

# Conflict! Argument as Public Deliberation [W] Fall 2020

Dr. Ryan Mitchell (he/him/his)  
[mitchrya@lafayette.edu](mailto:mitchrya@lafayette.edu)  
Office: Pardee Hall 302

Eng 350/01  
MWF 3:10 – 4:00 p.m.  
Virtual Office Hours:  
Wednesday and Fridays 2:15 – 3:15 p.m. or by  
appointment

## **Course Description**

*Black Lives Matter; mask wearing; #metoo; cancel culture; free speech; post-truth; Trumpism; immigration...*

These are just a few of the issues defining our contemporary political landscape. To some, they are the symptoms of a larger crisis – a loss of faith in democratic institutions. Pundits on both sides of the political aisle cite these national controversies as signs of an eroding public sphere, as evidence that the founding principles of liberal democracy – rationality, free speech, and, most importantly, deliberation – have given way to insurmountable social conflict marred by identity politics, unruly emotions, and stubborn polarization. For others, however, the current moment is one of tremendous possibility, where a necessary struggle is underway to distribute the rights of citizenship to groups traditionally barred from full and equal social inclusion.

In this course, we will explore the troubled frontier between collapse and liberation through the lens of conflict. Rather than understanding the current moment as one defined by the failure of democratic institutions, we will use theories from rhetoric to study the role that conflict plays in expanding public discourse by interrogating how it guides deliberation, constructs social identities, and facilitates decision- and policy-making. The goal of this course is to add breadth to our understanding of public conflict. By reading broadly from rhetorical, political, and cultural theories, we will interrogate the following questions: *What is conflict's relationship to democracy? When is conflict necessary for public deliberation and when does it derail it? How do cultural, racial, and gender differences influence the way we argue?* and *How does conflict constitute and contest truth?* Along with developing a deeper understanding of key concepts from rhetoric, argument, and public sphere theory, you will develop a critical vocabulary for investigating frameworks that matter to your scholarly and political interests. At the end of the semester, you will put this newfound savvy to work by researching a topic of your choosing.

## **Learning Goals and Outcomes**

By the time you finish this course, you will be able to:

**Goal 1:** Explain, compare, synthesize, and apply rhetorical theories of conflict to interrogate how diverse arguments function in the public sphere.

**Outcome 1:** Ten times this semester, you be tasked with writing a focused reading response, or *microtheme*. Microthemes ask you to both distill a reading's central arguments and develop working definitions of key concepts introduced in those readings. As the semester progresses, you will use your

microthemes to develop an inventory of critical concepts, which will be used in your long writing assignments.

**Outcome 2:** Twice this semester, you will write a Methods Note. Methods Notes require you to select a key concept from course readings and develop strategies for operationalizing, or deploying, it. Centered around a unique case in point, Methods Notes require you to articulate generalized critical features of a concept in ways that allow others to see them at work in your case. This assignment also allows you to test out concepts and cases you might use for your final project.

**Goal 2:** Catalog diverse, complex concepts or issues from rhetorical studies of public conflict.

**Outcome:** After each unit, you and a partner will contribute to our course's Critical Concept Catalog. The catalog is a live wiki where you will not only define important concepts, but also annotate course readings. The catalog will provide you and your peers with a repository of concepts you may use for your Methods Notes and Final Paper.

**Goal 3:** Deploy transferable strategies for producing complex scholarly arguments through academic writing and analysis.

**Outcome:** In your Final Paper, you will utilize the analysis and critical thinking strategies you practiced in your Method Notes and Critical Concept Catalog assignments. Through researching and analyzing a conflict of your choosing, you introduce and support an argument for how theoretical concepts operate in the real world as well as point to possible limitations in existing theories.

**Goal 4:** Evaluate and integrate peer and Professor feedback at both sentence and global levels.

**Outcome:** For both short and long writing assignments, you will engage in peer reviews. During peer reviews, you will both receive and provide comments of drafts of written work. Along with peer feedback, you will also be given instructor comments. As you revise your assignment, you will decide what comments to heed and which to discard.

**Goal 5:** Engage in complex group discussions and present original research clearly, accessibly, and engagingly.

**Outcome:** All students are expected to consistently participate in class discussions.

### **Course Materials**

All readings for this course will be posted as PDFs to our Moodle site. There will be no required books for this class. I do ask, however, that you read and annotate each text through Perusall.

