

**COMM 5240: Rhetoric and Mediated Culture**  
**Thursdays, 6:00-8:50pm**  
**Fall 2020**

Professor: Dr. Megan E. Morrissey (she/her, they/them)  
 Office: GAB 328  
 Office Hours: Will be conducted virtually via ZOOM and can be scheduled Tuesday or Thursday between 10:00-3:00pm.  
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**Course Description**

Our culture is a mediated culture that is shaped by myriad texts that circulate prolifically and pervasively to organize and construct our human experience in the world. In this class we will take a critical rhetorical approach to explore how mediated discourses inform the cultural projects that inscribe and inform our lives. We will assume that rhetorical choices impact the construction and delivery of mediated discourses in influential ways, and that there are rhetorical and ideological consequences of these discourses. To do this we will investigate a variety of mediated formats, including online texts, printed and visual materials, the inanimate, and bodies to understand how these mediums construct and circulate messages that participate in the (de)construction and/or maintenance of complex social hierarchies and positionalities.

We will begin our inquiry by examining relevant communication foundations that will model important rhetorical theory and methods, as well as provide the resources for us to critically analyze diverse texts. This will be followed by an investigation into the ways communication scholars have examined diverse media to critique the ideological projects in which they participate. We will conclude our semester by examining one specific mediated event and unpacking the unique ways this has been studied, critiqued and evaluated by scholars within the discipline.

**Please be advised that this class will meet remotely on Thursday's from 6:00-8:50pm. To access our meetings, please log-in to Canvas, select Zoom from the navigation bar on the left hand side of your screen, and select the appropriate meeting day. For reference, our zoom room is: 913 2362 7977 and our meeting password is rhetoric.** Each class meeting period will be organized as follows:

- 6:00-6:45:** Optional: "Drop-by" to chat with myself and with other peers. Ask what you want, stop by to listen, check-in with questions about assignments. Use this time as you need/wish.
- 7:00-7:45:** Required: Collaborative group work on the class content curation assignment
- 7:45-8:50:** Required: Entire class discussion of readings

Additionally, this class requires that you develop your skills for speaking and listening across significant differences in backgrounds and points of view. As this class is dealing with a variety of cultural identities, expressions, performances, and privileges it is imperative that we each consider the orientation from which we engage these topics and the manner in which we voice our thoughts on such matters in the public space of the classroom. While it is not my job to police your individual ideologies, it is my responsibility to create a space that is respectful and open to a variety of viewpoints. With that in mind, it is my hope that each of us can speak to the issues raised in class in a meaningful way and truly learn from one another.

**Course Objectives**

- Discuss and theorize what constitutes a mediated text, who constructs these, and how and where they circulate
- Understand the ways that mediated texts can be explored from a rhetorical perspective and practice such criticism
- Critically analyze the function and circulation of mediated texts in popular culture.
- Appreciate, evaluate, and question the complex ways in which cultural objects make and re-make our (social) world.

**Course Requirements/Assignments**

- Final Exam (25%)
- Podcast (25%)
- Class Content Curation (20%)
- Content Syntheses Annotations (20%)

- Engaged Participation (10%)

### **Required Readings:**

For this class you will be asked to buy/rent the following books, which are available for purchase online and (soon) in the Comm Library. You should order these as soon as possible as we will be working with the DeLuca text in Week 5, and the others shortly after.

Chen, M. Y. (2012): *Animacies: Biopolitics, Racial Mattering, and Queer Affect*. Durham, NC: Duke University Press.

DeLuca, K. M. (2005). *Image politics: The new rhetoric of environmental activism*. Mahwah, NJ: Lawrence Erlbaum Associates, Inc.

Washington, M. (2017)). *Blasian Invasion: Racial Mixing in the Celebrity Industrial Complex*. Jackson, MS: University of Mississippi Press.

To access other readings you will need to download them using the UNT Libraries database. If you need assistance accessing this, please let me know. For articles that are unavailable through the library, I have included them in our Canvas Page and they are available in the module/week in which they are assigned.

### **Assignments**

#### **Content Synthesis Annotations (20%) (complete 5 of 10)**

Over the course of the semester you will have 10 opportunities to complete a Content Synthesis Annotation Assignment. **Out of these 10 opportunities, you will need to complete 5.** For this assignment you will be asked to succinctly summarize, in your own words, the primary contribution and method of argument/analysis advanced in the weekly readings, as well as contextualize these readings in relation to other materials we have explored. For each assignment you submit, you will earn a maximum of 20 points and your scores for each assignment will be added together at the end of the semester to compose a grade out of 100. Please see Canvas for a more detailed description of this assignment. These CSAs will be immensely helpful as you prepare for the final exam in this course.

