

Team Ayyeese's Rhetorical Situations Lesson Plan	
Emily – Foucault	
Questions for consideration:	<ul style="list-style-type: none"> I feel like I have read Foucault is nearly every graduate class I've taken, ranging from Rhetorics of Health and Medicine (<i>The Birth of the Clinic</i>) to Gay and Lesbian Literature (<i>The History of Sexuality</i>) to Theory of Professional Communication. I can't seem to get a handle around all of Foucault's work because it is so diverse – and this class seemed like a good opportunity to narrow down scope about Foucault. What are some of Foucault's main philosophies that you've seen this week in the readings, or in the Foucault works you've read for other classes? <ul style="list-style-type: none"> Foucault's work is transdisciplinary in nature, ranging across the concerns of the disciplines of history, sociology, psychology, and philosophy (from https://www.iep.utm.edu/foucault/).
Foucault, Michel Internet Encyclopedia of Philosophy	<ul style="list-style-type: none"> www.iep.utm.edu Michel Foucault (1926–1984) Michel Foucault was a major figure in two successive waves of 20th century French thought--the structuralist wave of the 1960s and then the poststructuralist wave.
	Foucault's work can generally be characterized as philosophically oriented historical research; towards the end of his life, Foucault insisted that all his work was part of a single project of historically investigating the production of truth (from https://www.iep.utm.edu/foucault/).
Foucault, Michel Internet Encyclopedia of Philosophy	www.iep.utm.edu Michel Foucault (1926–1984) Michel Foucault was a major figure in two successive waves of 20th century French thought--the structuralist wave of the 1960s and then the poststructuralist wave.
	<ul style="list-style-type: none"> “Every educational system is a political means of maintaining or of modifying the appropriation of discourse, with the knowledge and the powers it carries with it” (227). <ul style="list-style-type: none"> Do you think this is the case? Why? If so/if not, what other thinkers have we looked at that might agree/disagree?
Yvonne - Cixous	
Hélène Cixous (b.1937)	<ul style="list-style-type: none"> French feminist critic and theorist, novelist, and playwright (https://www.britannica.com/biography/Helene-Cixous) She was born in 1937 in Algeria (then a French colony) In the 1960s, she established her career as a professor 19663 – Cixous made her first trip to the United States, where she did research on James Joyce's manuscripts

	<ul style="list-style-type: none"> • 1969 – published her novel, <i>Dedans (Inside)</i> • 1974 – Cixous helped found the Centre for Research on Women’s Studies (she also served as the director) • Cixous has long been an activist and continues to write and publish various works • She has published many works and received international recognition for her many awards, publications, activities, and achievements
<i>Select Texts</i>	<ul style="list-style-type: none"> • <i>Dedans (Inside, 1969)</i> – her second book of fiction, for which she received a prestigious award • 1975 – “dates also the most seminal of Cixous’s texts on “feminine writing”: “The Laugh of the Medusa” – it was also published a year later in translation in the American journal <i>Signs</i> (https://jwa.org/encyclopedia/article/cixous-helene) • <i>Portrait de Dora (Portrait of Dora, 1975)</i> – her first work for the theater • Many other texts, essay collections, co-authored works
<i>Contemporaries</i>	<ul style="list-style-type: none"> • Jacques Lacan – they worked together on James Joyce • Antoinette Fouque – she was the founder of the Women’s Liberation Movement in France and of the feminist publishing house <i>des femmes</i> – Cixous followed her approach and began her own work on feminism (around 1975) • Jacques Derrida – they were good friends • Ariane Mnouchkine – the direct of <i>Théâtre du Soleil</i> (notable encounters and collaboration) • Michel Foucault – they were contemporaries and collaborated on work
<i>Rhetorical Impact</i>	<ul style="list-style-type: none"> • Cixous wrote often about language, sexual differences, female experience in writing, representations of women, self through writing, and more • <i>Écriture féminine</i> – “a form of writing distinct from patriarchal models of communication premised on exclusion and expropriation” (https://www.poetryfoundation.org/poets/helene-cixous) • A leading person of feminism, theory, criticism
<i>Quotes</i>	<ul style="list-style-type: none"> • “Women must write her self: must write about women and bring women to writing.” (p. 875) • “Time and again, I, too, have felt so full of luminous torrents that I could burst—burst with forms much more beautiful than those which are put up in frames and sold for a stinking fortune.” (p. 876) • “Women should break out of the snare of silence.” (p. 881)