If you would like to add a book to your personal library, please consult the bibliography below.

### **Perusall: What is it? How do you use it?**

This semester, you will be asked to use Perusall to annotate all course readings. Perusall is a collaborative e-reader and annotation platform. Perusall is ideal for courses like ours because it helps us make sense of and interrogate complicated texts together, as a community. Perusall allows you to

ask questions, respond to the questions of others, and highlight aspects of a text that you find particularly provocative or confusing.

While there are many ways to use Perusall, in this class, we will primarily be using the platform to facilitate the growth of our Critical Concept Catalog. Therefore, it is crucial that you use develop a style of annotation that both works for you as a learner *and* translates for your group members.

### ***How do I get started with Perusall?***

- Click on a reading link on our course's Moodle page.
- Sign into Perusall using your student id
- Take note of the tour showing you the annotation features

### ***How does Perusall work?***

- Begin an annotation thread by highlighting a selection from the text.
- Once you highlight, you can ask a question, write a note, @ a classmate, or create a #.
- As more of your peers comment on the text, the “current conversation” box will begin to populate.
- Since we are not going to rely on formal Perusal discussions, I recommend the following:
  - Temporarily hide others comments by clicking on the “My comments” button in the dropdown at the top of the page. This will make it so you can only see your annotations.
  - Write private notes to yourself so you can share them with your group later. On the righthand-side of you screen, you will see a pencil graphic. Click on it and begin taking notes privately.

### ***Why are we using Perusall?***

- We will use Perusall for our Critical Concept Catalog. As you prepare to work on the catalog, share your notes and annotations with your group members. On Critical Concept Catalog Days, you will use these notes and annotations to develop your group's entry.

### **COVID-19 Statement**

We are living through a rapidly changing global pandemic. I understand that it is impossible to separate the challenges brought on by COVID-19 from your work in this class. I want to stress that **I see you as a human first** (seriously, I do)! This means that I am aware that you bring with you to class myriad identities beyond that of student – you might be a friend, sibling, parent, caregiver, child, partner, and/or essential service worker. The already tense dynamics between and among these identities are likely to increase unexpectedly during the course of this academic year. I will try my best to accommodate any unforeseen impacts that the COVID-19 pandemic might have. All I ask in return is that you maintain open communication with me – I am available to talk via email, Zoom, or on the phone.

You do not need to disclose any personal information, health or otherwise. However, if a situation arises that affects your capacity to attend class, participate in discussions, and/or complete course assignments, please let me know as soon as you can so we can *work together* to develop plans and

identify resources that will help you get as much out of class as possible. Again, these are turbulent times; flexibility and communication are more important than ever.

### **Assessment & Assignment Overview**

Grades in this class will be determined through my assessment of both your presence and participation in class discussions and your completion of writing assignments. Since this is a W course, you will be expected to complete at least 20 pages of writing by the end of the semester. This writing load will be distributed across short and long writing tasks. You can find a brief overview of these tasks below.

### **Classroom Participation**

This course requires you to read broadly and thoroughly from both academic and popular texts. Despite the fact that class will be conducted remotely, please be prepared to create a vibrant learning community. We will be meeting synchronously during our regularly scheduled class times. If you live in a time zone that prohibits you from meeting synchronously, I will work with you individually to arrange alternative learning experiences.

During our synchronous meetings, I will run this class like a seminar. That means that you should come to each meeting having read the readings and ready to engage in lively, rich discussion. Given the affordance of remote learning, participation will likely happen across a variety of platforms. We will talk face-to-face via Zoom; you will meet with peers in breakrooms to work in small groups; and we will respond to others' ideas in writing through Moodle discussion boards and via Perusall annotations. While we will be communicating across platforms, the basic principles of participation remain the same:

- Arrive to class on time, prepared with specific questions, topics, and quotations you'd like to discuss.
- Be mindful that participation is more than just talking. Active engagement and collaborative knowledge-making requires that we all find ways to actively listen to others, ask open-ended, generative questions, and respond meaningfully to others' comments. Remember, we are all coming to this class with a variety of knowledge bases. For everyone to take something from this course, you will need to learn how to recognize the value of both your own expertise and the expertise of your classmates.