#### **Class Content Curation (20%)**

At the beginning of the semester you will join a collaborative group that you will work with throughout the course. Each group will be responsible for generating and curating a content page on a course website we will build together throughout the semester. Specifically, you will work together to generate material on one of ten subjects related to the course content. Each curation will include the following elements:

1. An introduction/summary of the subject and the particular lens you will use to theorize/analyze that content (1-3 paragraphs)
2. A Critical Reflection/Analysis Portion (3-5 paragraphs) that takes the content from the readings and uses it to meaningfully reflect on your assigned topic with particular attention to the ways the global pandemic has affected your experience/understanding
3. The inclusion and abridged description of 3-5 live hyperlinks that take viewers to external websites that relate to the ideas illustrated on your page
4. A references section that includes material you've cited along with 5-10 other sources (popular and academic) that viewers can refer to for more information about the subject matter you've covered.

#### **Podcast Assignment (25%)**

The major project for this course is going to be a 30-35 minute podcast episode that we will upload onto the course website we design. These podcasts should be designed to address, engage with, and apply course content to better understand issues of mediation in U.S. culture. For example, you could choose to discuss the ways intimacy is mediated online, the ways race relations and tensions are negotiated in online/digital platforms, or the ways that social justice efforts are operationalized on social media platforms. As long as your topic relates to the way mediation functions to (de)construct ideological projects in a meaningful way, it will work. You will work on these podcasts individually or with a partner (it is your choice), however, please know that if you work with a partner, you both will

earn the same grade on the assignment. You will be graded on the final script you submit, as well as the final recording your upload. **This assignment is due Monday, November 23 by midnight.**

### **Final Exam (25%)**

At the end of the semester students will sit for a timed written exam that is meant to model the comprehensive exam style format the department requires to successfully graduate with a Master's degree. All of the work you complete this semester can and should be used to help you answer the exam writing prompt. The exam will be scheduled for a 2-hour period during which time you will be asked to respond to a writing prompt with thoughtful, organized arguments that are supported with ideas from the course readings.

### **Engaged Participation (10%)**

The success of this class hinges upon quality contributions from all of its members. A graduate class is meant to elicit critical thinking from each of us so that we may engage in dialogue with each other and the chosen texts. **For this reason, I expect every member of the course to contribute to our ongoing conversations and/or to demonstrate comprehension of the readings.** Participation in classroom discussions is not about "winning" or providing "right" answers, nor it is necessarily about breadth of contributions so much as it is about quality. Your comments should add value to our conversations and should demonstrate your overall preparation for class.

### **Grading & Expectations**

I assume that graduate students have the interest and ability to read, analyze, synthesize, engage in critical thinking, write expertly using correct style/grammar/etc., and participate intelligently in class discussions. To this end, students are expected to produce flawless written work and intelligent critical engagements. With these expectations in mind, grades will be roughly assigned as follows:

- A: Clearly outstanding and exceptional work
- B: Above average work
- C: Average work (meets all the criteria for an assignment)
- D: Below average work
- F: Fails to meet minimum expectations

### **General Guidelines for Written Assignments:**

- Your layout should include 1" margins, a 12 point, Times New Roman font, and be double-spaced.
- Use quotations meaningfully. While I *strongly* encourage you to incorporate helpful quotations and passages, they do not substitute for your analysis of the materials. Please be attentive to APA format when citing research directly.
- Proofread your paper carefully for language choices, grammar, and spelling.
- Include a bibliography that follows the APA format (unless otherwise directed).

### **Late Work**

Assignments are due by the dates and times specified in the course calendar and must be submitted as directed. **Late work will not be accepted.**

### **Feedback**

Normally, I will return feedback on all written assignments within 1-2 days of the due date. However, if I see that I will be unable to return your feedback that quickly I will post an Announcement to let everyone know when it can be expected.

### **Attendance**

This class meets synchronously on 12 days, so please do not miss class. Missing class will result in an incremental deduction (For example, A to A-, A- to B+). Exceptions for serious medical reasons, dire family emergencies, and required university events will be made on a case by case basis and *only when discussed with me in advance.*

### **COVID-19 Impact on Attendance**

While attendance is expected as outlined above, it is important for all of us to be mindful of the health and safety of everyone in our community, especially given concerns about COVID-19. Please contact me if you are unable to attend our synchronous meetings because you are ill, or are unable to attend class due to a related issue regarding COVID-19. It is important that you communicate with me *prior to being absent* as to what may be preventing you from coming to class so I may make a decision about accommodating your request to be excused from class.

If you are experiencing cough, shortness of breath or difficulty breathing, fever, or any of the other possible symptoms of COVID-19 (<https://www.cdc.gov/coronavirus/2019-ncov/symptoms-testing/symptoms.html>) please seek medical attention from the Student Health and Wellness Center (940-565-2333 or [askSHWC@unt.edu](mailto:askSHWC@unt.edu)) or your health care provider. While attendance is an important part of succeeding in this class, your own health, and those of others in the community, is more important.

