:

James Daley, ed. *Great Speeches by American Women* <https://tinyurl.com/y2vomaky>

Thomas King, *The Truth about Stories* <https://tinyurl.com/y6gzj3vi>

John Lewis, Andrew Aydin, and Nate Powell (ills.) *March: Book One* <https://tinyurl.com/y32dzyjo>

OR George Takei & 3-illustrator team, *They Called Us Enemy* <https://tinyurl.com/y42gocou>

OR Eoin Colfer, Andrew Donkin and Giovanni Rigano (ills.), *Illegal* <https://tinyurl.com/yycd5zt>

[Note for “choice” text—Do secure a paper/print copy, NOT Kindle/digital.]

Web spaces and texts to Study Closely for Visual Culture Project:

[See also individual reading/analysis assignments on the schedule.]

A) Dorothea Lange's Photography as Cross-Cultural Rhetoric:

<http://www.pbs.org/kenburns/dustbowl/bios/dorothea-lange/>

<http://www.historyplace.com/unitedstates/lange/>

<https://anchoreditions.com/blog/dorothea-lange-censored-photographs>

B) Images from and Analysis of The Family of Man Exhibit (1955, MOMA)

“Why Photographer Edward Steichen’s The Family of Man Exhibition is so Legendary”

<https://www.widewalls.ch/magazine/edward-steichen-the-family-of-man-exhibition>

“The Family of Man”: MoMA Web Archive

<https://www.moma.org/calendar/exhibitions/2429>

“The Family of Man: An Epic Photo Book Revisited”

<https://abcnews.go.com/International/photos/family-man-epic-photo-book-revisited-35996130/image-36005749>

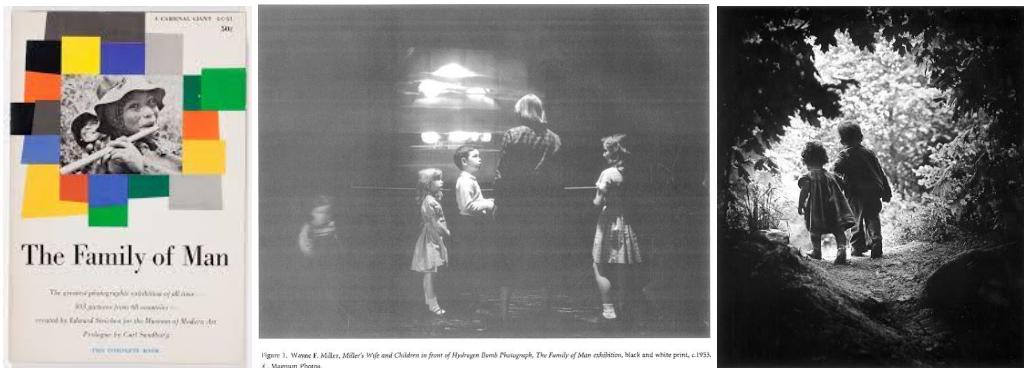
“The Nuclear Family of Man” by John O’Brian (2008)

<https://apijf.org/-John-O'Brian/2816/article.html>

“The Family of Man: The Photography Exhibition that Everybody Loves to Hate”

https://static1.squarespace.com/static/5623280de4b08ff533eaa145/t/5b493d23758d4622c6d3baec/1531526440065/Tife_ntale_Alive_The_Family_of_Man_FKMagazine_July_2018.pdf

Above essay reviews images included from the exhibit and counter-images; Reading essay = optional



Web spaces and texts to Study Closely for Performance Project:

[See also individual reading/analysis assignments on the schedule.]

A) Stage and Video Performance as Enacting Rhetoric

“You’ll Be Back” from the Broadway Production of *Hamilton*

<https://www.youtube.com/watch?v=Ti8xeyaSwCI>

“Immigrants: We Get the Job Done” from the Hamilton Re-mix

https://www.youtube.com/watch?v=6_35a7sn6ds

Childish Gambino, “This Is America”

<https://www.youtube.com/watch?v=VYOjWnS4cMY>

B) Black Women’s Performative Rhetorics: Bernice Johnson Reagon

<https://folkways.si.edu/bernice-johnson-reagon-civil-rights-song-leader/african-american-struggle-protest-folk/music/article/smithsonian>

<https://www.youtube.com/watch?v=dKKejG4j3P0>

www.bernicejohnsonreagon.com

C) Speeches Seeking to Cross Cultures

Frederick Douglass “What to the Slave Is the Fourth of July?” (July 5, 1852)

<https://teachingamericanhistory.org/library/document/what-to-the-slave-is-the-fourth-of-july/>

Douglass Speech Performed by James Earl Jones

https://www.youtube.com/watch?v=00baE_CtU08

D) Political Advertising as Rhetorical Performance

“Morning in America” ad for Ronald Reagan

https://www.youtube.com/watch?v=00baE_CtU08

“There’s a Bear in the Woods” ad for Ronald Reagan

<https://www.youtube.com/watch?v=o7EJMyL6htw>

“There’s a Bear in the Woods” short version of ad for Ronald Reagan

<https://www.youtube.com/watch?v=NpwdcmjBgNA>

Breakdown for Course Grade: [Note: all projects will be submitted digitally; see project directions sheets.]