### **Papers and Other Writing Assignments**

This is a writing intensive class, meaning that, along with in-class discussions, we will be writing and rewriting consistently throughout the semester. Beginning with the Critical Course Catalog and Methods Note assignments, you will begin developing critical methods and strategies for engaging with the key concepts necessary for successfully completing your final paper.

Below, you will find a brief summary of each assignment. Please refer to the course calendar for due dates and keep in mind that you will receive detailed prompts and rubrics in class. *You will have the opportunity to workshop all written assignments in class.*

### **Semester-Long and Short Writing Assignments**

#### **Microthemes (~300 – 400 words)**

At least 10 times this semester, you will compose a microtheme about the day's reading(s).

Microthemes are short, structured, and anonymized readings responses that allow you to distill an argument and interrogate key concepts without falling into mere summary. Microthemes ask you to do the following: 1.) identify and articulate the problem an author is responding to; 2.) succinctly restate the author's main argument; 3.) define key theoretical concepts supporting the author's claims; 4.) reflect on how the reading connects to something from your own life or from the news (as we

progress, you may start to reflect on how you see readings talking to or against each other); and finally 5.) ask two open-ended questions you would like to discuss in class.

You should use microthemes to inventory key concepts. You and your partner(s) will use microthemes to develop your Critical Concept Catalog. You will also need them to complete your Notes on Method Assignment.

**All microthemes are due to me via email by noon the day of class.** Each class session, I will compile, anonymize, and post the submitted microthemes to Moodle. I encourage you to read these microthemes before class. We will begin each day by selecting relevant microthemes for discussion. If yours is selected, you may reveal yourself; however, you do not have to.

### **Critical Concept Catalog**

This semester, you will work in small groups to compose a Critical Concept Catalog. The Critical Concept Catalog is a living wiki that provides working definitions of key concepts and extended annotations of class readings. Since the concepts we cover this semester are complex, ever-changing, and often taken up by more than one class author, the wiki gives us a digital space to build entries together. After each unit, you and your team will meet during class time to develop wiki entries for one of the unit's readings. I will assign each group their reading. After you receive your assigned reading, your group will collectively review each members' Perusall annotations and notes, marking concepts, ideas, and questions that emerged across each members' reading. After that, you will write the following two entries:

1. **Reading Annotation:** For this entry, you will collectively write a critical summary of the reading. Along with synthesizing your individual notes into a single annotation, you will also provide a brief (75 – 100 word) author biography and citations for at least two other academic sources that cite the reading.
2. **Concept Definition:** For this entry, you will identify and define at least two, but possibly three concepts that are especially critical for the reading. These definitions do not need to be long, however, they do need to give enough information and context so you can return to them later in the semester when you're working on your long writing assignments. *If a concept has already been covered, you may add to or edit existing entries.*

### **Long Writing Assignment**

*You will have the opportunity to revise all long writing assignments.*

#### **Notes on Method Assignment (~1,000 – 1,250)**

This semester, we will be reading complicated theories that provide us with rich conceptual material to ponder. One important goal for this class is learning how to operationalize these theories and turn them into tools to guide our analyses. Put differently, we are going to be constantly ask how can we put these theories to work and what does doing so show us about the public life of conflict. Twice this semester, you will produce a Methods Note. These notes as brief memos where you begin transforming concepts that interest you and speculate about how you might use them in your final papers.

Each memo will be organized around a unique *case in point* that allows to identify areas of interest fruitful for your final paper. After you identify your case, write your Methods Note in order to answer the question *How could I use this concept to interpret the conflict occurring in my case?* You might organize your Methods Note around the following themes:

1. How is this concept defined in the course readings? In other words, do the authors agree about a single definition of the concept or are there points of disagreement? If so, is there anything to be gained from investigating this conflict?
2. What are critical features of the concept? How would I be able to recognize its presence in a text or artifact? Be sure to be as specific as possible when identifying critical features since both your peers and me need to be able to see the concept at work in your case in point.
3. What does an analysis look like in practice and why does it matter? Taking a sample of your case in point, perform an analysis where you illustrate the concept and its features at work. Along with identifying the concept's features as manifested in your case, end your Methods Note with a tentative thesis about what the value of the concept is for analyzing real-world cases. You might discover that a concept doesn't have as much value as anticipated. This is a valid finding and one that you should write about.

