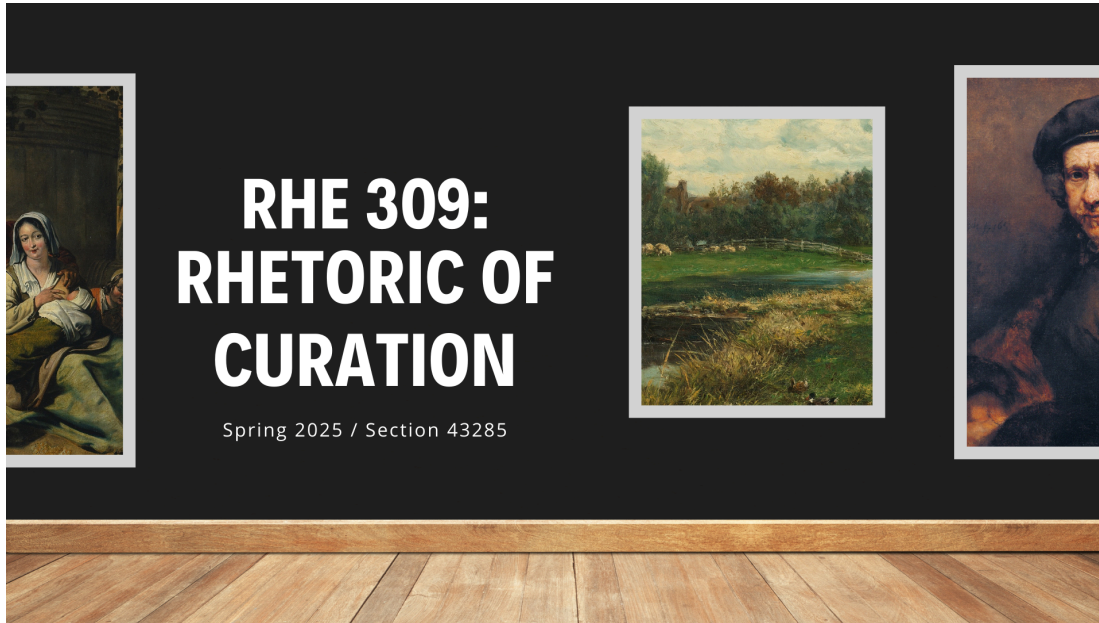




Syllabus, Class Policy Statement, and Schedule

Instructor: Madeline Bruegger (*she/her/hers*)

E-mail: madeline.bruegger@utexas.edu

Course Website: Canvas

Land Acknowledgement

I would like to acknowledge that we are meeting on the Indigenous lands of Turtle Island, the ancestral name for what now is called North America. Moreover, I would like to acknowledge the Alabama-Coushatta, Caddo, Carrizo/Comecrudo, Coahuiltecan, Comanche, Kickapoo, Lipan Apache, Tonkawa and Ysleta Del Sur Pueblo, and all the American Indian and Indigenous Peoples and communities who have been or have become a part of these lands and territories in Texas. While I recognize a land acknowledgment is only the beginning of necessary decolonizing work, I hope as a nation and a discipline we can continue to work towards positive relationships with Indigenous communities.

Helpful Resources

Before we begin discussing this course, I want to take a moment to identify the moment we are living in – that is, being a student in the classroom in 2025. I recognize that for many of you operating in the classroom is a constant negotiation between the labor being asked of you academically combined with personal care and obligations. If you are ever in need of additional support physically, emotionally, or academically, I invite you to reach out to one or many of the following services:

- [Department of Rhetoric and Writing](http://www.drw.utexas.edu/) - <http://www.drw.utexas.edu/>
- [University Writing Center](http://uwc.utexas.edu/) - <http://uwc.utexas.edu/>
- [UT Libraries](http://www.lib.utexas.edu/) - <http://www.lib.utexas.edu/>
- [University Health Services](http://healthyhorns.utexas.edu) - <http://healthyhorns.utexas.edu>
- [Counseling and Mental Health Center](https://cmhc.utexas.edu/) -- <https://cmhc.utexas.edu/>
- [Services for Disability and Access](http://diversity.utexas.edu/disability/) -- <http://diversity.utexas.edu/disability/>
- [Sanger Learning Center](https://ugs.utexas.edu/slc) -- <https://ugs.utexas.edu/slc>
- [Title IX Campus resources](https://titleix.utexas.edu/campus-resources) -- <https://titleix.utexas.edu/campus-resources>
- [UT Outpost \(Free On-Campus Food Pantry and Career Closet\)](https://deanofstudents.utexas.edu/emergency/utoutpost.php) – <https://deanofstudents.utexas.edu/emergency/utoutpost.php>