### Resources

As the semester progresses, you may find that you want some additional help with your writing or with research. If this is the case, utilize the following resources:

- The Writing Center: A great place to talk about ideas, improve the organization of your paper, or work on your writing skills. Check the Writing Center website for more information about hours, request an appointment online, or even find out how to receive feedback on your writing online at: <http://lwc.unt.edu/labs/unt-writing-lab-home>.
- Research and Instructional Services (RIS): Available through Willis Library, Research and Instructional Services (RIS) assists with research, instruction, and collection needs. Contact them for assistance at (940) 565-3245, or visit them at <http://www.library.unt.edu/ris-research-instructional-services> to ask a question online.
- Communication Library: The Department of Communication Studies has an impressive collection of scholarly books relevant to this course. Please take advantage of this! Do keep in mind, though, that the Communication Library is **not** a lending library; you can use the books inside the library space when it is open and ask student workers to photocopy particular chapters/essays that would be most helpful to you. To see what the Communication Library has in its collection and find out when it is open for general use, consult the Department's website: <http://communication.unt.edu/research/library>
  - COMM Library Copier Use Policy: Students conducting research in the Communication Studies Library associated with departmental coursework have access to a printer/photocopier located in the office adjacent to the library. We encourage students to make use of this resource to print research accessed online in the library or to copy essays from any of the department's holdings. Students may not use this resource for other purposes, such as printing courses assignments, class notes, scripts, etc. Students who use the copier for uses other than those outlined above will lose copying privileges.

### Course Policies

#### A Note About Recordings:

Class recordings are reserved for use only by students in this class for educational purposes. The recordings should not be shared outside the class in any form. Failing to follow this restriction is a violation of the UNT Code of Student Conduct and could lead to disciplinary action.

#### Basic Needs Security

Any student who faces challenges securing their food or housing and believes this may affect their performance in the course is urged to contact the Dean of Students for support. Furthermore, please notify me, the professor, if you are comfortable in doing so. This will enable me to provide any resources that I may possess.

### Academic Integrity\*

All students shall adhere to the Code of Student Conduct outlined in the Student Code of Conduct. Its provisions include the following statements regarding academic dishonesty:

1. Cheating: The willful giving or receiving of information in an unauthorized manner during an examination, illicitly obtaining examination questions in advance, using someone else's work for assignments as if it were your own, or any other dishonest means of attempting to fulfill requirements for a course.
2. Plagiarism: The intentional or unintentional use of another's words or ideas as if they were your own without giving credit to the source, including but not limited to failure to acknowledge direct quotations. If you are using more than 3 words of text, they need to go in quotation marks and include the corresponding page number(s). Even if you are not quoting text directly, you need to indicate when you are using another scholar's thoughts/ideas/concepts/paradigms/etc. by putting their name in parentheses after their idea.

Violating these expectations will result in swift and severe consequences (typically, failure for both the assignment and the course).

### Classroom Etiquette\*

Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Center for Student Rights and Responsibilities to consider whether the student's conduct violated the Code of Student Conduct. The university's expectations for student conduct apply to all instructional forums, including university and electronic classrooms, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at [www.unt.edu/csrr](http://www.unt.edu/csrr).

### Title IX Support for Victims of Violence\*

UNT is committed to providing an environment free of all forms of discrimination and sexual harassment, including sexual assault, domestic violence, dating violence, and stalking. If you (or someone you know) has experienced or experiences any of these acts of aggression, please know that you are not alone. The federal Title IX law makes it clear that violence and harassment based on sex and gender are Civil Rights offenses. UNT has staff members trained to support you in navigating campus life, accessing health and counseling services, providing academic and housing accommodations, helping with legal protective orders, and more.

UNT's Dean of Students' website offers a range of on-campus and off-campus resources to help support survivors, depending on their unique needs: [http://deanofstudents.unt.edu/resources\\_0](http://deanofstudents.unt.edu/resources_0). Notably, UNT's Student Advocate can be reached through e-mail at [SurvivorAdvocate@unt.edu](mailto:SurvivorAdvocate@unt.edu) or by calling the Dean of Students' office at 940-565-2648. You are not alone. We are here to help.

### Access\*

The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking 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 an accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request accommodations at any time, however, ODA notices of 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 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 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. I cooperate fully with the University's Office of Disability Accommodation (ODA) to provide reasonable accommodation to students who wish to avail themselves to ODA services. Students who wish to self-identify should register with the ODA no later than the second week of class. After you receive your accommodation letter, please plan to discuss with me the provisions of those accommodations as soon as possible.

### Crisis Contingency

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In the event of the university closing for weather-related reasons or illness outbreak (e.g. swine flu), please visit the course website on Canvas. I will provide instructions on how to turn in assignments and how the class will proceed utilizing Canvas.

### Incompletes

Grades of Incomplete are governed by university policy. A faculty member can award an incomplete only in cases where students meet these conditions: (1) is passing the course and (2) has a justifiable and documented reason, beyond the control of the student (such as serious illness or military service), for not completing the work on schedule.

### Disclaimer

This syllabus should not be considered a binding contract on the part of the professor, who reserves the right to change any aspect of the course without prior notice.