### **Final Paper** (4,000 – 6,000 words)

Your final paper for this class will be a thorough investigation into a topic that engages with rhetorical theories of conflict and the public sphere. This paper should pick up key course readings and concepts and apply them to an historical or contemporary case that interests you. You may choose to have this paper be an extension of one of your Methods Notes, it may be a synthesis of both of them, or you may choose to explore a new concept altogether. Whichever option you choose, you will need to do significant outside research into both your topic and the theories you plan to deploy in your analysis. See this paper as both an opportunity for you to engage critically with an important cultural conflict as well as a chance to apply seemingly abstract theories to actual cases.

Your papers will be developed over several smaller assignments:

#### ***Proposal*** (500 – 800 words)

This proposal is a chance for you to narrow in on the research you'd like to conduct throughout the semester. While this assignment will ask you to identify a case and speculate about which theories will allow you to thoroughly analyze that case's rhetorical dimensions, you do not need to have a definitive thesis or argument yet. Use this assignment to articulate the research topic, questions, and relevant concepts you'd like to explore for your final project. While you have some latitude in deciding the shape and direction of your final paper, you will have to argue for why your project is important to issues relating to the public life of conflict. All proposals should answer the following questions:

1. What case or topic are you planning on looking at? Why is this case significant?
2. What is your plan for analysis, meaning what specifically do you want to study and how do you plan on acquiring that information?
3. What theories or concepts might help you conduct a thorough analysis of your topic?
4. What questions do you have about the topic or the project as a whole?
5. What is your tentative work plan for completing this project?

*I will meet with each of you individually to discuss your project and carve out a plan for completing it successfully.*

#### ***Sample analysis*** (1,200 – 2,000 words)

For this assignment, you will write toward your final paper. Using the concepts and theories forwarded in your proposal, you will illustrate the rhetorical work being accomplished by conflict in your case. You will pay precise, delicate attention to the function of language

and/or other symbols in your artifact. You may choose to focus on how the artifact enforces or critiques power hierarchies; how the artifact positions actors against one another to surprising ends; how language choice, tone, and register support particular effects on the audience; or how certain rhetorical devices or tropes perform subtle persuasive work. This project will allow you to engage in a sustained reading of an example conflict and receive feedback from me and your peers before beginning your final draft.

***Paper Draft*** (at least 3,500 words)

On **November 11**, you will submit a rough draft of your final paper. This draft should contextualize and justify your analysis, much of which you have already completed. Drafts should be nearly complete, meaning that they contain an introduction, an overview of your case, an articulated argument, a review of the theories you're deploying to support that argument, and a conclusion. You will receive feedback from me and your peers on this draft during the last week of class.

***Final Drafts are due on December 1 at 11:59 p.m.***

**Grade Breakdown**

Participation, required assignments, and written work are weighted for grading as follows:

<b>Participation</b>	<b>20%</b>
<b>Microthemes</b>	<b>10%</b>
<b>Critical Concept Catalog</b>	<b>10%</b>
<b>Methods Notes</b>	<b>20%</b>
Note 1	10%
Note 2	10%
<b>Proposal</b>	<b>5%</b>
<b>Sample Analysis</b>	<b>10%</b>
<b>Final Paper</b>	<b>25%</b>
Draft	5%
Final	20%
<b>Total: 100%</b>	

<b>Point Ranges</b>
A = 93 – 100%
A- = 90 – 92%
B+ = 87 – 89%
B = 83 – 86%
B- = 80 – 82%
C+ = 77 – 79%
C = 73 – 76%
C- = 70 – 72%
D+ = 67 – 69%
D = 65 – 66%
D- = 63 – 64%
F = below 63%

Students with grades of D or lower at midterm will have their performance reported to the Academic Progress Committee and their advisers. This not a punitive measure. It is to ensure that students experiencing academic difficulty are put into contact with the appropriate resources. **Midterm grades are not recorded on transcripts.**

### **Attendance**

Ours is a seminar-style course. This means that our primary mode of learning will be in-class discussion. For this reason, I take regular attendance. While I expect your attendance, I recognize that there may be instances that prevent you from coming to class. You are allotted three excused absences per semester. Treat these absences like personal days and use them at your discretion. You do not need to tell me why you are missing class. However, unless otherwise arranged, you will still be expected to turn in whatever work is due the day you miss class. Remember, it is your responsibility to meet with a peer to review the material we covered during your absence. While I am happy to meet with you during office hours to discuss specific content, I ask that you check in with one of your classmates first.