- [Behavioral Concerns Advice Line \(BCAL\)](https://safety.utexas.edu/behavior-concerns-advice-line) -- <https://safety.utexas.edu/behavior-concerns-advice-line>
- [Travis County Voting Registration](https://tax-office.traviscountytexas.gov/voters) – <https://tax-office.traviscountytexas.gov/voters>

About the Course

Hot Girl walks. Quiet luxury. Gymrats.

What do these social media trends have in common? They are curating a certain kind of experience or persona to followers. In recent years, the word “curation” has surged in popularity. The term derives from the Greek ‘curatas’ which means “to take care of,” raising the questions: Who or what do we take care of when we curate? And furthermore, how *should* we care when curating to a particular audience? In her book *Curatorial Activism: Towards an Ethics of Curating*, Maura Reilly describes curation as a relational activity, “interested not in a monologue of sameness, but in a multitude or cacophony of voices speaking simultaneously” (30). In this course, we will explore how curation is a rhetorical activity of care and connectedness across a collection of objects, information, and voices. Through this understanding of curation, we will investigate acts of curation within physical spaces such as the Blanton Art Museum and digital spaces such as TikTok, YouTube, and Instagram. Ultimately, leading to discussions about what it means to be a curator in the age of social media, AI, and recommendation algorithms.

In this course you will learn to:

- Think critically and independently
- Conduct thoughtful, responsible research using a variety of databases, web resources, and topic-specific resources
- Identify and fairly summarize the main arguments of texts in a variety of genres
- Compose lengthy, college-level papers and/or multimodal assignments that convey original arguments and analysis
- Revise ideas and compositions in response to constructive feedback from the instructor and peers
- Correctly document use of research materials using MLA citation
- Present ideas effectively and convincingly in front of peers
- Develop rapport and reciprocity within classroom space as we develop a class discourse community

Writing Flag

This course carries the Writing flag. Writing flag courses are designed to give students experience with writing in an academic discipline. In this class, you can expect to write regularly during the semester, complete substantial writing projects, and receive feedback from both your peers and myself to help you improve your writing. You will also have the opportunity to revise one or more assignments, and you will be asked to read and discuss your peers’ work. You should therefore expect a substantial portion of your grade to come from your written work. Writing Flag classes meet the Core Communications objectives of Critical Thinking, Communication, Teamwork, and Personal Responsibility, established by the Texas Higher Education Coordinating Board.

Required Textbooks

1. Glenn, Cheryl. *The New Harbrace Guide: Genres for Composing (Fourth Edition)*. Cengage, 2022. ISBN-13: 9780357509111
2. UNC-Chapel Hill’s [Writing Center Resources \(online\)](#)
3. Other readings and assigned content will be made available to you on Canvas

Field Visits

This course will include field visits to locations on campus such as the [Blanton Museum of Art](#), the [Christian-Green Gallery](#), and the [Harry Ransom Center](#). Other field visit sites may be added to the course schedule throughout the semester. Field visits will be scheduled during class time and you will be notified in advance with details about the visit via class time,

Canvas page, etc. If you anticipate missing these field visits for any reason or have concerns about accessibility with the field visits, please contact me.

Field Notes

Throughout the course, you will turn in a total of 10 field note entries. These field note entries will be due Wednesday (at 11:59 p.m.) before class and will be graded based on timely completion.

Writing Assignments

Each week you will be expected to submit a writing assignment, typically due on Sunday (at 11:59 p.m.). These writing assignments will vary in prompt, but were designed to prepare you for larger writing assignments, such as Projects.