## Tentative Schedule

*It is expected that you will read the text(s) BEFORE coming our class meeting. Please plan to search for and download all required readings through the UNT Library website. Articles that are unavailable using this method have been uploaded into our Canvas page.*

### Week 1 (August 27): Introductions

- Guiding Questions
  - How is representation theorized? How is representation mediated? How has the nature of mediation changed? What does it mean to take a critical/cultural studies approach to studying mediation? What does/can a rhetorical perspective contribute to the study of mediated text/discourse?
- Assignment:
  - **Before our first class meeting on August 27, please plan to respond to the discussion board post in the Introduction Module on Canvas. Post your response by Thursday, August 27 at 6:00pm (before our regularly scheduled class begins). Your post should be a thoughtfully composed introduction to yourself that considers and intentionally utilizes a particular form of mediation to inform others about you. Your post should answer the following questions:**
    - **What is your name?**
    - **What intellectual questions excite you?**
    - **What should we know about you to be a good collaborator?**
- Group Breakout:
  - In small groups, discuss and agree upon a name for our website and 1-2 “about us” points you’d like to include. When the entire class meets, we will discuss all groups’ ideas before voting on what to include. Dr. Morrissey will write the “About Us” section.
- Readings
  - Hall, S. (1997). The work of representation. In S. Hall (Ed.), *Representation: Cultural Representations and Signifying Practices* (pp. 13-74). London, UK: Sage Publications
  - Kellner, D. (2003). Cultural studies, multiculturalism, and media culture. In G. Dines & J. M. Humez (Eds.), *Gender, Race, and class in media: A text-reader* (2<sup>nd</sup> ed., pp. 9-20). Thousand Oaks, CA: Sage.

### Week 2 (September 3): Foundations: Ideological Criticism

- Guiding Questions
  - What is ideological criticism? What is an ideograph? What can ideological criticism contribute to our understanding/examination of mediated discourse? How can (and do) rhetorical scholars use ideological criticism to critique mediated texts?
- Assignments
  - **Content Synthesis Annotations (1/10)**
- Group Breakout:
  - In small groups, identify one example of strong public scholarship/criticism available online-this can be a website, an essay, a blog post, a video, etc.... Discuss what this example does well and generate a list of 2-3 “best practices.”
- Readings

- McGee, M. C. (1980). The “ideograph”: A link between rhetoric and ideology. *Quarterly Journal of Speech*, 66, 1–16. doi: 10.1080/00335638009383499
- Wander, P. (1983). The ideological turn in modern criticism. *Central States Speech Journal*, 34, 1–18. doi: 10.1080/10510978309368110
- Wander, P. (1984). The third persona: The ideological turn in rhetorical theory. *Central States Speech Journal*, 35, 197–206. doi: 10.1080/10510978409368190
- McGee, M. C. (1990). Text, context, and the fragmentation of contemporary culture. *Western Journal of Speech Communication*, 54, 274-289.
- If You’re Still Interested:
  - Condit, C. M. (2013). Pathos in criticism: Edwin Black's communism-as-cancer metaphor. *Quarterly Journal Of Speech*, 99(1), 1-26. doi: 10.1080/00335630.2012.749417
  - Aune, J. A. (2011). The scholastic fallacy, habitus, and symbolic violence: Pierre Bourdieu and the prospects of ideology criticism. *Western Journal Of Communication*, 75(4), 429-433. doi: 10.1080/10570314.2011. 588900
  - Andersen, P. A. (1993). Beyond criticism: The activist turn in the ideological debate. *Western Journal Of Communication*, 57(2), 247-256.

### Week 3 (September 10): Foundations: Critical Rhetoric

- Guiding Questions
  - What is critical rhetoric? What are the possibilities and limitations of a critical rhetorical approach? How can critical rhetoric help us explore/examine mediated discourse? How can (and do) rhetorical scholars use critical rhetoric to critique mediated texts?
- Assignments:
  - **Content Synthesis Annotations (2/10)**
- Group Breakout:
  - In small groups, identify the best example you can find of a website that uses mediation particularly well. We are not looking for content here – we are looking for how successfully mediation communicates a message. Generate a list of talking points about what you think is so successful.
- Readings
  - McKerrow, R. E. (1989). Critical rhetoric: Theory and praxis. *Communication Monographs*, 56, 91–111. doi:10.1080/03637758909390253
  - Hariman, R. (1991). Critical rhetoric and postmodern theory. *Quarterly Journal of Speech*, 77, 67-70.
  - Charland, M. (1991). Finding a horizon and Telos: The challenge to critical rhetoric. *Quarterly Journal of Speech*, 77, 71-74.
  - McKerrow, R. E. (1991). Critical rhetoric in a postmodern world. *Quarterly Journal of Speech*, 77, 75-78.
  - Rand, E. J. (2013). Queer critical rhetoric bites back. *Western Journal Of Communication*, 77(5), 533-537. doi: 10.1080/10570314.2013.799285
- If You’re Still Interested:
  - Herbig, A., & Hess, A. (2012). Convergent critical rhetoric at the “Rally to Restore Sanity”: Exploring the intersection of rhetoric, ethnography, and documentary production. *Communication Studies*, 63(3), 269-289. doi: 10.1080/10510974.2012.674617
  - Discenna, T. A. (2010). The rhetoric of graduate employee unionization: Critical rhetoric and the Yale grad Strike. *Communication Quarterly*, 58(1), 19-35. doi: 10.1080/01463370903489149