After three absences, your grade will decrease by half a letter grade for every subsequent unexcused absence. If an unexpected emergency or illness arises that causes you to miss more than three classes, please let me know and we will work together to accommodate your absences.

### **Deadlines and Extensions**

Unless otherwise arranged, I expect all assignments to be turned in on time on the day they are due. Rough drafts of long and short writing assignments are due by the start of class for peer review. The deadline for submitting final drafts for both short and long writing assignments is 5:00 p.m.. Microthemes are due by noon on class days so I can read, anonymize, and post them to Moodle.

If you need an extension on a *final* draft, please contact me at least 48 hours in advance so we can establish a new, firm due date. Unless requested because of a major, unforeseen life event, I typically only grant 3-day extensions for final papers. Because rough drafts will be subject to peer review, I do not grant extensions on drafts unless absolutely necessary. There will be no extensions granted for microthemes.

### **Respectful Participation Statement**

This is a course about conflict. We will be reading about how argument, contestation, and confrontation support robust public discourse. However, we will also be interrogating how conflict implicates issues, identities, and experiences that are seemingly outside of the immediate parameters of an argument. As we will learn well, conflict is always about power – who has the right to speak, whose voice is heard, whose authority is recognized. For this reason, we must perpetually be aware of the fact that discussions in this class are not neutral and cannot be isolated from other parts of our lives. We will be reading a variety of texts that pertain to complicated and potentially triggering topics like race and racism, gender-based violence, sexism, death, and immigration. While disagreement and debate are expected and welcomed, hostility and aggression are not.

A central goal for this class is to disrupt status quo power hierarchies and develop a critical repertoire for critiquing the ways that we reproduce oppressive power dynamics in the everyday ways we talk about controversial issues. For this reason, it is crucial that we establish rules of engagement, or discourse norms. For this class to “work,” we need to build a community. To build a community, we need to feel comfortable sharing our opinions, ideas, and perspectives on complicated topics. While we will work together to develop discourse norms, we must always be charitable when interpreting another’s comments.



### **Inclusivity Statement**

Part of creating an inclusive learning environment is reckoning with academia's historic purpose of training white, elite men in ways of exercising dominance over others, especially BIPOC communities and women. To begin working against this history of violence, we must actively affirm the validity and value of those identities, ideas, and perspectives traditionally excluded from academic consideration. In the course, we will use language that is anti-racist, gender-inclusive, and non-sexist. We will affirm non-binary gender identification and ask that everyone respects students' pronouns. If you are accidentally misgendered, please feel comfortable correcting the professor or other students.

### **Accessibility**

I strive to foster a learning environment that is accessible and welcoming to all students. If you have a specific accommodation granted by Accessibility Services, please request that I receive your confidential accommodation notice via email during the first two weeks of the semester, or as soon as possible. Once, I receive your accommodation, I will schedule a time to speak with you to construct a plan of action for the semester. If you suspect you might need an accommodation, please make an appointment with Accessibility Services. You can find their website by following this link: <http://catalog.lafayette.edu/en/current/Catalog/Academic-Programs/Academic-Services/Disability-Services>

### **Academic Integrity**

At its heart, academic integrity refers to honest and good faith engagement with both your own and others' ideas. The best ideas are made in collaboration and through rigorous engagement with the work of others. However, there is a fine line between collaboration and plagiarism. At Lafayette, plagiarism and cheating are strictly forbidden. Each assignment requires you to adhere to the college's community standards for academic integrity, which are elaborated in detail on the following website: <https://advising.lafayette.edu/academic-conduct/academic-integrity-statement/>

Lafayette defines academic dishonesty as any of the following actions: submitting and claiming ownership of someone else's work; incorporating, but not citing, someone else's intellectual product, either in its entirety or in part; buying someone else's work or encouraging another to do your work for you; reusing your own material from another course without explicit instructor permission; or collaborating with other students without instruction or permission (Lafayette College Academic Integrity Statement). Students who are found to have violated standards for academic integrity will be referred for sanctioning.