Coursework and Grading

You will be graded on the following assignments this term:

Substantial Assessments (75%)

1. Project 1: Rhetorical Analysis Paper (20%)
2. Project 2: Case Study Paper (25%)
3. Project 3: Multimodal Curation Project, Curatorial Statement, and Reflection (30%)

Supporting Assessments (25%)

1. Field Journal Entries (10%)
2. Weekly Writing and Research Assignments (15%)

In order to receive a passing mark for the course, regardless of your performance on other assignments or total average of all your grades, all major projects must be completed (i.e., include all specified components). **This course's final exam date is scheduled for Saturday, May 3 at 1:00 p.m. Your final project must be turned into Canvas by this time in order to receive credit.** For more information on Final Exam schedules, [please visit this page](#).

Grades

Final grades will be determined on the following scale. Please note: To ensure fairness, all numbers are absolute, and will not be rounded up or down at any stage. For example, a B- will be inclusive of all scores of 80.0000 through 83.9999. The University does not recognize the grade of A+.

	B+ = 87-89	C+ = 77-79	D+ = 67-69	
A = 94-100	B = 84-86	C = 74-76	D = 64-66	F = 0-59
A- = 90-93	B- = 80-83	C- = 70-73	D- = 60-63	

Class Policies

Longhorn Textbook Access Program

RHE 309 is participating in the [Longhorn Textbook Access Program](#). For more information, please visit this page.

Safe Space Policy and Discussion Guidelines

This class will always strive to be a safe space for learning and development; that is, a space where we can develop and refine the knowledge and skills necessary for culturally competent practice. Learning requires stretching beyond comfort zones,

and yet feeling safe is a prerequisite for a good learning environment. As we all bring diverse experiences to our shared classroom, here are some general guidelines to help create the environment we want.

- It is never okay to laugh at, belittle, or harass a colleague because of their opinion or point of view. Always think about how your comments will support our learning as a group.
- Because safe doesn't mean operating in an environment where beliefs and ideas go unchallenged, challenging colleagues to explain their arguments in a thoughtful manner is key to creating an engaging learning community.
- Make a commitment to understand unfamiliar positions from the context or point of view of your peers.
- Speak for yourself rather than for a group (use your "I" statements).
- Be present –really listening to your colleagues will dramatically improve your in-class experience and prevent most misunderstandings.

Inclusive Community Guidelines

Be respectful of your colleagues. There is zero tolerance for slurs or derogatory language. Everyone should feel as safe as possible in our classroom and there is no tolerance for discrimination based on race, gender presentation, marital status, religion, disability, age, or sexual orientation.

Everyone in our class has the right to be addressed in accordance with their personal identity. The university provides me with a class roster containing each student's legal name and sex marker. I will gladly address you by the name and gender pronoun with which you identify. Please let me know your name and pronouns early in the semester, so your peers and I can address you appropriately.

If you find a reading or assignment triggering in any way, or suspect that you will be triggered, please contact me as soon as possible. I am happy to speak with you about the content of the material in advance and/or provide you with an alternative assignment. If you are troubled by or feel unsafe in any class discussion, please speak with me as soon as possible so that we can work to resolve the immediate problem and prevent future issues.

Accessibility

Your success in this class is important to me. If there are aspects of this course that prevent you from learning or exclude you, please let me know as soon as possible. Together we'll develop strategies to meet both your needs and course requirements.

I am committed to making all course materials as accessible as possible, and to working with students if any of these materials are inaccessible. We will all need some accommodations in this class, because we all learn differently. If you need specific accommodations, let me know. Any conversations we have about accommodations are confidential. I am happy to take extra steps to ensure accessibility for all students.

Late Work

Like any job or position, effective communication is vital to successful collaboration and knowledge building. Likewise, I understand situations may arise that prevent you from turning in assignments on time. With this in mind, homework assignments are due within a 24-hour period. For example, if an assignment is due on August 24 at midnight, you would have until August 25 at midnight to submit the assignment. After 24 hours, the assignment is considered late. You will not receive feedback on late assignments and your grade will be a zero. If this is not enough time to complete the assignment, please email me *at least 24 hours prior to the due date* and we can work out a plan to complete the assignment in a timely manner.

