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COMM 367 - Section 20W

Instructor: Matthew Jungsuk Howard, Ph.D.

(Dr. or Professor Howard)

Pronouns: he/him/his

Course Credit Hours: 3.00

Prerequisites: UCWR 110 (C- or higher) and
COMM 175 or 201

Tags: Writing Intensive; Urban Studies

Course Overview

This course examines theory, research, and application of critical methods for analyzing historical and contemporary persuasive discourse.

This is a capstone and writing intensive course designed to improve students' reading, writing, and critical thinking skills for communication as a discipline. By learning about and doing Rhetorical Criticism, students will learn crucial skills they will need as practitioners through methods for engaging in formal and systematic analyses of texts and artifacts in public social life.

The purpose of this course is to augment students' analytical skills through reading and writing about popular discourses that continue to shape everyday ideology, social opinions and policies. Signs, symbols, and signifiers are everywhere, and this course will assist students in identifying them and analyzing them. By doing so, this goal will assist students in engaging the public as both audience members and consumers and producers of information. Each of these skills will prepare students as professionals and civil citizens.

It is our responsibility as citizens who exist together in a society to see and understand how rhetoric navigates our everyday lives and the people around us.

Learning Objectives

By the end of this course, students will have achieved the following:

1. Constructed a more complex and critical set of definitions for what rhetoric is, does, and can be.
2. Built an understanding of rhetorical criticism not just as method but as technology. This will move beyond the affordances & limitations of such critique, but also its contextual utility to projects of social justice and power.
3. Added knowledge of the ways rhetorics, critiques, and rhetorical criticism are caught up in historically-located social and cultural tensions.
4. Worked on projects and produced deliverables that engage with and reflect the work that goes into the above three learning objectives, thus learning to make their own rhetorical critiques through different forms, approaches, and positionalities.

Required Texts

There is no textbook for this class. Instead, readings and other course materials will be uploaded on Sakai. I'll point to some interesting recommended readings here that we'll read parts of, but never the whole thing. If you're interested (and/or truly wild), most of these can be at least partially read for free through the LUC Library system.

Benjamin, R. (2019). *Race After Technology: Abolitionist Tools for the New Jim Code*. Polity Press. (Available in ebook form through LUC Libraries).

Fickle, T. (2019). *The Race Card: From Gaming Technologies to Model Minorities*. New York University Press. (Available IN FULL in ebook form through LUC Libraries).

Bennett, J. (2010). *Vibrant Matter: A Political Ecology of Things*. Duke University Press.

I am not expecting anyone to read any of these works in their fullest entirety. We're going to dabble and take some key concepts away from these works. They'll make us think and prompt discussions, but they should not be too hefty.

Technology Requirements

This course will require access to both a computer and the internet. I recognize that, while the university provides such resources, there are material and circumstantial limits to their accessibility. If you have trouble accessing materials or need help getting access to necessary technologies, please reach out to me so we can make sure you're set up to succeed.

Additionally, the multimodal forms of deliverables I will accept on projects mean that you may need access to other technologies such as cameras, microphones, and other multimedia equipment. If you need access to such equipment, please get in touch with the Owl Lab. Their website is luc.edu/owlab, and there is a link to reserve equipment on here:

<https://www.luc.edu/soc/resources/owlab/>.

Course Policies

Class Meeting Structure

My aspiration in class is twofold: 1) I want us to build a collaborative environment of respect; and 2) I want to have an invitational environment and discussion structure when we're together. This is the sort of course that we really should tackle as an extended conversation, and your participation in this conversation is both required by me and of central importance to you getting the most you can out of our time together. We have the advantage of not being a giant class in a cavernous lecture hall, so let's make the most of that opportunity.

This course is based around one introductory unit for key concepts in rhetorical criticism, including rhetoric, criticism, and semiotics. The other three units pertain to kinds of signs we might critique: Drama & Spectacle; Humor & Horror; and the More-Than-Human.

My aim in the course's structure is to focus our denser reading due dates on Mondays so that you have the whole week including weekend time to chip away at them. My hope is that you can watch TEDx Talks and Movies on Tuesdays and do readings on other days of the week.