Personal Storytelling: 20% (due September 2)

Visualizing Culture(s): 20% (due September 28)

Site-based (“Place/Space” Analysis): 20% (due October 19)

Performance Project (group presentation): 10% (due November 11)

Participation/Attendance 10% (attending class meetings)

Portfolio (in lieu of exam) 20% (oral due November 18; written Nov 20)

Total: 100%

Participation grade: 27 meetings for the course—3.75 points for full attendance at each meeting = grade of 101.25 (recorded as 100), meaning that it’s possible to miss a couple of class meetings and still earn an A for participation. Note: You may also earn 4 additional points—thereby “making up” for a missed

class meeting—by attending a pre-approved (online or in-person) campus event and providing a written reflection. **Maximum grade for participation grade = 100%.**

Final Numerical Grade Calculation (+/-):

Grade	Score
A	94-100
A-	90-93.9
B+	87-89.9
B	84-86.9
B-	80-83.9
C+	77-79.9
C	74-76.9
C-	70-73.9
F	0-69.9

TENTATIVE COURSE SCHEDULE: ZOOM sessions MW 3:30-4:50

*Contact Sarah to plan any needed accommodations for meeting time or ZOOM use.

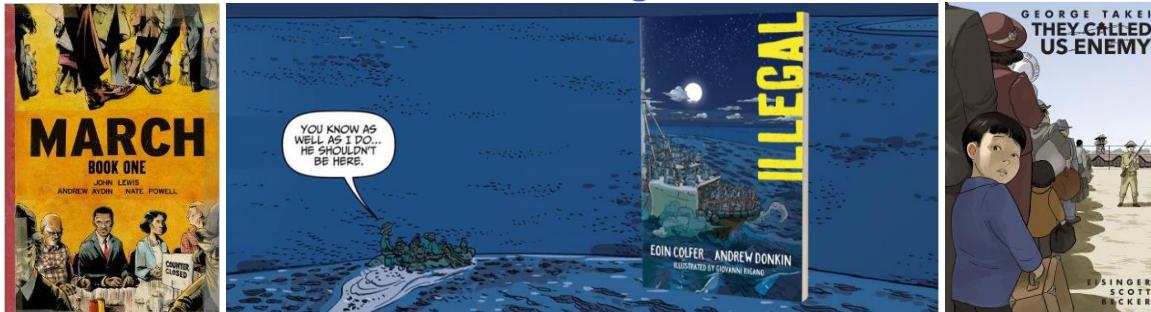
Unit One: Storytelling across Cultural Differences



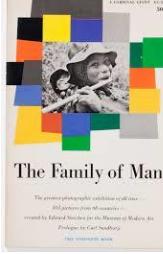
Date	Topic	Writing/Reading Preparation	In-Class "Synchronous" Activities
Aug 17	Course overview	Read through syllabus (emailed before class) Read excerpt from McCourt, <i>Angela's Ashes</i>	Write a narrative paragraph about a time when you felt different from or "othered" by people around you. Share in small groups. Participate in whole-group synthesis. Compare with McCourt.
Aug 19	Narrative as a cultural rhetorics mode	Read Greenidge, "Who Gets to Write What?"; Phillips, "Raised-Fist Photo"	Discuss Greenidge and Phillips articles, Read and discuss Claude McKay "America" poem. Hear expectations for narrative project.
Aug 24	How stories operate from a cultural rhetorics perspective	Read and take notes (see prep guide) on particular passages you find effective in Jackson, "Resisting Relocation: Placing Leadership on Decolonized Indigenous Landscaped" Download Wells and Webb readings Complete choice ranking of graphic narratives for small-group reading	Discuss Rachel Jackson's article In-class reading and discussion of <i>New York Times</i> article on Ida B. Wells's anti-lynching lecture tour of the UK and review of Mary Webb's dramatic UK performance of <i>Uncle Tom's Cabin</i> Share start-up plans for your first project, narrative writing across cultures
Aug 26	Racial identity intersecting with class and gender	Read and take notes (see prep guide) on Two stories from Meredith Sue Willis's <i>Out of the Mountains: Appalachian Stories</i> : "Triangulation" and "Elvissa and the Rabbi" [TCU Box]	Hold breakout discussion groups Process: Share-out from groups Give updates on your narrative-writing
Aug 31	Drafting your story-telling project	Prepare your DRAFT of first project for peer workshopping	Peer workshopping View and discuss images:

	& Look-Ahead to Image Analysis	Re-read project assignment sheet to carry out some self-evaluation of your work on the assignment.	Blumberg, Antonia. "Photographer Combats Trump's Islamophobia with Stunning Portrait Series: These Young Muslims Offer a Vibrant Portrait of America's Future." <i>HuffPost</i> (November 28, 2016): https://www.huffingtonpost.com/entry/photographer-combats-trumps-islamophobia-with-stunning-portrait-series_us_58337991e4b099512f846187
Sept 2	Storytelling Wrap-up & Transition to Visual Rhetorics	Complete your narrative writing; turn in to course's TCU BOX folder for this project	Intro of project curating and analyzing photographs' visual rhetoric: getting started with some examples from Sarah Hear a brief mini-lecture from Sarah on graphic narrative as a cultural rhetorics genre; briefly connect with your small group for reading a graphic narrative

Unit Two: Visualizing Differences



Date	Topic	Writing/Reading Preparation	Class Activities
BY Sept 7	Beginning your reading of graphic narratives	Note: "Asynchronous" meeting with your small group—in-person or via Zoom—complete by Sept 7	Small groups meet to discuss initial responses to graphic narrative; prepare status-check report for 9/9 class
Sept 9	Visualizing Differences	<p>Study web spaces on Lange; see prep guide for specific details: http://www.pbs.org/kenburns/dustbowl/bios/dorothea-lange/</p> <p>http://www.historyplace.com/unitedstates/lange/</p> <p>https://anchoreditions.com/blog/dorothy-lange-censored-photographs</p> <p>Optional extra credit/participation make-up: [Choose one: read & prepare summary and one image to spotlight in class]:</p> <p>Elbagir, Nima. "Images of Omran and Alan Reveal So Much of Syrian Horror." <i>CNN</i> (August 19, 2016): http://www.cnn.com/2016/08/19/middleeast/syria-omran-daqneesh-aylan-kurdi-reaction/index.html?sr=twCNN082016syria-omran-daqneesh-aylan-kurdi-reaction0110AMVODtopLink&LinkId=27858502</p> <p>Bloch, Hannah. "That Little Syrian Boy: Here's Who He Was." <i>NPR</i> [Heard on Morning Edition] (September 3, 2015):</p>	<p>Discuss Lange image texts and curation choices, as well as strategies for interpreting Lange's archive</p> <p>Do whole-class "readings" of Syrian child images (and hear analyses from interpretive essays, if student or students selected extra credit option)</p> 