Please note: you are expected to submit every project in this course.

Email

I will be available by email during normal business hours (9:00 a.m. – 5:00 p.m.). If you email me outside business hours, I cannot guarantee an immediate response. Please allow 48 hours for a response from me via email. While Canvas does have the ability to message, I prefer communicating via email (madeline.bruegger@utexas.edu)

Tardiness and Attendance

Class sessions will typically begin promptly with a warm up writing activity which will occur in a class Google document. Your response to the warm up writing activity and subsequent activities in the document and in class will count as your attendance ticket for the class period that day.

As a reminder, this class meets in-person and you are expected to be present in person. If you are absent from class due to illness or unforeseen circumstances you communicate before class with me, you are invited to participate in the Google document asynchronously to make up your attendance for the missed class [see also Department of Rhetoric and Writing Attendance Policy]. Once you respond in the document, please email me to check in on anything else you may have missed and to confirm your participation via the document.

Technology Policy

I expect all technology use during class time to be relevant to our discussions and activities. If you need to use your phone for class work, please respect our class time by remaining focused on course content. If you anticipate any problems with your technology devices or Internet access, please email me and we can work through a plan together.

Weapons Policy

With the exception of concealed handguns, no weapons may be brought into the classroom. Course participants with a license to carry a handgun must keep it concealed and on their person at all times. If a gun or any other weapon becomes visible, the person who sees the weapon should leave the classroom and call 911 so that law enforcement personnel can take appropriate action and restore an atmosphere conducive to learning.

Handguns may not be brought to the classroom in backpacks, bags, or purses. Course participants will be called upon at unpredictable times to move about the room, go to the front of the room and participate in a presentation, or otherwise be separated from their belongings. University policy and the implementation of the law would be violated by the separation of the gun owner from their weapon that would result from these required classroom activities.

Course Schedule

Subject to change, please check Canvas for updated readings & assignments.

Week 1: Introduction to Rhetoric and Curation

Reading	Course Syllabus “...Something like a Reading Ethics” by Casey Boyle (2016)
Concepts	Defining Terms: What is rhetoric? What is curation? Who is a curator?
Terms	Rhetoric, Curation
Assignments	Writing Assignment #1 Field Journal Entry #1

Week 2: The Basic Rhetorical Situation

Reading	Glenn, “Chapter 1: Understanding the Rhetorical Situation” “Everyone’s a Curator Now” by Lou Stoppard (2020) Excerpts from “Belonging: A Culture of Place” by bell hooks (1990) (on Canvas)
Concepts	Defining Rhetorical Situations: Who is a curator? What does curation have to do with rhetorical situations?
Terms	Curator, communicator, message, audience, rhetorical situation, purpose, genre, medium
Assignments	Writing Assignment #2 Field Journal Entry #2

Week 3: Summarizing and Synthesizing Across Texts

Reading	Glenn “Chapter 3: Academic Literacies: Reading Rhetorically” Glenn “Chapter 21: Synthesizing Sources: Summary, Paraphrase, and Quotation” Excerpt from “Curatorial Activism: Towards an Ethics of Curating” by Maura Reilly (2018) (on Canvas)
Concepts	Synthesizing across texts, practicing summary and paraphrase, incorporating evidence and quotations, reading rhetorically
Terms	Synthesis, Summary, Paraphrase, Rhetorical Reading
Assignments	Writing Assignment #3 Field Journal Entry #3

Week 4: Introduction to Rhetorical Analysis of Written Texts

Reading	Glenn “Chapter 2: Analyzing Rhetorical Choices”
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	“Holding space for Native Art and Community” Kalyn Fay Barnoski, Philbrook Museum of Art on <i>The Art of Curation</i> podcast (2023)
Concepts	Identifying and analyzing rhetorical appeals and available means of persuasion, Constructing Thesis Statements
Terms	Logos, Ethos, Pathos, Rhetorical appeals, persuasion
Assignments	Writing Assignment #4 Field Journal Entry #4

Museum Visit #1: Blanton Museum of Art Tour (Tuesday, Feb. 4)