### Week 4: (September 17): Foundations: Engaging in Civic and Vernacular Discourse

- Guiding Questions
  - What is the relationship between civic and vernacular discourse, critical rhetoric, and ideological criticism? How do vernacular discourse and civic discourse mediate messages differently? How do rhetorical scholars theorize vernacular and civic discourses?
- Assignments:
  - **Content Synthesis Annotations (3/10)**
- Group Breakout:
  - Compare and contrast the online civic and vernacular presentations of U.S. immigration policy. Find two websites (one that is vernacular and one that is “civic” and generate 2-3 things that you notice being significantly different between these websites (think of tone, audience, exigency, ethos/pathos/logos, etc.).
- If You’re Still Interested:
  - Ono, K. A., & Sloop, J. M. (1995). The critique of vernacular discourse. *Communication Monographs*, 62, 19–46. doi: 10.1080/03637759509376346

- Ono, K. A., & Sloop, J. M. (2002). *Shifting Borders: Rhetoric, Immigration, and California's Proposition 187*. Philadelphia, PA: Temple University Press (Excerpt: Introduction)
- Hauser, G. A. (2007). Vernacular Discourse and the Epistemic Dimension of Public Opinion. *Communication Theory (1050-3293)*, 17(4), 333–339. <https://libproxy.library.unt.edu:2147/10.1111/j.1468-2885.2007.00299.x>
- Guo, L., & Lee, L. (2013). The Critique of YouTube-based Vernacular Discourse: A Case Study of YouTube's Asian Community. *Critical Studies in Media Communication*, 30(5), 391–406. <https://libproxy.library.unt.edu:2147/10.1080/15295036.2012.755048>
- Recommended Readings
  - Lechuga, M. (2020). Mapping migrant vernacular discourses: Mestiza consciousness, nomad thought, and Latina/o/x migrant movement politics in the United States. *Journal of International & Intercultural Communication*, 13(3), 257–273. <https://libproxy.library.unt.edu:2147/10.1080/17513057.2019.1617332>
  - Hauser, G. A. (2008). The Moral Vernacular of Human Rights Discourse. *Philosophy & Rhetoric*, 41(4), 440–466. <https://libproxy.library.unt.edu:2147/10.1353/par.0.0016>
  - Hasian Jr, M. (2001). Vernacular Legal Discourse: Revisiting the Public Acceptance of the “Right to Privacy” in the 1960s. *Political Communication*, 18(1), 89–105. <https://libproxy.library.unt.edu:2147/10.1080/10584600150217677>

### Week 5 (September 24): Foundations: Engaging in Ideological Rhetorical Critique

- Guiding Questions
  - How can critical rhetorical inquiry engage in critique of mediated messaging? How do rhetorical scholars critique images, actions, social movements (simultaneously)? How can rhetorical and critical/cultural theories inform a critic's analysis of mediated text/messaging?
- Group Breakout:
  - Generate a list of 3-4 “must haves” and “must nots” for our class website. As you begin to generate content for our website, think of what you want to make sure we do and don't do. Prepare a list to share with the class.
- Readings
  - DeLuca, K. M. (2005). *Image politics: The new rhetoric of environmental activism*. Mahwah, NJ: Lawrence Erlbaum Associates, Inc. (BOOK)
- If You're Still Interested:
  - Hornton, D. (2013). The rhetoric of civil rights photographs: James Meredith's March Against Fear. *Rhetoric & Public Affairs*, 16, 457-487.
  - Young, S. L. (2015). Running like a man, Sitting like a girl: Visual enthymeme and the case of Caster Semenya. *Women's Studies In Communication*, 38(3), 331-350. doi: 10.1080/07491409.2015.1046623
  - Schowalter, D. F. (2004). Hallucination as epistemology: critiquing the visual in Ken Burns' The West. *Communication & Critical/Cultural Studies*, 1(3), 250-270. doi: 10.1080/1479142042000244952

### Week 6 (October 1): Exploring Mediation: Critically Engaging How Images and/or the Visual Mediate

- Guiding Questions
  - What are the unique ways in which images and the visual mediate culture and ideology? How can critical rhetorical inquiry engage in critique of visual mediation? How can rhetorical and critical/cultural theories inform a critic's analysis?
- Assignments:
  - **Content Synthesis Annotations (4/10)**
- Group Breakout:
  - In small groups identify an example of the ways images/the visual mediate the topic/subject matter on which your group is focusing on. For example, identify an image that mediates contemporary understandings of race in the U.S. Drawing from the readings this week, collaboratively write one paragraph about how this example mediates your topic/subject matter.
- Readings
  - Grano, D. A., & Zagacki, K. S. (2011). Cleansing the Superdome: The Paradox of Purity and Post-Katrina Guilt. *Quarterly Journal Of Speech*, 97(2), 201-223. doi:10.1080/00335630.2011.560175
  - Young, S. L. (2015). Running Like a Man, Sitting Like a Girl: Visual Enthymeme and the Case of Caster Semenya. *Women's Studies In Communication*, 38(3), 331-350. doi:10.1080/07491409.2015.1046623
  - Rand, E. (2013). An Appetite for Activism: The Lesbian Avengers and the Queer Politics of Visibility. *Women's Studies in Communication*, 36(2), 121–141. <https://libproxy.library.unt.edu:2147/10.1080/07491409.2013.794754>

