



# rhetsense

Rhetorical History and Historiography | Instructor: Dr. Matthew Heard | Fall 2015 | Univ. of North Texas | T-TH 11:00PM - 12:20PM | Lang 305

**RHETORICAL HISTORIES** are filled with advice for humans wanting to learn to persuade other humans using vision, touch, taste, sound, and even smell. Yet, too rarely do humans stop to ask why we find one sense more persuasive than another—or, more broadly, one sense more convincing than the others. What is our education in the senses? Where does it come from? What does it leave out? These questions are pertinent to the study of rhetoric, for they open up new ways to think about rhetorical history and historiography: what are rhetorical histories able to offer? What do these same histories neglect and withhold? Plato, for instance, famously labels rhetoric an art of “cooking,” aimed at pleasing the tastes but destroying the health of the body. Cicero for his part gives incredible priority to the voice of the orator, noting that people with weak or disabled voices cannot be successful orators. Such an “education” of the senses has helped to pattern a dominant rhetorical history particularly bent towards the ideals of hearing and vision: making an audience see and hear the words of the speaker or writer. Even today, sight and sound dominate, while smell, touch, and taste have little place in “serious” communication or research. // **Δ BUT WHAT IF** our readings of rhetoric as an art of sight and sound miss crucial ways that rhetoric is also attuned to smell, taste, and touch? What happens if we widen our view of rhetoric to include not only the linguistic moves we make to appeal to vision and hearing, but also the deeper and more mysterious channels that connect humans to one another through the other senses? // **Δ IN THIS COURSE**, we will consider these questions carefully as we read through several important rhetorical texts while attending to the sensory education that each text provides. We will track the effects of vision and hearing on the *kinds of rhetoric* that our dominant histories have promoted. We will also listen closely for missed opportunities to learn how the other senses might influence rhetorical theory and education. Overall, we will seek not only to understand how rhetoric has been “sensed” throughout its histories, but also to ask how making room for neglected senses might open up new ways of understanding how we persuade and relate to others .

## ENGL 3200 COURSE DESCRIPTION:

Explores the construction of the rhetorical tradition through canonical texts and figures; questions alternatives to the received tradition.

## COURSE POLICIES:

**ABSENCE:** You have six free absences. Upon missing seven classes, you will be dropped from the course. Coming late to class or not participating in class may result in you being counted as absent.

**IN-CLASS WORK:** Quizzes and in-class assignments will often take place at the beginning of class and cannot be made-up if missed. Frequent tardiness or disruptions will affect your quiz/assignment grades.

**DISRUPTIONS:** Excessive disruptions of our class time—including talking, sleeping, texting, cell phone usage, and doing work for other classes—hurt the class atmosphere and will hurt your grade should you engage in them. Please respect the class environment by giving your classmates and me your full attention at all appropriate times.

**“THE WHOLE THING BOILS DOWN TO THIS: KNOWING THE AREAS WHERE YOU MUST HUNT FOR, AND TRACK DOWN, WHAT YOU ARE TRYING TO FIND. ONCE YOU HAVE SURROUNDED THE ENTIRE PLACE WITH THE NETS OF YOUR THOUGHT, NOTHING WILL ESCAPE YOU”** *Cicero, De Oratore 2.146*



**ASSIGNMENT POLICY:** All written work needs to be typed and submitted online to our Blackboard site, with a paper copy brought to class. For all essays, include your name and the page number on the top right of each page (i.e. : Heard 1). Please also include a date and the course number (ENGL 3200). Use a text font for all essays (Times Roman or Garamond for example) at 12 points, with all one-inch (1”) margins, and double-spacing. Assignments are due at the beginning of class on the date indicated by the assignment prompt

## GRADING BREAKDOWN

20% - Midterm Exam

30% - Final Exam

20% - Final Project (parts I and II)

30% - IN-CLASS QUIZZES, ASSIGNMENTS, AND PARTICIPATION

**ODA POLICY:** The University of North Texas makes reasonable academic reasonable accommodation for students with disabilities. Students seeking reasonable accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with a reasonable accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request reasonable accommodations at any time, however, ODA notices of reasonable accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of reasonable accommodation for every semester and must meet with each faculty member prior to implementation in each class. Students are strongly encouraged to deliver letters of reasonable accommodation during faculty office hours or by appointment. Faculty members have the authority to ask students to discuss such letters during their designated office hours to protect the privacy of the student. For additional information see the Office of Disability Accommodation website at <http://www.unt.edu/oda>. You may also contact them by phone at 940.565.4323.