	<ul style="list-style-type: none"> • “It is impossible to <i>define</i> a feminine practice of writing, and this is an impossibility that will remain, for this practice can never be theorized, enclosed, coded—which doesn’t mean that it doesn’t exist.” (p. 883) • “You only have to look at the Medusa straight on to see her. And she’s not deadly. She’s beautiful and she’s laughing.” (p. 885)
<i>Questions for Discussion</i>	<ul style="list-style-type: none"> • Cixous called this work “The Laugh of the Medusa.” I would like to discuss the rhetorical implications of using the myth in this context. And/Or, how might Cixous be recontextualizing the Medusa? • Cixous is known for her use of language (in addition to many other things). What meanings could words and combinations, like <i>laugh of the Medusa</i> and <i>write her self</i>, have in our culture, then (1975) and now (2019)?
<i>Sources</i>	https://jwa.org/encyclopedia/article/cixous-helene https://www.britannica.com/biography/Helene-Cixous https://www.poetryfoundation.org/poets/helene-cixous
Lakela – Gates	
Henry Louis Gates, Jr.	<ul style="list-style-type: none"> • Emmy Award-winning filmmaker, literary scholar, journalist, cultural critic, and institution builder; • Has authored or co-authored twenty-one books and created fifteen documentary films, which include <i>Wonders of the African World</i>, <i>African American Lives</i>, <i>Faces of America</i>, <i>Black in Latin America</i>, and <i>Finding Your Roots</i>, now in third season on PBS • Current professor at Harvard University Chair, Department of African and African American Studies; Director, W. E. B. Du Bois Institute for African and African American Research • Alphonse Fletcher University Professor and Director of the Hutchins Center for African and African American Research at Harvard University. • In 1998, Gates was the first African American scholar to be awarded the National Humanities Medal • In 1979, he earned his B.A. in English Language and Literature, <i>summa cum laude</i>, from Yale University in 1973, and his M.A. and Ph.D. in English Literature from Clare College at the University of Cambridge
“On The ‘Blackness of Blackness’: A Critique of the Sign and the Signifying Monkey”	<ul style="list-style-type: none"> • Text written in four parts to 1) define “signifying,” 2) identify specific text that show signification, 3) demonstrate indeterminacy and “text of blackness,” and 4) bring out the coda between texts • Pulls on Saussure, Smitherman, Vico, Burke, Nietzsche, Du Bois, Hurston, Mitchell-Kernan,

	<p>Reed, and Ellison, as well as references musicians Otis Redding, Charlie Parker, and Louis Armstrong to make connections between texts and contexts</p> <ul style="list-style-type: none"> • Major idea is that there is no consensus among anthropologists (study of origin, physical, cultural, and social behavior or humans) and sociolinguists (study of language as impacted by social relations “Encyclopedia 2”) of what “signifying” is • In black discourse, signifying means “modes of figuration” itself; examples in black rhetoric: “loud talking,” specifying,” “playing the dozens” (687) • Signifying Monkey a trickster character originating in Yoruban mythology (Yoruba and Dahomey-aka Benin today); Western tradition’s perception, esp. in Haiti and New Orleans • Main text is Reed’s <i>Mumbo Jumbo</i> to bring out AA narrative parody as then use it as a parody of the Afro/African American (AA) narrative tradition
Themes	<p>Signification is a complex AA rhetorical strategy unconfined to a specific context</p> <p>Interpretations of terms, like “signifying” are derived most effectively by</p> <p>Blackness in literature “produced through complex process of signification” (721)</p>
Connections to Discourse Analysis	<ul style="list-style-type: none"> • Tannen’s framing • Bakhtin’s heteroglossia (double-voicing) • Bahktin and Saussure’s intertextuality (coined by Kristeva)
Rhetorical Concepts	<ul style="list-style-type: none"> • Logos • Dialectic • Antithesis • metis
Ancient Greek Texts/Characters	<ul style="list-style-type: none"> • <i>Phaedrus</i> • Hermes
Connections to Rhetoricians	<ul style="list-style-type: none"> • Reference to Perelman’s presence • Reference to Vico, Burke, and Nietzsche’s use of “master tropes”
Guiding Questions for Rhetoric	<p>Who/what communicates? How? In what context?</p> <p>Scholars, characters, communities, images</p> <ul style="list-style-type: none"> • Oral tradition • Written text • Visual text <p>Contexts</p> <ul style="list-style-type: none"> • Music • Literature