- Yam, S. S. (2019). Birth Images on Instagram: The Disruptive Visuality of Birthing Bodies. *Women's Studies in Communication*, 42(1), 80–100. <https://libproxy.library.unt.edu:2147/10.1080/07491409.2018.1561564>
- If You're Still Interested:
  - Grebelsky-Lichtman, T., & Cohen, A. A. (2017). Speaking under duress: visual and verbal elements of personal and political messages in captive videos. *Visual Communication*, 16(1), 27-56. doi:10.1177/1470357216671842
  - King, C. S. (2016). American Queerer: Norman Rockwell and the Art of Queer Feminist Critique. *Women's Studies In Communication*, 39(2), 157-176. doi:10.1080/07491409.2016.1165778
  - Clancy, K. A., & Clancy, B. (2016). Growing monstrous organisms: the construction of anti-GMO visual rhetoric through digital media. *Critical Studies in Media Communication*, 33(3), 279–292. <https://libproxy.library.unt.edu:2147/10.1080/15295036.2016.1193670>

### Week 7 (October 8): Exploring Mediation: Critically Engaging How Art Mediates

- Guiding Questions
  - In what ways does art function as communication? What are the unique ways in which art mediates culture and ideology? How can critical rhetorical inquiry engage in critique of art? How can rhetorical and critical/cultural theories inform a critic's analysis?
- Assignments
  - **Content Synthesis Annotation (5/10)**
  - **Content Curation #1**
- Group Breakout:
  - In small groups identify an example of the ways art mediates the topic/subject matter on which your group is focusing on. Drawing from the readings this week, collaboratively write one paragraph about how this example mediates your topic/subject matter.
- Readings
  - Zagacki, K. S., & Gallagher, V. J. (2009). Rhetoric and Materiality in the Museum Park at the North Carolina Museum of Art. *Quarterly Journal Of Speech*, 95(2), 171-191. doi:10.1080/00335630902842087
  - King, C. S. (2016). American Queerer: Norman Rockwell and the Art of Queer Feminist Critique. *Women's Studies In Communication*, 39(2), 157-176. doi:10.1080/07491409.2016.1165778
  - Bennett, M. Y. (2016). Carrying the private in public: language and performance in Susan Jahoda's Flight Patterns. *Text & Performance Quarterly*, 36(2/3), 137-148. doi:10.1080/10462937.2016.1199892
  - Morrissey, M. E. (2019). Border matters: A new materialist critique of installation art on the U.S.–Mexico border. *Journal of International and Intercultural Communication*, <https://doi.org/10.1080/17513057.2019.1658798>
- If You're Still Interested:
  - Bishop, C. (2012). *Artificial Hells: Participatory art and the politics of spectatorship*. Brooklyn, NY: Verso Books.
  - Ran, F. (2009). *A History of Installation Art: The Development of New Art Forms*. New York, NY: Peter Lang Publishers.

### Week 8 (October 15): Exploring Mediation: Critically Engaging How Space and Place Mediates

- Guiding Questions
  - In what ways do space and place function within communication? What are the unique ways in which space and place mediate culture and ideology? How can critical rhetorical inquiry engage in critique of space and place? How can rhetorical and critical/cultural theories inform a critic's analysis?
- Assignments
  - **Content Synthesis Annotation (6/10)**
  - **Content Curation #2**
- Group Breakout:
  - In small groups identify an example of the ways space and place mediate the topic/subject matter on which your group is focusing on. Drawing from the readings this week, collaboratively write one paragraph about how this example mediates your topic/subject matter.
- Readings
  - Dickinson, G., Ott, B. L., & Aoki, E. (2006). Spaces of Remembering and Forgetting: The Reverent Eye/I at the Plains Indian Museum. *Communication & Critical/Cultural Studies*, 3(1), 27-47. doi:10.1080/
  - Brouwer, D. C. (2007). From San Francisco To Atlanta And Back Again: Ideologies Of Mobility In The Aids Quilts Search For A Homeland. *Rhetoric & Public Affairs*, 10(4), 701-721.

- Collins, C. A., & Opie, A. (2010). When places have agency: Roadside shrines as traumascapes. *Continuum: Journal Of Media & Cultural Studies*, 24(1), 107-118. doi:10.1080/10304310903419559
- 14791420500505619
- McCue-Enser, M. (2020). Genocide in the sculpture garden and talking back to settler colonialism. *Quarterly Journal of Speech*, 106(2), 179–204. <https://libproxy.library.unt.edu:2147/10.1080/00335630.2020.1744181>
- If You're Still Interested:
  - De Certeau, M. (1984). *The Practice of Everyday Life* (Trans. by Steven F. Rendell). Berkley, CA: University of California Press.