Trans- and LGBTQIA+ Inclusive Syllabus Statement

In the interest of inviting everyone into this course and this classroom in the spirit of their entire selves, I welcome you to let me know your pronouns, preferred names, and any other identifying information that will help you feel accepted in your entirety. You are welcome to do this in class during attendance or what have you, or privately through email or after class as desired.

Communication with Me

I am best reached by email, and I will do my best to respond to student emails within 24 hours unless they pertain to an absence or project extension. If you do not hear from me within 72 hours (3 days), please follow-up with me so I can make sure I address your questions.

Attendance

TL;DR: Be in Class. My policy for this course is that if you miss 2 weeks or more of class (more than 5 sessions), then it becomes difficult to say that you're getting out of this experience what you should be. Therefore, if you miss more than 5 class meetings unexcused, you will fail the course due to excessive absences.

That's the broad point for this section. However, I get that life happens, COVID happens, illnesses other than COVID (yup, those still exist) happen, etc. The world is a complicated place, and we're all just trying to live, so, there are some exceptions to the above rule. If you experience things that would cause you to miss more than 5 classes, please get in touch with me **immediately** so that we can talk through logistics to help you pass.

Grading

This course operates under a Milestone Grading system. The grade you receive at the end of the semester depends on points you earn by completing assignments throughout the semester. Each assignment for this class has a point value associated with it, which moves you up the LUC letter grade scale proportionately. This is intended to 1) Minimize the time and stress that we spend on grade math, adding up hundreds or thousands of points, and tensions brought about by rubrics, percentages, and the like; and 2) To allow you to choose your own adventure for moving through this course. If you reach a grade milestone that you're satisfied with and other courses/projects need more of your attention, or if something happens outside of school, this model allows you to play to your bandwidth.

Each possible letter grade represents a number of points earned on assignments completed throughout the semester.

0. F
1. D-
2. D
3. D+
4. C-
5. C
6. C+
7. B-
8. B
9. B+
10. A-
11. A

All students start at the "F" level, because you start with 0 points. You'll earn points through satisfactory assignment completion. Satisfaction is up to the instructor's discretion, but any feedback on an assignment justifying a partial point award will also show ways to actionably improve on future submissions. These are the assignments that offer students the chance to earn points:

- 3 Unit Blog Entries (1 point each, for total of 3 points) -- These will be 500-700 word unit blogs that ask students to reflect on the material from the course and connections to their lived contexts.
- Frequent/Strong in-class discussion Participation (1 point) -- Frequent and critical contributions to our class discussions that offer your insights and ideas will earn you a further point.
- Capstone Project Proposal (up to 2 points) -- This is a 1000 word project proposal that should outline the Intervention, Driving Question, and Evidence that guide your capstone project.

- Capstone Project Annotated Bibliography (up to 1 point) -- This is an annotated bibliography that works through at least 5 academic sources, outlining their Interventions, Arguments, and Methods, as well as how you see them contributing to and shaping your project.
- Capstone Draft (up to 2 points) -- A first draft of your project that should be the equivalent of 1200 words of text.
- Individual Capstone Project Meeting/Chat with Dr. Howard (1 point) -- Schedule a one-on-one chat with me during office hours or at a time that works better to talk about your capstone project, and you'll have earned another point.
- Capstone Project Final Submission (up to 3 points) -- This will be the final project deliverable, which we will discuss further in class, but a couple of possibilities are outlined in the following section.

There are a total of **12 possible points**. This ensures that students who miss the chance to submit a step assignment can make up that point later. The possibility of earning multiple steps for quality means a student's work can be evaluated by the instructor.

To pass the course with an A, a student would need to earn 11 steps. It is possible to do well in the class (A-) without producing the Final Submission.

Students who put together the best Final Projects will be asked about submitting their work to the Undergrad Research Symposium.