		<p>https://www.npr.org/sections/parallels/2015/09/03/437132793/photo-of-dead-3-year-old-syrian-refugee-breaks-hearts-around-the-world</p> <p>El-Enany, Dr. Nadine. "Who Remembers Aylan Kurdi Now?" <i>Media Diversified</i> (January 4, 2016): https://mediadiversified.org/2016/01/04/who-remembers-aylan-kurdi-now/</p>	
Sept 14	Formulating a Cultural Rhetorics Argument about Imagery	<p>Read this essay by Smith on <i>The Brownies Book</i>: http://childlit.unl.edu/topics/edi.harlem.html</p> <p>Select three or four images from the archive to discuss: http://childlit.unl.edu/topics/edi.brownies.html</p> <p>Choose one to read: Michael Zhang, "Thomas Jefferson Portrait Recreated by His Sixth Great-Grandson" OR Lauren Daley, "A Black photographer... Davis"</p>	<p>Discussion: Cultural rhetorics in <i>The Brownies Book</i>; cultural rhetorics in the online presentation of <i>The Brownies Book</i> for scholars and students to study</p> <p>Small-group debriefing on Zhang and Daley essays; whole-class share-outs from small groups</p> <p>Informal Q and A on processes you are using to select your photos for curation</p>
Sept 16	Organizing the visual rhetoric of your text's design	<p>Scroll through the images in this NYT photo-and-words essay [with image motion] on the Pandemic as it's being experienced along the Amazon river: https://www.nytimes.com/interactive/2020/07/25/world/americas/coronavirus-brazil-amazon.html</p> <p>Take notes on how cultural rhetoric is operating in the presentation of images.</p> <p>[optional extra credit or make-up: READ the article and prepare notes to share on word/image interactions.]</p> <p>Everyone: Select and prepare arrangement of the photos/images for your project; continue reading your group's graphic narrative</p>	<p>Group work:</p> <ul style="list-style-type: none"> A) Sharing photos being interpreted in your own projects B) Discussion of your group's graphic narrative, including potential images (2 or 3) to show to the whole class on September 23
Sept 21	Can Images Convince Us to Change Our minds?	<p>[Alert: Long reading assignment!]</p> <p>Images from and Analysis of The Family of Man Exhibit (1955, MOMA)</p> <p>"Why Photographer Edward Steichen's The Family of Man Exhibition is so Legendary" https://www.widewalls.ch/magazine/edward-steichen-the-family-of-man-exhibition</p> <p>"The Family of Man": MoMA Web Archive https://www.moma.org/calendar/exhibitions/2429</p> <p>"The Family of Man: An Epic Photo Book Revisited" https://abcnews.go.com/International/photos/family-man-epic-photo-book-revisited-35996130/image_36005749</p> <p>"The Nuclear Family of Man" by John O'Brian (2008) https://apijf.org/-John-O'Brian/2816/article.html</p>	<p>Discuss readings on THE FAMILY OF MAN exhibit in 1950s and as revisited as a context for considering:</p> <p>When do images make a difference in shaping opinion and promoting action; when images fail to win audiences over?</p> <div style="display: flex; justify-content: space-around;">   </div>

		<p>Extra credit/attendance make-up option: "The Family of Man: The Photography Exhibition that Everybody Loves to Hate" https://static1.squarespace.com/static/5623280de4b08ff533ea145/t/5b493d23758d4622c6d3baec/1531526440065/Tifentale_Aline_The_Family_of_Man_FKMAGazine_July_2018.pdf Above essay reviews images included from the exhibit and counter-images</p>	Provide an update on your writing: share one passage from your draft
Sept 23	Applying our learning about visual rhetoric reaching across culture	<p>Complete preparation of your small group presentation on a graphic narrative</p> <p>Continue drafting your visual culture curation and analysis project</p>	<p>Touch-base quick meeting with your small group</p> <p>Presentations on graphic narratives (see directions sheet).</p>
Sept 28	Wrap-up of Visual Rhetorics Unit and Transition to Place/Space Work	<p>Revise, polish, and bring your finished essay to class; turn in digital copy to course's TCU BOX</p>	<p>Complete informal presentations from 9/23 if needed</p> <p>Share take-aways from visual projects</p> <p>Interpret Newberry Library's July 4 tweet on monument toppling in 1776</p>

Unit Three: Locating Cultural Differences in Place



Date	Topic	Writing/Reading Preparation	Assignment/Class Activity
Sept 30	Reading Place from Varying Standpoints	<p>Solnit, Rebecca. "City of Women." <i>The New Yorker</i> (October 11, 2016): https://www.newyorker.com/books/page-turner/city-of-women</p> <p>"I Feel Like a Second-Class Citizen: Readers on Navigating Cities with a Disability." <i>The Guardian</i> https://www.theguardian.com/cities/2017/sep/22/second-class-citizen-readers-navigating-cities-disability</p> <p>Sobre-Denton, Miriam. "Virtual intercultural bridgework: Social media, virtual cosmopolitanism, and activist community-building." <i>New Media and Society</i> 18.8 (2016); 1715-31.</p>	<p>Go over expectations for space/place project</p> <p>Discuss essays ("City" and "I Feel")</p> <p>Practice analyzing space/place through a cultural rhetorics lens</p>
October 5	Making Good Places through Rhetorical	Read as background: https://www.pps.org/article/roldenburg	Group work designing an ideal example of a "good place" for our university