If you are uncertain about how to appropriately engage with outside content, please reach out to me as soon as possible. As your professor, part of my job is guiding you through the dynamic process of academic inquiry. I am always happy to clear up any confusion.

### **Religious Observation**

Students may receive an excused absence for religious observance. I ask that you give me at least one week's notice if you plan on missing class for a religious holy day. Follow this link for a calendar of many religious events compiled by the Office of Religious and Spiritual Life: <http://www.interfaith-calendar.org/2020.htm>

## **Campus Resources**

Lafayette students have access to a variety of on-campus resources. These resources are academic, psychological, and legal. Below, you will find brief descriptions of these resources as well as URLs pointing you toward more information:

***Academic Resource Hub*** provides academic services to enhance student success. It administers various support and enrichment programs as well as housing and Accessibility Services.

Website: <https://hub.lafayette.edu> <https://hub.lafayette.edu>

***Counseling Center*** provides students with a safe, confidential environment to discuss personal and academic concerns. College is particularly stressful and around 40% of Lafayette students have sought counseling services.

If you are experiencing psychological distress, contact the Counseling Center by phone: (610) 330-5005

In the case of a life-threatening emergency, contact the Office of Public Safety: (610) 330-4444

Website: <https://counselingcenter.lafayette.edu/about-us/>

***Bailey Health Center*** connects students with quality health care and promotes an environment of wellness, where students are treated with compassion and understanding. For serious or life-threatening problems, call x4444 and request an ambulance. Sexual assault counselors are available if needed.

Phone #: (610) 330-5001

Website: <https://healthcenter.lafayette.edu>

### ***Title IX and Mandatory Reporting***

Lafayette is committed to rooting out and ending sexual misconduct. Faculty and staff are required both by college policy and by law to report instances of sexual misconduct to the Title IX Coordinator. If a report is filed, this does not necessarily mean that the incident will automatically be moved forward to a disciplinary hearing. When reporting a case, you may request the following: resources, no further action, informal resolution, and/or formal resolution.

Website: <https://sash.lafayette.edu/titleix/>

## **Course Bibliography**

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## Conflict! Argument as Public Deliberation: Course Schedule | Fall 2020

\*Readings and due dates are subject to change. I will notify you well in advance of any alterations to this calendar

Week 1	Topic	Assignments Due	For Homework
8/17	Introductions Syllabus Overview What does it mean to study conflict?		Read: Dewey, "Search for the great community," pp. 143 – 185.
8/19	<b>Foundations: Norms of the Public Sphere and Deliberative Democracy</b>		Read: Habermas, from <i>The Structural Transformation of the Public Sphere</i> , pp. 27 – 51  Recommended for Clarification: Calhoun, from <i>Habermas and the Public Sphere</i> , pp. 10 – 14
8/21			Benhabib, "Toward a Deliberative Model of Democratic Legitimacy," pp. 67 – 95
Week 2			
8/24			Prepare for Critical Concept Catalog Day (CCCD)
8/26	Critical Concept Catalog Day. Come to class prepared to contribute to the class wiki		Read: Young, "Communication with the Other: Beyond Deliberative Democracy," pp. 120 – 136
8/28	<b>Limits of Deliberative Democracy: Agonism and Counterpublics</b>		Read: Mouffe, "Introduction: The Democratic Paradox," pp. 1-16; "For an Agonistic Model of Democracy," pp. 80 – 107
Week 3			
8/31			Read: Fraser, "Rethinking the Public Sphere: A Contribution to the Critique of Actually Existing Democracy," pp. 83 – 105
9/2			Read: Squires, "Rethinking the Black Public Sphere:

9/4		An Alternative Vocabulary for Multiple Public Spheres,” pp. 446 – 468 Read: Warner, “Publics and Counterpublics,” pp. 65 – 125  Prepare for CCCD
Week 4		
9/7		Read: Asen, “Imagining the Public Sphere”
9/9	Methods Note 1 due by 5 pm	Prepare for CCCD
9/11	Critical Concept Catalog Day. Come to class prepared to contribute to the class wiki  Ryan will be attending a conference, so you will work in groups independently ☹	Read: Brandzel, “The Specters of Citizenship: Hate Crimes and the Fear of the Repressed,” pp. 31 – 69
Week 5		
9/14	<b>Demarcating the Citizen, Marking the Other</b>	Read: McKinnon, “Transnational Publicity, and Central American Women’s Asylum Cases,” pp. 19 – 38
9/16		Read: Ore, “Constituting the Citizen Race,” pp. 31 – 55
9/18		Read: Anderson, “Rhymes with Rich”: “Bitch” as a Tool of Containment in American Politics, pp. 599 – 623  Watch: <a href="#">Ocasio-Cortez</a>
Week 6		
9/21	Critical Concept Catalog Day. Come to class prepared to contribute to the class wiki	Prepare for CCCD Finish proposal
9/23	Proposals due by 5 pm	Read: Berlant, “On the Desire for the Political,” pp. 223-265

9/25	<b>Optimism, Resentment, and the Political Force of Feelings</b>	Read: Engles, “Essay II: The Rise of the Politics of Resentment,” pp. 70-102
Week 7		
9/28		Read: Ahmed, “The Organisation of Hate,” pp. 42 – 62
9/30		Read: Lorde (1981), “ <a href="#">The Uses of Anger</a> ”  Watch: Chemaly, “ <a href="#">The power of women’s anger</a> ”
10/2	Methods Note 2 due 10/3 by 5 pm	Read: Gould, “Introduction: Why Emotion?,” pp. 1 – 49  Finish Methods Note
Week 8		
10/5		Prepare for CCCD
10/7	Critical Concept Catalog Day. Come to class prepared to contribute to the class wiki	Read: DeLuca, “Unruly Arguments: The Body Rhetoric of Earth First! Act Up, and Queer Nation,” pp. 9 – 21
10/9	<b>Witnessing the Body/Politic</b>	Read: Cram, “‘Angie was Our Sister’: Witnessing the Trans-Formation of Disgust in the Citizenry of Photography,” pp. 441-438
Week 9		
10/12		Read: Jane Doe “ <a href="#">Letter</a> ”;  Larson, “‘Everything inside me was silenced’: (Re)defining rape through visceral counterpublicity,” pp. 123 – 144
10/14		Prepare for CCCD
10/16	Critical Concept Catalog Day. Come to class prepared to contribute to the class wiki	Read: Endres and Senda-Cooke, “Location Matters: The Rhetoric of Place in Protest,” pp. 257 – 282

Week 10			
10/19	<b>From Counterpublics to Counterspaces</b>		Read: Enck-Wanzer, "Trashing the System: Social Movement, Intersectional Rhetoric, and Collective Agency in the Young Lords Organization's Garbage Offensive," pp. 174 – 201
10/21			Handley "The Line Drawn": Freedom Corner and Rhetorics of Place in Pittsburgh, 1960-2000s," pp. 173 – 189
10/23			Prepare fir CCCD
			Finish Sample Analysis
Week 11			
10/26	Critical Concept Catalog Day. Come to class prepared to contribute to the class wiki	Sample Analysis Due by class	Peers' Sample Analyses and complete peer review activity
10/28	Sample Analysis Peer Review		Read: Frankfurt, <i>On Bullshit</i>
10/30	<b>Bullshit and Post-Truth America</b>		Read: Cloud, "Rhetorical Realism, or, Theory in the Real World," pp. 13 – 35; "Toward a Spectacular Struggle, or, on the Power of the Big Five," pp. 36 – 51
Week 12			
11/2			Prepare for CCCD
11/4	Critical Concept Catalog Day. Come to class prepared to contribute to the class wiki	Continue Working on Final Paper	
11/5	Writing Day: Regular Class Cancelled		Finish Final Paper Rough Draft
Week 13			
11/8	Critical Concept Catalog Day: Polishing up the document	Final Paper Rough Draft due by class	Read: Peers' rough drafts
11/11	Peer Review Day 1		
11/12	Peer Review Day 2		
Week 14			
11/16	Presentations Day 1		
11/18	Presentations Day 2		
11/20	Final Class: Review and Farewell		

**Final papers are due December 1 at 11:59 p.m.**