Some Possible Capstone Project Modalities

- **Critique the Critique:** In this project, you'll offer a response to a media review piece of your choosing. A movie review, game review, or book review would offer a straightforward piece to focus on here. In this project, you'll break down how the author(s) make their arguments about what they're reviewing, how they deploy rhetorical appeals, and how they both produce and engage a particular audience.
- **Built Environment Analysis:** This project will ask you to explore the environment in a place you live, frequently visit, or otherwise use. You'll explore the rhetorical agency and energy of these built spaces and describe the human and non-human rhetorics at play.
- **Media Review:** On this project, you'll review the rhetorical dimensions of a piece of media of your choosing. This project can be tackled multimodally, either by essay, video, or podcast episode format.
- **Museum of the Mind Exhibit:** In this project, you'll shift away from writing things to *making* things. Your showstopper (Paul, Prue, and Mary Berry approved) should offer a rhetorical critique through a museum exhibit. This project may be tackled as a physically-built object, or a multimedia experience (video, audio, etc). You'll also write an accompanying reflection piece (1000 words) that describes and explains the rhetorical elements you are both deploying and critiquing.

Due Dates and Late Work

I will accept project submissions up to one week late. However, this will have an effect on your grade. Milestone points earned from late work will be decreased by half.

Extensions

Life happens. If you have something come up that will render you unable to turn in your project module on-time, please notify me by email. While I prefer to know at least 24 hours in advance, I also realize that emergencies are a thing. If you have an emergency that comes up within 24 hours of the assignment due date, please send me an email to let me know. If this happens, even if I do not respond, please consider yourself given a 24 hour extension on your deadline. Me not seeing the emergency does not negate its effect on you.

If you require a longer extension than 24 hours, please notify me in your email when you reach out to let me know you need an extension. We'll settle on something that works for us both.

On Generative A.I. and This Course

The following language was sent out by the Provost's Office on the use of generative A.I. for courses:

To maintain our culture of excellence and integrity, students are not to use AI assisted technology in the classroom unless they are specifically authorized to do so by their faculty for an assignment, a test, a quiz, or any deliverable that will be graded.

In the spirit of this statement, I will encourage you only to use generative A.I. in this course in a limited capacity. That is, if I receive papers or reflections that come back from TurnItIn with a massive A.I. score, I will schedule a conversation with you to talk through those findings and the assignment in question. If we find that you've had the A.I. do the work for you, then that will be grounds for unsatisfactory grades on your work. However, I won't "outlaw" generative A.I. use entirely. Because we are going to be living with and alongside these kinds of technologies for a very long time at this point, I think that the use of generative A.I. for helping you get started in the ideas or planning stage of your projects can be useful, not just for now, but for your professional work in the future. If you use generative A.I., please disclose that as part of your project deliverables and note the ways that it affected your work process. Lack of disclosure will be treated as an incident of Academic Misconduct.

Course Calendar

I've built this course calendar along the following format:

- [Course Day & Date] -- Course Meeting Title
 - [Reading/Homework due ON THIS DAY]
 - **[Project/Package Announcement and/or Due Date]**
 - **[LOGISTICS NOTE, I.E. CLASS SESSION CANCELLATIONS, UNIVERSITY BREAKS]**

Please note that the homework, readings, and project due dates I'm putting on the calendar indicate an assignment due that day. So, for Week 2, I'm asking you to have reading X done for Wednesday's class. It is listed as a bullet under Wednesday, February 7th.

All of the assignments, titles, guest speakers, etc. In this schedule are subject to change. If something has to shift, I will let you know at least 24 hours in advance.

Introductory Unit: What is Rhetorical Criticism?

Week 1

- **MONDAY (1/15) -- NO CLASS; MARTIN LUTHER KING JR. DAY**
- Wednesday (1/17): Syllabus Day and Course Introduction
 - Read Syllabus
- Friday (1/19): What is Rhetorical Criticism?
 - Watch: [WC SE]. (2018, July 25). The Rhetorical Triangle and Rhetorical Appeals [Video]. *YouTube*. https://youtu.be/PII5nxeC8mA?si=dl_C8iNqHQob1EZI.