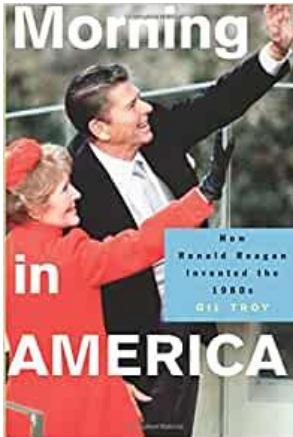
	Design and Associated Social Action	<p>Ray Oldenburg, <i>The Great Good Place</i> (excerpts) Chapter 2 for all, Chapter 1 for extra credit or make-up reading</p> <p>"How Starbucks Created a Third Space." <i>Cool Stuff</i> (July 19, 2016): http://coolstuffstudios.com/blog/how-starbucks-created-a-third-space/</p>	<p>campus And/or discussion of spaces that seemed to try and fail to create "good place" status</p> <p>Whole-class discussion of readings</p> <p>Any extra credit quick-presents?</p>
October 7	Monuments and Memory	<p>Castelloe, Molly S. "The Lives of Monuments." <i>Psychology Today</i> https://www.psychologytoday.com/us/blog/they-me-in-we/201005/the-lives-monuments [Copy/paste link to open; also in BOX]</p> <p>One reading per group [in BOX]</p> <p>Vimal Patel, "Chapel Hill's New Civil War" (2017)</p> <p>OR read</p> <p>Kevin Gover "Dear Dan Snyder" Op-Ed and Philip Deloria, "What the Redskins Name and Confederate Statues Have in Common" AND</p> <p>Mount Rushmore Controversy: two online essays: "Native Americans...." and "Oglala Sioux" (in one WORD file)</p> <p>OR</p> <p>Boissoneault, "What Will Happen to Stone Mountain?"</p>	<p>Discussion of monument controversies and links between monuments and cultural memory, material culture and space rhetoric</p> 
October 12	Writing a Place and Space Site Analysis	<p>Visit the space/place you may be analyzing; take field notes; carry out your interviews; bring commentary and questions to class.</p> <p>Extra credit/attendance make-up:</p> <p>Read Nayrouz Abu Hatoum, "Unsettling Visual Politics: Militarized Borders in the Work of Palestinian Artist Raeda Saadeh"; Create list of 3 examples of description and 3 of interpretation (see prep guide)</p>	<p>Read and discuss poems on monuments: Emerson, "Concord Hymn" and Erdrich, "Grand Portage" and "Desecrate" (from <i>National Monuments</i> collection)</p> <p>Workshop one element from your drafts, including space visualizations and findings/implications sections</p> <p>Mini-commentary on article by Hatoum?</p>
October 14	Refining Your Writing on Place/Space	<p>Begin drafting your analysis essay. Upload a visual element from your project draft and be prepared to share analysis of that item orally with your writing/reading group</p>	<p>Transitioning to performative rhetorics: In-class viewing of performances **Bernice Johnson Reagon—</p> <p>https://www.youtube.com/watch?v=dKKejG4j3P0</p> <p>https://www.youtube.com/watch?v=CT7iaqJzhXM&list=RDGccfFkbzjrc&index=6</p> <p>https://www.youtube.com/watch?v=p3RpVGftyww</p> <p>www.bernicejohnsonreagon.com</p>

				
October 19	Analyzing Place/Space	Essay due Wednesday 10/21 at noon.	No class meeting; drop-in office hours	

Unit Four: Performing Across Differences



Date	Topic	Writing/Reading Preparation	Class Activities
October 21	Stage and Video Performances Enacting Cultural Rhetorics	<p>Place/space analysis due: noon today.</p> <p>You have no assigned readings for class, but do come ready to VIEW and discuss items listed under "Class Activities." Finished early? Consider one of these extra credit options:</p> <p>View and pick a BRIEF 2-min clip to share and comment on:</p> <p>**Bernice Johnson Reagon— https://www.youtube.com/watch?v=dKKejG4j3P0 https://www.youtube.com/watch?v=CT7iaqJz_hXM&list=RDGccfFkbzjrc&index=6 https://www.youtube.com/watch?v=p3RpvgFtyw www.bernicejohnsonreagon.com</p> <p>OR</p> <p>Childish Gambino, "This Is America" https://www.youtube.com/watch?v=VY0jWnS4cMY</p>	<p>View and analyze performances from <i>Hamilton</i>:</p> <p>"You'll Be Back" from the Broadway Production of <i>Hamilton</i> https://www.youtube.com/watch?v=Ti8xeyaSwCI</p> <p>"Immigrants: We Get the Job Done" from the Hamilton Re-mix https://www.youtube.com/watch?v=6_35a7sn6ds</p> <p>***"Glory" by John Legend and Common: several different performances https://www.youtube.com/watch?v=H9MKXR4gLiQ https://www.youtube.com/watch?v=HuzOKvYcx_o https://www.youtube.com/watch?v=KnIozPJWTPM https://www.youtube.com/watch?v=8z_ifDgElFw</p> <p>Hold brief meeting with your small group to schedule 1 or 2 times to discuss and prep your performance piece</p>
October 26	Speeches as Performance	<p>Daley, <i>Great Speeches by American Women</i> [Sojourner Truth & Eleanor Roosevelt speeches]</p> <p>Connect with your group to brainstorm ideas for your performance piece.</p>	<p>Viewing videos of women's speeches: Barbara Jordan speaks at the National Democratic Convention, 1976: http://eloquentwoman.blogspot.com/2011/02/famous-speech-friday-barbara-jordans.html</p> <p>Mary Fisher's "Whisper of AIDS" speech to the Republican Convention, 1992: http://www.nbcnews.com/video/nightly-news/48815597#48815597</p> <p>Revisited 20 years later: http://www.today.com/video/today/50432008#504320</p>