### Week 9 (October 22): Exploring Mediation: Critically Engaging how the Digital/Virtual Mediates

- Guiding Questions
  - In what ways do digital/online platforms function in communication? What are the unique ways that these technologies mediate culture and ideology? How can critical rhetorical inquiry engage in a critique of digital and virtual technologies?
- Assignments
  - **Content Synthesis Annotation (7/10)**
  - **Content Curation #3**
- Group Breakout:
  - In small groups identify an example of the ways the digital/virtual mediate the topic/subject matter on which your group is focusing on. Drawing from the readings this week, collaboratively write one paragraph about how this example mediates your topic/subject matter.
- Readings
  - Wilson-Barnao, C., & Collie, N. (2018). The droning of intimacy: bodies, data, and sensory devices. *Continuum: Journal of Media & Cultural Studies*, 32(6), 733–744. <https://libproxy.library.unt.edu:2147/10.1080/10304312.2018.1525922>
  - Evans, A., & Riley, S. (2018). “He’s a total TubeCrush”: post-feminist sensibility as intimate publics. *Feminist Media Studies*, 18(6), 996–1011. <https://libproxy.library.unt.edu:2147/10.1080/14680777.2017.1367701>
  - SCREEN THE FILM: *Her* (2013)
- If You're Still Interested:
  - De Certeau, M. (1984). *The Practice of Everyday Life* (Trans. by Steven F. Rendell). Berkley, CA: University of California Press.

### Week 10 (October 29): Exploring Mediation: Critically Engaging how the Body Mediates

- Guiding Questions
  - In what ways do bodies function in communication? What are the unique ways in which bodies mediate culture and ideology? How can critical rhetorical inquiry engage in critique of bodies? How can rhetorical and critical/cultural theories inform a critic’s analysis?
- Assignments
  - **Content Synthesis Annotation (8/10)**
  - **Content Curation #4**
- Group Breakout:
  - In small groups identify an example of the ways the body mediates the topic/subject matter on which your group is focusing on. Drawing from the readings this week, collaboratively write one paragraph about how this example mediates your topic/subject matter.
- Readings
  - Adams, T., & Berry, K. (2013). Size Matters: Performing (Il)Logical Male Bodies on FatClub.com. *Text and Performance Quarterly*, 33(4), 308-325.
  - Butterworth, M. L. (2008). “Katie was Not Only a Girl, She was Terrible”: Katie Hnida, Body Rhetoric, and Football at the University of Colorado. *Communication Studies*, 59(3), 259-273. doi:10.1080/10510970802257705
  - Vats, A. (2016). Marking Disidentification: Race, Corporeality, and Resistance in Trademark Law. *Southern Communication Journal*, 81(4), 237–251. <https://libproxy.library.unt.edu:2147/10.1080/1041794X.2016.1200128>
  - Towns, A. R. (2018). Black “Matter” Lives. *Women’s Studies in Communication*, 41(4), 349-358.
- If You're Still Interested:
  - Foster, S. L. (2003). Choreographies of protest. *Theatre Journal*, 55(3), 395-412.

- Morrissey, M. E. (2017). The Incongruities of Queer Decorum: Exploring Gabriel García Román's Queer Icons. *Women's Studies In Communication*, 40(3), 289-303. doi:10.1080/07491409.2017.1346532
- O'Brien Hallstein, D. L. (2011). She Gives Birth, She's Wearing a Bikini: Mobilizing the Postpregnant Celebrity Mom Body to Manage the Post-Second Wave Crisis in Femininity. *Women's Studies In Communication*, 34(2), 111-138. doi:10.1080/07491409.2011.619471

### Week 11 (November 5): Exploring Mediation: Critically Engaging How Fame/Celebrity Mediate

- Guiding Questions
  - In what ways does fame/celebrity function within communication? What are the unique ways in which fame/celebrity mediate ideologies and attitudes about race? How can critical rhetorical inquiry engage in a critique of fame/celebrity?
- Assignments
  - **Content Synthesis Annotations (9/10)**
  - **Content Curation #5**
- Group Breakout:
  - In small groups identify an example of the ways fame/celebrity mediates the topic/subject matter on which your group is focusing on. Drawing from the readings this week, collaboratively write one paragraph about how this example mediates your topic/subject matter.
- Readings
  - Washington, M. (2017). *Blasian Invasion: Racial Mixing in the Celebrity Industrial Complex*. Jackson, Mississippi: University of Mississippi Press. (BOOK)
- If You're Still Interested:
  - Gorsevski, E., & Butterworth, M. (2011). Muhammad Ali's Fighting Words: The Paradox of Violence in Nonviolent Rhetoric. *Quarterly Journal of Speech*, 97(1), 50-73. <https://libproxy.library.unt.edu:2147/10.1080/00335630.2010.536563>
  - Harvey, L., Allen, K., & Mendick, H. (2015). Extraordinary acts and ordinary pleasures: Rhetorics of inequality in young people's talk about celebrity. *Discourse & Society*, 26(4), 428-444. <https://libproxy.library.unt.edu:2147/10.1177/0957926515576636>
  - Blankenship, C. M. (2020). President, Wrestler, Spectacle: An Examination of Donald Trump's Firing Tweets and The Celebrity Appresident as Response to Trump's Media Landscape. *Journal of Communication Inquiry*, 44(2), 117-138. <https://libproxy.library.unt.edu:2147/10.1177/0196859919833785>