Week 2: Into the Semiospheres

- Monday (1/22)
 - Read: Foss, S. K. & Griffin, C. L. (1995). Beyond Persuasion: A Proposal for an Invitational Rhetoric. *Communication Monographs* 62, pp. 2-18.
- Wednesday (1/24) -- Salad, Sandwich, or Cake
 - Watch Tom Nicholas Video on Semiotics:
https://youtu.be/OJtJu9HdQVM?si=lcCSTYo_C0klRubM
- Friday (1/26)
 - Watch AccentedCinema's episode: "Shang-Chi and the Perpetual Foreigners"
 - <https://youtu.be/dnAEAQtIvGo?si=1rXlzek9102DX10c>
 - **Intro Unit Blog due by 5pm**

Unit I: Drama & Performance

Week 3: Drama, Spectacle, and Signification

- Monday (1/29)
 - Read Barthes, R. (1957, 1972). *The World of Wrestling*. In *Mythologies*, p. 15-25. New York, NY: Hill and Wang.
- Wednesday (1/31)
 - [Netflix: Behind the Streams]. (2023, March 1). Making An Anti-War Epic | Behind the Scenes of All Quiet on the Western Front | Netflix [Video]. *YouTube*. <https://youtu.be/ZHuxbnY1E2k?si=gIPmenusNcFjhChN>.
 - **CONTENT WARNING: GORE, SHORT SCENES OF WAR AND VIOLENCE**
- Friday (2/2)
 - [Accented Cinema]. (2021, August 12). How Tony Leung Acts With His Eyes | Video Essay [Video]. *YouTube*. https://youtu.be/IUwsTHGY4Ms?si=_ldlRrZ96rQ4tRup.

Week 4: If I Could Talk To The Animals...

- Monday (2/5)
 - Kennedy, G. A. (1992). A Hoot in the Dark: The Evolution of General Rhetoric. *Philosophy & Rhetoric* 25(1), pp. 1-21.
- Wednesday (2/7)
 - [Wildest Kruger Sightings]. (2018, July 29). Rhino Traffic Jam Kruger National Park Biggest Road Block Ever [Video]. *YouTube*. <https://youtu.be/Jydbnx1wqAQ?si=ng-6kbvwCPF6DXjP>.
- Friday (2/9)
 - Ian Bogost, “Don’t Play Untitled Goose Game” (2019).
 - <https://www.theatlantic.com/technology/archive/2019/10/dont-play-the-goose-game/600472/>
 - Big Think, “Judith Butler: Your Behavior Creates Your Gender” (2011).
 - <https://youtu.be/Bo7o2LYATDc?si=Ccxq1Y8lORpPmZb6>

Week 5: Orientalism and Spectacle

- Monday (2/12)
 - [BBC Ideas]. (2019, April 30). Orientalism and power: When will we stop stereotyping people? | A-Z of ISMs Episode 15 – BBC Ideas. *YouTube*. <https://youtu.be/ZST6qnRR1mY?si=KT0s3DFS-JQDhrzp>.
- Wednesday (2/14)
 - Read the Introduction and Chapter 1 of Tara Fickle’s book, *The Race Card*
 - Fickle, T. (2019). *The Race Card: From Gaming Technologies to Model Minorities*. New York, NY: New York University Press.
- Friday (2/16)
 - Choe, S. & Kim, S. Y. (2015). Never Stop Playing: StarCraft and Asian Gamer Death. In D. S. Roh, B. Huang, & G. A. Niu (Eds.) *Techno-Orientalism: Imagining*

Asia in Speculative Fiction, History, and Media (pp. 113-124). Rutgers University Press.

Week 6: Rhetorical Agency, Languages, and Technologies

- Monday (2/19)
 - Towns, A. R. (2018). Black “Matter” Lives. *Women’s Studies in Communication* 41(4), p. 349-358.
- Wednesday (2/21)
 - What the Subtitles Got Wrong About Squid Game – Rolling Stone
 - <https://youtu.be/aZNqNrD1ChA?si=2bPljzhAl1BzukdB>
 - Korean Language Professor Breaks Down Squid Game’s Subtitles – Wired
 - <https://youtu.be/5jy3Hz39CnU?si=wbb1iidMTzrYqATf>
- Friday (2/23)
 - **Unit I Blog due by 5pm tonight**

Unit II: Humor & Horror

Week 7: What’s so Funny?