			<p><u>08</u></p> <p>Touch-base time with your small group to choose a reading from <i>Great Speeches</i></p>
October 28	Political Addresses and Advertising as Cross-cultural Performance	<p>Small-group readings from <i>Great Speeches by American Women</i></p> <p>[Prep to do: Each group will be performing and excerpt and providing commentary: read your group's chosen speech so as to be able to contribute to the in-class planning time your team will use.]</p>	<p>Discussion of expectations for performance project</p> <p>Gabrielle Giffords' 2013 Testimony on Guns https://www.youtube.com/watch?v=aPmem5Fixjo</p> <p>Time for small groups to prepare presentations on their chosen speeches (See class prep notes.)</p> <p>Small groups' brainstorming performance project</p>
November 2	Women's Rhetoric and Political Performances	Before class, meet (synchronous or asynchronous) with your group to prepare your informal presentation	<p>During class: Small-group informal presentations from <i>Great Speeches</i></p>
November 4	Political Advertising as Performance 	<p>Spend at least 60 minutes watching a television show on broadcast or cable that will be showing last-minute political ads in connection with the election.</p> <p>OR</p> <p>Do some googling to find discussion of this season's political ads; watch two or three, being sure to dip into opposing viewpoints and/or opposing candidates' self-presentations.</p> <p>Make some notes on ONE ad you found to be effective and ONE ad you found ineffective—identifying particular rhetorical choices made.</p>	<p>View and discuss:</p> <p>"Morning in America" ad for Ronald Reagan https://www.youtube.com/watch?v=00baEcTu08</p> <p>"There's a Bear in the Woods" ad for Ronald Reagan https://www.youtube.com/watch?v=o7EjMyL6htw</p> <p>"There's a Bear in the Woods" short version of ad for Ronald Reagan https://www.youtube.com/watch?v=NpwdcmjBgNA</p> <p>Time for small groups to meet and plan for performance project</p>
November 9	Prep Time for Groups	<p>NO whole-class meeting; meet with your group to prepare performance project</p> <p>Optional Extra credit/attendance make-up (email summary and response to Sarah if you need a make-up): Kalyango, Yusuf, Betty H. Winfield. "Rhetorical Media Framing of Two First Lady Political Candidates Across Cultures." <i>Global Media Journal</i> 8 (Fall 2009): 1-17.</p>	<p>Use this time (or a substitute agreed-upon time slot) to meet with your group</p>
Nov. 11	Presentations and Exam Preliminary Prep	Before class: Convene with your group as needed so as to be ready for your performance project presentation	<p>a) Group presentations: performance project for group grade</p> <p>b) Exam explanation and description of pre-exam reading choices</p>

(Mini)Unit Five/Exam: Synthesizing and Reflecting on Your Learning

Nov 16	Reading and Writing to Synthesize Learning	<p>Read ONE choice text (cluster) as a focal point for “write-back” synthesis analysis writing (part I of portfolio for exam)</p> <p>1) 1960 Greensboro Sit-in Essays: http://www.blackpast.org/aah/greensboro-sit-ins-1960</p> <p>http://americanhistory.si.edu/brown/history/6-legacy/freedom-struggle-2.html</p> <p>http://northcarolinahistory.org/encyclopedia/greensboro-sit-in/</p> <p>2) Gender and Rhetoric: Newton, “Canada’s Stolen Daughters” http://www.cnn.com/2016/08/23/world/canada-indigenous-sex-trafficking/index.html</p> <p>Blain, “Ida B. Wells, Police Violence and the Legacy of Lynching.” https://www.aaihs.org/ida-b-wells-police-violence-and-the-legacy-of-lynching/?utm_content=buffera683&utm_medium=social&utm_source=twitter.com&utm_campaign=buffer</p> <p>Foster, Serrin M. “The Feminist Case Against Abortion.” https://www.americamagazine.org/faith/2015/01/07/feminist-case-against-abortion-pro-life-roots-womens-movement</p> <p>3) Thomas King, <i>The Truth about Stories: A Native Narrative</i></p>	<p>Meet with others who chose the same text or text cluster as you; share ideas for analysis essay; brainstorm and/or workshop creative response options</p> <p>Begin planning personal reflection essay's components in light of these requirements:</p> <ol style="list-style-type: none"> Write in an engaging and thoughtful a first-person voice about your main learning takeaways from the class Create an argument, grounded in cultural rhetorics ideas and praxis, to characterize your learning Describe and analyze what you learned, as a writer, from one particular class project Describe and analyze what you learned from one ongoing class activity (class meetings via Zoom, group work, reading assignments) that will support your future writing and/or professional growth and/or future learning in general Sum up implications <p>--for yourself OR --for future offerings of the class OR --for your major or other institutional contexts</p>
Nov 18	EXAM	Reflection exercise during assigned exam time; exam portfolio due Nov 20	Mini-portfolio—turn-in by Nov 20



COURSE POLICIES AND GUIDING PRINCIPLES (Many from the University, some from Sarah)

Native Land Acknowledgement

We respectfully acknowledge all Native American peoples who have lived on this land since time immemorial. TCU especially acknowledges and pays respect to the Wichita and Affiliated Tribes, upon whose historical homeland our university is located.

I hope you will visit TCU's Native American Monument, installed near Jarvis Hall on October 15, 2018. The monument celebrates and acknowledges all Native peoples who have lived in this region. A key statement on the monument notes "This ancient land, for all our relations," also stated in Wichita: *ti?i hira:r?a hira:wis hakitata:rira:rkwe?ekih*.