### Week 12 (November 12) Exploring Mediation: Engaging How Inanimacy Mediates

- Guiding Questions
  - In what ways do insensate or immobile matters function within communication? What are the unique ways in which inanimate matters mediate culture and ideology? How can critical rhetorical inquiry engage in critique of animacies? How can rhetorical and critical/cultural theories inform a critic's analysis?
- Assignments
  - **Content Synthesis Annotation (10/10)\*\*\***
  - **Content Curation #6 \*\*\***
- Group Breakout:
  - In small groups identify an example of the ways the inanimate mediates the topic/subject matter on which your group is focusing on. Drawing from the readings this week, collaboratively write one paragraph about how this example mediates your topic/subject matter.
- Readings
  - Chen, M. Y. *Animacies: Biopolitics, racial mattering, and queer affect*. Durham, NC: Duke University Press. (BOOK)
- If You're Still Interested:
  - Mailloux, S. (2012). Humanist Controversies: The Rhetorical Humanism of Ernesto Grassi and Michael Leff. *Philosophy & Rhetoric*, 45(2), 134-147.
  - Broderick, M., & Gleason, S. (2016). We kill our own: towards a material ecology of farm life. *Text & Performance Quarterly*, 36(4), 250-264. doi:10.1080/10462937.2016.1230677
  - Gates, K. (2013). Key Questions for Communication and Critical-Cultural Studies: Posthumanism, Network Infrastructures, and Sustainability. *Communication & Critical/Cultural Studies*, 10(2/3), 242-247. doi:10.1080/14791420.2013.812596

### Week 13 (November 19): NCA Conference

- Class will not meet this week because of the National Communication Association Conference. Please use this time to complete your Podcast Assignments
  - In preparation for our class meeting on December 3 please watch the documentary: *When the Levees Broke: A Requiem in Four Acts* (this is a miniseries and is just over 4 hours long so plan accordingly-you will need to have watched it in its entirety by December 3).

### Week 14 (November 26): Fall Break

- **Assignments:**
  - PODCAST ASSIGNMENTS due by Monday November 23 by midnight
- Class will not meet this week because of Fall Break. Please use this time to organize your materials for the final exam which will take place on December 10

### Week 15 (December 3): A Specific Object of Analysis: *When the Levees Broke*

- **Guiding Questions**
  - How can a single event (Hurricane Katrina) and one particular mediated representation of it (*When the Levees Broke*) be analyzed from multiple critical rhetorical perspectives? What critical cultural theories are used as optics to critique this mediated text? What rhetorical methods are deployed to examine this text? What conclusions are drawn from these diverse theoretical frameworks and methodologies?
- **Readings**
  - Bowman, M. S., & Bowman, R. L. (2010). Telling Katrina stories: Problems and opportunities in engaging disaster. *Quarterly Journal of Speech*, 96(4), 455-461. doi: 10.1080/00335630.2010.521183
  - Walker, J. (2010). Moving testimonies and the geography of suffering: Perils and fantasies of belonging after Katrina. *Continuum: A Journal of Media & Cultural Studies*, 24(1), 47-64. doi: 10.1080/10304310903380769
  - Von Mossner, A. W. (2011). Reframing Katrina: The color of disaster in Spike Lee's *When the Levees Broke*. *Environmental Communication*, 5(2), 145-165. doi: 10.1080/17524032.2011.562520
  - Corrigan, L. M. & Edgar A. N. (2015). "Not just the levees broke": Jazz vernacular and the rhetoric of the dispossessed in Spike Lee's *When the Levees Broke*. *Communication and Critical/Cultural Studies*, 12(1), 83-101. doi: 10.1080/14791420.2014.995685
- **If You're Still Interested:**
  - Ederly, L. (2011). Difference and political legitimacy: Speakers' construction of 'citizen' and 'refugee' personae in talk about Hurricane Katrina. *Western Journal of Communication*, 75(3), 304-322. doi:10.1080/10570314.2011.571653
  - Dahmen, N. S., & Miller, A. (2012). Redefining iconicity: A five-year study of visual themes of Hurricane Katrina. *Visual Communication Quarterly*, 19(1), 4-19. doi: 10.1080/15551393.2012.656052

### Week 17 (December 10): Exam Period

- By this day students will complete a cumulative coms style exam about the material in this course