- Monday (2/26)
 - Meyer, J. C. (2000). Humor as Double-Edged Sword: Four Functions of Humor in Communication. *Communication Theory* 10(3), p. 310-331.
- Wednesday (2/28)
 - Watch the two “This is Not Happening” Sets on YouTube.
 - Ali Siddiq, “Prison Riot,” <https://youtu.be/DtWsdD-8tQ4?si=F1VKOptRy96TE21H>.
 - Chris Redd, “Fighting in Chicago,” <https://youtu.be/33fLisIFCas?si=khPL8jH5hgiFC8ii>.
- Friday (3/1)
 - [renttoodamnhigh]. (2010, November 6). [ORIGINAL] The Rent Is Too Damn High! [Video]. *YouTube*. <https://youtu.be/79KzZ0YqLvo?si=LoqboY4vy8Kywsbc>
 - [BETNetworks]. (2019, February 27). Jimmy “The Rent Is Too Damn High” McMillan Recalls The Memes And Mayhem Of Going Viral | I Went Viral [Video]. *YouTube*. https://youtu.be/OUx_32ABtw4?si=jldg8qBoStzxMBA6.
 - **Capstone Project Proposal Due by 5pm**

Week 8 – NO CLASS; SPRING BREAK FROM MARCH 4 TO MARCH 10

Week 9: *Get Out*

- Monday (3/11): Capstone Project Workshop Day
- Wednesday (3/13): Film Day – *Get Out* (2017)
- Friday (3/15): Film Day Pt. 2 – *Get Out* (2017)

Week 10: Genre is...?

- Monday (3/18)
 - Miller, C. R. (1984). Genre as Social Action. *Quarterly Journal of Speech* 70(1), p. 161-167.
 - Watch: [The Daily Show]. (2022). Jordan Peele = “Quiet Part Loud” & “Nope” | The Daily Show [Video]. *Youtube*.
https://youtu.be/WJDV7D6Swq4?si=Pd4Wpva16Rbzh_uk.
- Wednesday (3/20)
 - Neumann, M. [FilmJoy]. (2019, September 27). Does Scream Hold Up? - Movies with Mikey. *YouTube*. https://youtu.be/vfh4_8GizZ0?si=1Nd16LOWFVWDqoES.
- Friday (3/22)
 - **Capstone Project Annotated Bibliography due by 5pm**

Week 11: What Horror Fears

- Monday (3/25)
 - Strickland, T. H. (2019). Zombie Literature: Analyzing the Fear of the Unknown through Popular Culture. *Dialogue* 6(3), p. 48-56.
- Wednesday (3/27)
 - Excerpt from *Horror as Racism in H. P. Lovecraft*
- Friday (3/29)
 - **Unit II Blog due by 5pm**

Unit III: More-Than-Human

Week 12: Cyborgs

- **Monday (4/1) -- NO CLASS; EASTER HOLIDAY**
- Wednesday (4/3)
 - Haraway, D. (1985, 1991). A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century. In *Simians, Cyborgs, and Women: The Reinvention of Nature* (p. 149-181). New York, NY: Routledge.
- Friday (4/5)

Week 13: Codes

- Monday (4/8)
 - Benjamin, R. (2019). Default Discrimination: Is the Glitch Systemic? In *Race After Technology* (p. 82-100). Polity Press.
- Wednesday (4/10)
 - Noble, S. U. (2018). Introduction. In *Algorithms of Oppression* (pp. 1-14). New York, NY: New York University Press.
- Friday (4/12)

- **Capstone Project Draft due by 5pm**

Week 14: Thing Power

- Monday (4/15)
 - Bennett, J. (2010). The Agency of Assemblages. In *Vibrant Matter* (p. 20-38). Duke University Press.
- Wednesday (4/17)
 - [The Daily Show]. (2022, February 9). Highway Racism – If You Don't Know, Now You Know | The Daily Show [Video]. *YouTube*.
<https://youtu.be/kvDjgFpROVM?si=96dVEkKFsdYq42XY>.
- Friday (4/19)
 - [LastWeekTonight]. (2022, December 18). Trash: Last Week Tonight with John Oliver (Web Exclusive) [Video]. *YouTube*.
https://youtu.be/HkvQywg_uZA?si=FJuMW1EurazFYRcP.