	<ul style="list-style-type: none"> • Religion <p>Why do they/it communicate? What are the immediate effects? What are the secondary/long-term effects? How do we know? What does rhetoric allow/prevent? How so?</p> <ul style="list-style-type: none"> • Engagement in narrative parody • Implication, argument, or persuasion • (Prevents) Acceptance of one universal idea as same to all cultures • By being critical of texts that represent blackness, scholars can identify that authors, composers, speakers reinforce the varying definitions of signifying. <p>What/whom does it concern itself with? What/whom does it ignore?</p>
<p>Key Points of Consideration</p>	<p>The monkey represented as signifier (686; Gen. 50:20)</p> <ul style="list-style-type: none"> • History of AA using terms or ideas intended as negative to their benefit (i.e. “nigger” to mean partner, friend, etc. OR “bootylicious” to push back against shapeliness of AA women—Alicia’s reference to Hottentot in ENGG 8780) <p>Signifying and gender</p> <ul style="list-style-type: none"> • Hurston as first to demonstrate signifying as liberating tool for oppressed women in <i>Their Eyes Were Watching God</i>
<p>Key Quotes</p>	<p>“The Black concept of signifying incorporates essentially a folk notion that dictionary entries for words are not always sufficient for interpreting meanings or messages...in speech events—the total universe of discourse” (691)</p> <p>“Speakerly texts privilege the representation of the speaking black voice, of what the Russian Formalists called <i>shaz</i> and which Hurston and Reed have called ‘an oral book, a talking book’ (a figure which occurs, remarkably enough, in five of the fits slave narratives in the black tradition)” (699)</p> <p>“In literature, blackness is <i>produced</i> in the text only through a complex process of signification. There can be no transcendent blackness, for it cannot and does not exist beyond manifestations of it in specific figures” (721-722).</p>
<p>Discussion Questions</p>	<ol style="list-style-type: none"> 1) Gates explains that historically, the term, signifying, has been a rhetorical technique used in the masculine manner, though the term is not considered gender-specific. Hurston’s novel allows us to see how the protagonist, Janie uses this strategy as a means of asserting her voice and power. Since the 1980s, how do you perceive that other texts have built on to Hurston’s moves? 2) Gates criticizes the effectiveness of the Harlem Renaissance in finding its voice because of its

	<p>replication of the Romantic conventions. In what ways are current movements/causes for underrepresented groups subject to similar criticism for adopting rather than pushing back against set conventions?</p> <p>3) Aside from the intertextual tool, what other types of discourse might Gates’s work cause us to consider when thinking about the idea of signifying (Situating Meaning, Big C Conversation)?</p>
MISC	<p>Benson- “tropes-a-dope”</p> <p>Ellison-formal parody strategy, aspect of riffing in jazz, unwritten dictionary def of AA usage</p>
Sources	<p>https://aaas.fas.harvard.edu/people/henry-louis-gates-jr</p> <p>https://encyclopedia2.thefreedictionary.com/sociolinguistics</p>
Zac – Anzaldúa	
Gloria Anzaldua-	<ul style="list-style-type: none"> • Noted as the “Grandmother of Chicana feminism” (S/o to Dr. Meads) • Continuation of the idea of rhetoric as a means of shaping reality • Anzaldua’s work argues that for her and other POC / people whose identities are linked with multiple languages, this “reality” is formed around the individual as certain aspects of their identity (via their language) are privileged and others are excluded • Privileging might look like- <ul style="list-style-type: none"> • Allowing certain languages in certain spaces (creating a separate but equal view) • Labeling others with terms like, uneducated, uncivilized, or “ratchet,” based on the language/dialect/variation they use (a link between language and respectability politics) • Forcing people to confine themselves to language practices consistent with the dominate culture for access (either to school, employment, or even respect in many cases) • “Dominate Culture” <ul style="list-style-type: none"> ○ WHITENESS ○ Or the static “traditional” (oppressive) views of gender expectations • Language as a key aspect of identity • Rhetoric as a tool for shaping or confining that identity • New ideas on identity <ul style="list-style-type: none"> • “Mestiza”
Final Questions?	