Week 5: Museum Field Work Week

Reading	Freedom to Write. Freedom to Read: The Story of PEN at the Harry Ransom Center
Concepts	Understanding the curatorial process, formulating research questions
Terms	Curatorial process, assemblage, multimodality
Assignments	Writing Assignment #5 Field Journal Entry #5

Museum Visit #2: Harry Ransom Center Tour (Tuesday, Feb. 11)

Museum Visit #3 Harry Ransom Center Tour (Thursday, Feb. 13)

Week 6: Conferences and Composing Project #1

Reading	No new readings this week, see Glenn “Chapters 22 and 23”
Concepts	Peer review, Individual Conferences, Drafting a Rhetorical Analysis Paper
Assignments	Project 1 Draft Project 1 due Feb. 23

Week 7: Intro to Unit 2; Research Teams and Beginning Research

Reading	Glenn “Chapter 18: Thinking Rhetorically about Research” “Exploring online consumer curation as user-generated content” by Babin and Holland (2019)
Concepts	Formulating Research questions, Establishing a Research Log, Collaborating in Research Teams
Terms	Purpose, Audience
Assignments	Writing Assignment #6 Field Journal Entry #6

Week 8: Identifying and Evaluating Sources

Reading	Glenn “Chapter 19: Identifying Sources” Glenn “Chapter 20: Evaluating Sources”
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	Excerpts from “Computing Taste: Algorithms and the Makers of Music Recommendation” by Nick Seaver (2022) “Computing Taste: Algorithms and the Makers of Music Recommendation” Nick Seaver on New Books in Anthropology podcast (2023)
Concepts	Identifying primary and secondary sources, Building a Research Log, introduction to recommendation systems
Terms	Primary sources, Secondary sources, algorithms, recommendation systems
Assignments	Writing Assignment #7 Field Journal #7

Week 9: Recommendation Algorithms and Curation

Reading	Glenn “Chapter 6: Profiles” “Exigence at the Dawn of Recommendation Media: Dramatizing Salience in Audio Memes” by Noah Roderick (2024) Transcendence: A Century of Black Queer Ecstasy, 1924-2024 at the Christian Green Gallery
Concepts	Drafting Project 2, thinking critically about recommendation systems
Terms	Recommendation systems, algorithms, critical algorithm studies, mimetics
Assignments	Writing Assignment #8 Field Journal #8

Museum Visit #4: Christian Green Gallery Tour with Curator, Phillip A. Townsend (March 13)

Spring Break: March 17-22

Week 10: Drafting Project 2

Reading	No new readings this week, see Glenn “Chapters 22 and 23”
Concepts	Outlining, Drafting
Assignments	Writing Assignment #9 Field Journal #9

Week 11: Conferences over Project 2

Reading	No new readings this week, see Glenn “Chapters 22 and 23”
Concepts	Peer Review, Individual Conferences
Terms	Peer Review, Individual Conferences
Assignments	Project 2 Draft Project 2 due

Week 12: Intro to Unit 3

Reading	Selected Chapters from “Curating with Care” edited by Elke Krasny and Lara Perry (2023)
Concepts	Introduction to final curatorial project
Terms	Materiality, New Materialism, Craft, Care Ethics
Assignments:	Writing Assignment #10 Field Journal #10

Week 13: Proposing; Organizing and Drafting a Multimedia Curation Project Draft

Reading	Glenn “Chapter 8: Position Statements” Glenn “Chapter 9: Proposals” Selected reading from “Making Matters: Craft, Ethics, and New Materialist Rhetorics” by Leigh Gruwell (2022)
Concepts	Visual and multimedia principles, genre, multimodal composition
Terms	Position argument, Proposal argument, multimodality
Assignments	Writing Assignment #11

Week 14: Gallery Walks of Final Project Drafts

Reading	No new readings this week, see Glenn “Chapters 22 and 23”
Concepts	Peer Review, Gallery walk, Composing curatorial statement and project reflections
Assignments	Project 3 Curatorial Statement and Project Reflection

Finals week: Completing a Multimedia Curatorial Project

Assignment	Project 3 due Saturday, May 3 at 1:00 p.m.
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