# ENGL 3200 Reading Schedule

(all readings in course reader except CLASSEN and CICERO; all subject to change)

UNIT 1: Rhetoric and Sensation	WK 1	25-Aug	Course Intro	27-Aug	Jay, "In the Realm of the Senses" Gorgias of Leontini, <i>Encomium of Helen</i>
	WK 2	1-Sep	Unknown, <i>Dissoi Logoi</i>	3-Sep	Plato, <i>Gorgias</i>
	WK 3	8-Sep	Plato, <i>Gorgias</i>	10-Sep	Plato, <i>Gorgias</i>
	WK 4	15-Sep	Corbin, "Charting"	17-Sep	Panagia, from <i>Political Life of Sensation</i>
	WK 5	22-Sep	Howes, from <i>Sensual Relations</i>	24-Sep	Howes, from <i>Sensual Relations</i>
UNIT 2: Sensing the Gaps	WK 6	29-Sep	Aristotle, <i>Rhetoric</i> Book I	1-Oct	Aristotle, <i>Rhetoric</i> Book II Aristotle, <i>De Anima</i> (selection)
	WK 7	6-Oct	Aristotle, <i>Rhetoric</i> Book III Midterm Review <i>Beginning of WF for nonattendance</i>	8-Oct	!! MIDTERM !!
	WK 8	13-Oct	Classen, <i>Deepest Sense</i>	15-Oct	Classen, <i>Deepest Sense</i> **Due: Final Project part I**
	WK 9	20-Oct	Classen, <i>Deepest Sense</i>	22-Oct	Classen, <i>Deepest Sense</i>
UNIT 3: Extending RhetSense	WK 10	27-Oct	Cicero, <i>De Oratore</i> : Introduction and Book I	29-Oct	Cicero, <i>De Oratore</i> Book 2: pp.125-180 (2.1-2.116) <i>Last day to drop the course</i>
	WK 11	3-Nov	Cicero, <i>De Oratore</i> Book 3: pp. 224-268 (3.1-3.147); pp. 286-297 (3.199-3.230)	5-Nov	Cicero, <i>De Oratore</i> Glenn, from <i>Rhetoric Retold</i>
	WK 12	10-Nov	Kristeva, "From One Identity"	12-Nov	Kristeva, "Ethics of Linguistics"
	WK 13	17-Nov	Rickert, from <i>Ambient Rhetoric</i>	19-Nov	Review
	WK 14	24-Nov	Review	26-Nov	** THANKSGIVING HOLIDAY **
READING WEEK	WK 15	1-Dec	Project Reports	3-Dec	Project Reports !! Final Project Part II DUE !!
FINALS	WK 16	8-Dec	FINAL EXAM: 10:30 am – 12: 30 pm		

## PLAGIARISM AND ACADEMIC DISHONESTY:

The UNT Policy Manual defines plagiarism as: "(a) the knowing or negligent use by paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgement and (b) the knowing or negligent unacknowledged use of materials prepared by another person or by an agency engaged in the selling of term papers or other academic materials." (18.1.11). I expect your writing in this course to be original and every use of someone else's work in your writing to be marked clearly. The consequences for plagiarism both at UNT and in this course are severe, and may include automatic failure and in some cases dismissal from the university. Don't risk it—come and talk to me about any questionable material before turning in your assignment.

## COURSE MATERIALS NEEDED:



1. CICERO, *De Oratore*
2. CLASSEN, *The Deepest Sense*
3. Course Reader

## RUBRICS AND SCORING SYSTEMS:

For the purposes of this course,

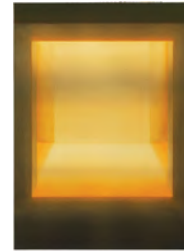
"A" work will constitute a final score of 90-100% of total points, and will represent an overall response that is impressively sophisticated and illuminating: inventive, balanced, justified, effective, mature, and expertly-situated in time and context

"B" work will constitute a final score of 80-89.99% of total points, and will represent an overall response that is thorough and systematic: skilled, revealing, developed, perceptive, but not unusually or surprisingly original

"C" work will constitute a final score of 70-79.99% of total points, and will represent an overall response that is acceptable but limited: coherent, significant, and perhaps even insightful in places, but ultimately insufficient in organization, articulation, perception, and/or effectiveness

"D" work will constitute a final score of 60-69.99% of total points, and will represent an overall response that is incomplete and severely lacking: incoherent, limited, uncritical, immature, undeveloped, and overall not reflective of the performance expected of UNT undergraduates

"F" work will constitute a final score of 0-59.99% of total points, and will represent an overall response that is unacceptable.



## ASSIGNMENTS:

**FINAL PROJECT PART I: SENSORY EDUCATION**  
How are we taught to use our senses rhetorically? Find an artifact of contemporary American culture (advertisement, song, film, website, bumper sticker) that teaches us how to use our senses rhetorically. Write a short analysis of this artifact, explaining what and how it teaches. Refer to class readings and discussions in your analysis.

**FINAL PROJECT PART II: SENSORY REDIRECTION**  
Create a rhetorical artifact that intervenes in rhetorical sensation by surprising, changing, disrupting, or otherwise altering expectations about how the senses should work. Along with your artifact, also create a concise label that explains what your artifact is trying to teach and why. Also explain how your artifact works in the context of rhetorical history and contemporary culture.