This phrase reflects that all living beings inhabiting this land—humans, animals, birds, insects, fish, plants, rocks, rivers, and all else—are connected and related. The Wichita and Affiliated Tribes, as well as other Native Americans, have been living in the region now known as north Texas for hundreds of years, and their ancestors for much longer than that. Through their ancient connection to this land, these peoples developed ways of living here in a positive, beneficial, and respectful manner. This acknowledgment honors their success in living with this ancient land and puts our knowledge—the knowledge produced and learned at TCU—in the context of this ancient land.

Multi-faceted Diversity in the Classroom

One goal central to our classroom community is to be sensitive to all kinds of diversity and associated strategies we can cultivate to support inclusive excellence. For example, we want to be aware that practices honoring neurodiversity would include supporting any student confronting a shutdown, burnout, or meltdown linked to neurodivergent bodymind. Likewise, students confronting stresses associated with their or their family members' status as recent or longtime immigrants should find this classroom a safe space of support. Also, anyone facing economic pressure should not hesitate to request support in securing required texts. (Along those lines, having most readings for the course freely available in TCU BOX now will extend beyond the timeframe of the semester and allow alumni/ae of the course to secure copies of readings anytime now or later at no expense.)

Pronouns and Identity

Names and pronouns are deeply personal. Making assumptions about them can cause harm. In this class, we will respectfully use whatever name and pronouns peers, authors, and community members ask us to use. If we make a mistake, we will respectfully correct ourselves.

Academic Integrity

Academic Misconduct (Sec. 3.4 from the [TCU Code of Student Conduct](#)): Any act that violates the academic integrity of the institution is considered academic misconduct. The procedures used to resolve suspected acts of academic misconduct are available in the offices of Academic Deans and the Office of Campus Life and are listed in detail in the [Undergraduate Catalog](#) and [Graduate Catalog](#). Specific examples include, but are not limited to:

- **Cheating:** Copying from another student's test paper, laboratory report, other report, or computer files and listings; using, during any academic exercise, material and/or devices not authorized by the person in charge of the test; collaborating with or seeking aid from another student during a test or laboratory without permission; knowingly using, buying, selling, stealing, transporting, or soliciting in its entirety or in part, the contents of a test or other assignment unauthorized for release; substituting for another student or permitting another student to substitute for oneself.
- **Plagiarism:** The appropriation, theft, purchase or obtaining by any means another's work, and the unacknowledged submission or incorporation of that work as one's own offered for credit. Appropriation includes the quoting or paraphrasing of another's work without giving credit therefore.
- **Collusion:** The unauthorized collaboration with another in preparing work offered for credit.
- **Abuse of Resource Materials:** Mutilating, destroying, concealing, or stealing such material.

- **Computer misuse:** Unauthorized or illegal use of computer software or hardware through the TCU Computer Center or through any programs, terminals, or freestanding computers owned, leased or operated by TCU or any of its academic units for the purpose of affecting the academic standing of a student.
- **Fabrication and falsification:** Unauthorized alteration or invention of any information or citation in an academic exercise. Falsification involves altering information for use in any academic exercise. Fabrication involves inventing or counterfeiting information for use in any academic exercise.
- **Multiple submission:** The submission by the same individual of substantial portions of the same academic work (including oral reports) for credit more than once in the same or another class without authorization.
- **Complicity in academic misconduct:** Helping another to commit an act of academic misconduct.
- **Bearing False Witness:** Knowingly and falsely accusing another student of academic misconduct.

Guidance for Using Digital Course Materials

TCU students are prohibited from sharing any portion of course materials (including videos, PowerPoint slides, assignments, or notes) with others, including on social media, without written permission by the course instructor. Accessing, copying, transporting (to another person or location), modifying, or destroying programs, records, or data belonging to TCU or another user without authorization, whether such data is in transit or storage, is prohibited. The [**full policy**](#) is available.

Violating this policy is considered a violation of Section 3.2.15 of the Student Code of Conduct (this policy may be found in the [**Student Handbook**](#)), and may also constitute **Academic Misconduct or Disruptive Classroom Behavior** (these policies may be found in the [**undergraduate catalog**](#)). TCU encourages student debate and discourse; accordingly, TCU generally interprets and applies its policies, including the policies referenced above, consistent with the values of free expression and First Amendment principles.

Anti-Discrimination and Title IX Information

Statement on TCU's Discrimination Policy

TCU prohibits discrimination and harassment based on age, race, color, religion, sex, sexual orientation, gender, gender identity, gender expression, national origin, ethnic origin, disability, predisposing genetic information, covered veteran status, and any other basis protected by law, except as permitted by law. TCU also prohibits unlawful sexual and gender-based harassment and violence, sexual assault, incest, statutory rape, sexual exploitation, intimate partner violence, bullying, stalking, and retaliation. We understand that discrimination, harassment, and sexual violence can undermine students' academic success and we encourage students who have experienced any of these issues to talk to someone about their experience, so they can get the support they need. [**Review TCU's Policy on Prohibited Discrimination, Harassment and Related Conduct or to file a complaint.**](#)

Statement on Title IX at TCU

As an instructor, one of my responsibilities is to help create a safe learning environment on our campus. It is my goal that you feel able to share information related to your life experiences in classroom discussions, in your written work, and in our one-on-one meetings. I will seek to keep any information you share private to the greatest extent possible. However, I have a mandatory reporting responsibility under TCU policy and federal law and I am required to share any information I receive regarding sexual harassment, discrimination, and related conduct with TCU's Title IX Coordinator. Students can receive confidential support and academic advocacy by contacting TCU's Confidential Advocate in the Campus Advocacy, Resources & Education office at (817) 257-5225 or the [**Counseling & Mental Health Center**](#) or by calling (817) 257-7863. [**Alleged violations can be reported to the Title IX Office**](#) or by calling (817) 257-8228. Should you wish to make a confidential report, the Title IX Office will seek to maintain your privacy to the greatest extent possible, but cannot guarantee confidentiality. Reports to law enforcement can be made to the Fort Worth Police Department at 911 for an emergency and (817) 335-4222 for non-emergency or TCU Police at (817) 257-7777.

Obligations to Report Conduct Raising Title IX or VAWA Issues

Mandatory Reporters: All TCU employees, except Confidential Resources, are considered Mandatory Reporters for purposes of their obligations to report, to the Coordinator, conduct that raises Title IX and/or VAWA (Violence Against Women Act) issues.

Mandatory Reporters are required to immediately report to the Coordinator information about conduct that raises Title IX and/or VAWA issues, including any reports, complaints or allegations of sexual harassment, discrimination and those forms of prohibited conduct that relate to nonconsensual sexual intercourse or contact, sexual exploitation, intimate partner violence, stalking and retaliation involving any member of the TCU community, except as otherwise provided within the [**Policy on Prohibited Discrimination, Harassment and Related Conduct.**](#)

Mandatory Reporters may receive this information in a number of ways. For example, a complainant may report the information directly to a Mandatory Reporter, a witness or third-party may provide information to a Mandatory Reporter, or a Mandatory Reporter may personally witness such conduct. A Mandatory Reporter's obligation to report such information to the Coordinator does not depend on how he/she received the information. Mandatory Reporters must provide all known information about conduct that raises Title IX or VAWA issues to the Coordinator, including the identities of the parties, the date, time and location, and any other details. Failure of a Mandatory Reporters to provide such information to the Coordinator in a timely manner may subject the employee to appropriate discipline, including removal from a position or termination of employment.

Mandatory Reporters cannot promise to refrain from forwarding the information to the Coordinator if it raises Title IX or VAWA issues or withhold information about such conduct from the Coordinator.

Mandatory Reporters may provide support and assistance to a complainant, witness, or respondent, but they should not conduct any investigation or notify the respondent unless requested to do so by the Coordinator. Mandatory Reporters are not required to report information disclosed (1) at public awareness events (e.g., "Take Back the Night," candlelight vigils, protests, "survivor speak-outs," or other public forums in which students may disclose such information (collectively, public awareness events); or (2) during an individual's participation as a subject in an Institutional Review Board approved human subjects research protocol (IRB Research). TCU may provide information about Title IX rights and available resources and support at public awareness events, however, and Institutional Review Boards may, in appropriate cases, require researchers to provide such information to all subjects of IRB Research.

911 for an emergency and (817) 335-4222 for non-emergency or TCU Police at (817) 257-7777.

Student Access and Accommodation: Statement of Disability Services at TCU

Student Access and Accommodation: Texas Christian University affords students with disabilities reasonable accommodations in accordance with the Americans with Disabilities Act and Section 504 of the Rehabilitation Act. To be eligible for disability-related academic accommodations, students are required to register with Student Access and Accommodation and have requested accommodations for this specific course. Students are required to provide instructors an official TCU notification of accommodation approved through Student Access and Accommodation. More information on how to apply for accommodations can be found at [**Student Access and Accommodation**](#), or by calling Student Access and Accommodation at (817) 257-6567. Accommodations are not retroactive and require advance notice to implement.

Supplemental Statement on Disability Support from the Instructor/Sarah Robbins
I am committed to your success in this class. Please don't hesitate to let me know if you need accommodations to support your work, even if they are not included in official paperwork from the university. I'm always happy to discuss and plan for individualized contexts.

Technology Policy and Netiquette

You may take notes on a laptop or tablet during class time, and you may use devices to look up information relevant to our discussions. (For instance, you may use a cell phone to look up information relevant to class work while joining in a Zoom discussion on a tablet or laptop.)

Otherwise, please do limit your use of cell phones to break time or before/after class sessions. **No portion of the class should be recorded without the prior consent of all present.**

All members of the class are expected to follow rules of common courtesy in all email messages, discussions, and chats. That is, the same expectations for classroom courtesy apply online as they do in person. Please be respectful of other students. Foul discourse cannot be tolerated. Do take a moment and read the [basic information about netiquette](http://www.albion.com/netiquette) (<http://www.albion.com/netiquette>).

Participating in the virtual realm, including social media sites and shared-access sites sometimes used for educational collaborations, should be done with honor and integrity. This site provides [guidance on personal media accounts and sites](https://tinyurl.com/PersonalMedia) (<https://tinyurl.com/PersonalMedia>). Please [review TCU's guidelines on electronic communications](#) (email, text messages, social networks, etc.) from the [Student Handbook](https://tcu.codes/policies/network-and-computing-policy/e-mail-electronic-communications-social-networks/): <https://tcu.codes/policies/network-and-computing-policy/e-mail-electronic-communications-social-networks/>

Need training on using ZOOM?:

https://www.youtube.com/watch?v=rC7OyDjasBs&feature=emb_title

Notice of potential recording of class sessions:

It's possible we may need to record a class session or part of a session—e.g., if we need to provide access to information/content for a student or student who cannot participate to hear vital material presented. In such cases, please take this description of recording policy in mind: Our class sessions will [in such cases] be recorded [per above] for use by enrolled students, including those who are unable to attend live. Students who participate with their camera engaged or utilize a profile image are consenting to have their video or image recorded. If you do not wish to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are consenting to have their voices recorded. If you do not wish to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live. Further, if you anticipate that you will not consent to your video and/or audio participation being recorded, please contact the instructor (Sarah) immediately so that she (Sarah) may work with you to determine how to assess your class participation and assignments that may require collaboration during the class session.

Email Requirement/Notification

Email Notification: Only the official TCU student email address will be used for all course notification. It is your responsibility to check your TCU email on a regular basis. When contacting the instructor, please allow at least 48 hours for a response on the weekend, 24 hours during the week.

TCU Resources for Students

Campus Offices

- Brown-Lupton Health Center (817-257-7863)
- Campus Life (817-257-7926, Sadler Hall 2006)
- Center for Academic Services (817-257-7486, Sadler Hall 1022)
- Center for Digital Expression (CDeX) (817-257-7350, Scharbauer 2003).
- Mary Couts Burnett Library (817-257-7117)
- Office of Religious & Spiritual Life (817-257-7830, Jarvis Hall 1stfloor)
- Student Development Services (817-257-7855, BLUU 2003)
- TCU Center for Writing (817-257-7221, Reed Hall 419)
- Transfer Student Center (817-257-7855, BLUU 2003)
- Veterans Services (817-257-5557, Jarvis Hall 219)

Dealing with Illness or Symptoms of Illness

Covid-19 is affecting all of us, even those who may never be diagnosed with the disease. In a community such as TCU's we have a special responsibility to look out for each other. One person contracting the disease can quickly—with no intention of doing so—become a super-spreader, because we're in an environment where lots of people come into contact with each other every day. Please wear a mask and honor social distancing. Wash hands and/or use hand sanitizer.

If you have any symptoms, or if you've come in contact with someone who's been diagnosed or come in contact with someone who's been diagnosed, please take careful steps to protect others and yourself. Do not attend class or in-person meetings if you are feeling ill. If you have no symptoms but have been exposed, get tested.

Though our class is meeting online via Zoom, rest assured that Sarah, your instructor, will understand if you need to miss one or more sessions to deal with a medical situation of your own or one involving family members or friends whose health you are supporting. Just let me (Sarah) know as soon as possible. Don't feel you must share personal specifics, on the one hand; on the other hand, I'm always happy to listen and help you find the best places to go to get support. Let's all stay safe and support each other—physically, mentally, and emotionally.

Campus Life and the Student Experience will Be Different This Year

The health and safety of students, faculty, and staff is Texas Christian University's highest priority. TCU has implemented public health interventions, which includes following local and state public health orders and CDC guidelines. These health interventions may impact your experience as a student both inside and outside the classroom. Safety protocols may change during the semester and may result in modifications or changes to the teaching format, delivery method, or the course schedule (e.g., altering meeting times or frequency; changing beginning or ending dates for a term; or partially or completely moving from a face-to-face classroom teaching to an online teaching or remote learning format). Any changes in teaching format, delivery method, or course schedule will not impact the credit hours for the course.

Health and Wellness

If you are exhibiting symptoms that may be related to COVID-19 (fever or chills, dry cough, shortness of breath, etc.) or are concerned that you may have been exposed to COVID-19, you must self-quarantine and consult with the Brown Lupton Health Center at 817-257-7949 for further guidance.

In addition, you must notify the Campus Life Office immediately at 817-257-7926. Campus Life will inform your professors that you are unable to attend class, and provide any assistance and support needed. Click here for detailed information concerning COVID-19 symptoms: <https://www.cdc.gov/coronavirus>.

If you are unwell, but are not exhibiting potential COVID-19-related symptoms, please notify your instructor as soon as possible that you are ill and will not be attending class.

If you do not feel well enough to attend class in person, but feel well enough to attend class remotely, please notify your instructor as soon as possible before the class begins to arrange attendance via video conferencing.

Face Coverings and Physical Distancing:

Face coverings are required on campus, unless you are alone in your private office or dorm room. Students will be expected to practice physical distancing and wear protective face coverings at all times while in public spaces on the TCU campus. Failing to do so in the classroom could result in the student being asked to leave the room and continue the class through remote access. Additionally, the instructor has the option to terminate the class period and continue it as a remote session if students do not wear required masks or practice physical distancing. Failure to comply with the instructor's request to adhere to TCU policy regarding face coverings or repeat violations may be reported to Campus Life.

Attendance Policy and Late Work

Participation makes up 10% of your grade in this class. If you arrive more than 20 minutes late to class (i.e., a ZOOM synchronous session), this will count as an absence. If you arrive less than 20 minutes late, or leave less than 20 minutes early, you will be marked tardy and receive 2 attendance points for the session rather than full credit. Note that you have opportunities for making up absences via attendance at campus events (in-person or virtual) or pre-approved alternate events/activities related to course content. Also, note that you may request pre-approval of an absence without sharing specific information, if you need to miss for personal health reasons.

Late work is acceptable if arrangements are made before the due date. If you have an official university absence, you can submit any assignments from the day of your absence before the next class session, provided you have made arrangements in advance. Note that *the university attendance policy states that regular and punctual class attendance is essential and that no assigned work is entirely excused because of absence, no matter what the cause.*

Participation grade reminder: 27 meetings for the course—3.75 points for full attendance at each meeting = grade of 101.25 (recorded as 100), meaning that it's possible to miss a couple of class meetings and still earn an A for participation.

Note: You may also earn 4 additional points—thereby “making up” for a missed class meeting—by attending a pre-approved (online or in-person) campus event and providing a written reflection.

Maximum grade for participation grade = 100%; see its connection to the overall grade outlined earlier in syllabus.

PENALTY FOR LATE WORK SUBMISSION for which advance arrangements not made with Sarah: 5 points per day late. Please do let me (Sarah) know if you need an adjustment in a due date.

NOTE: Late final/exam projects cannot be accepted after 4:00 p.m. on Friday, December 30, due to deadline for submitting final grades to the registrar.

Grade Appeals

See the university policy here: <https://tcu.codes/policies/academic-affairs/grade-appeal/>

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