Week 15: Working & Breaking

- Monday (4/22)
 - Sharma, S. (2020). A Manifesto for the Broken Machine. *Camera Obscura* 35(2), p. 171-179.
- Wednesday (4/24)
- Friday (4/26) -- Workshop Day
 - **Unit III Blog due by 5pm**

Final Exam: Saturday 5/4 from 1:00pm-3:00pm – Capstone Project Final Project Submissions due by 3:00pm

School of Communication and Loyola University Chicago Policies

Instructor Reporting Obligations as a Responsible Campus Partner

As an instructor, I am considered a Responsible Campus Partner (“RCP”) under Loyola’s [Comprehensive Policy and Procedures for Addressing Discrimination, Sexual Misconduct, and Retaliation](#) (located at www.luc.edu/equity). While my goal is for you to be able to share information related to your life experiences through discussion and written work, I want to be transparent that as a RCP I am required to report certain disclosures of sexual misconduct (such as sexual assault, sexual harassment, intimate partner and/or domestic violence, and/or stalking) to the University’s [Title IX](#) Coordinator.

As an instructor, I also have a mandatory obligation under Illinois law to report disclosures of or suspected instances of child abuse or neglect (<https://www.luc.edu/hr/legal-notice/mandatedreportingofchildabuseandneglect/>).

The purpose of these reporting requirements is for the University to inform students who have experienced sexual/gender-based violence of available resources and support. Such a report **will not generate a report to law enforcement** (no student will ever be forced to file a report with the police). Furthermore, the University’s resources and supports are available to all students even if a student chooses that they do not want any other action taken. Please note that in certain situations, based on the nature of the disclosure, the University may need to take additional action to ensure the safety of the University community. If you have any questions about this policy, you may contact the [Office for Equity & Compliance](#) at equity@luc.edu or 773-508-7766.

If you wish to speak with a confidential resource regarding gender-based violence, I encourage you to call [The Line](#) at 773-494-3810. The Line is staffed by confidential advocates from 8:30am-5pm M-F and 24 hours on the weekend when school is in session. Advocates can provide support, talk through your options (medical, legal, LUC reporting, safety planning, etc.), and connect you with additional resources as needed. More information can be found at luc.edu/coalition or luc.edu/wellness.

Accommodations for Differently-Abled Students

Loyola University Chicago provides reasonable accommodations for students with disabilities. Any student requesting accommodations related to a disability or other condition is required to register with the Student Accessibility Center (SAC). Professors will receive an accommodation notification from SAC, preferably within the first two weeks of class. Students are encouraged to meet with their professor individually in order to discuss their accommodations. All

information will remain confidential. Please note that in this class, software may be used to audio record class lectures in order to provide equitable access to students with disabilities. Students approved for this accommodation use recordings for their personal study only and recordings may not be shared with other people or used in any way against the faculty member, other lecturers, or students whose classroom comments are recorded as part of the class activity. Recordings are deleted at the end of the semester. For more information about registering with SAC or questions about accommodations, please contact SAC at 773-508-3700 or SAC@luc.edu.

Accommodations for Students with Children

Students who are the caretakers, guardians, or parents of children are allowed to bring their children with them to class in the event of an emergency, if childcare plans fall through, etc.

Please let me know ahead of time if you will be bringing your child/children to class and also sit near the door in the event that the student needs to leave the classroom to tend to the child/children.

If the child/children are using devices like phones, tablets, etc. to entertain them during class time, I also ask that the student who is their caretaker/guardian/parent to make sure to provide headphones as to not disturb the rest of the class.

Academic Integrity

A basic mission of a university is to search for and to communicate truth as it is honestly perceived. A genuine learning community cannot exist unless this demanding standard is a fundamental tenet of the intellectual life of the community. Students of Loyola University Chicago are expected to know, to respect, and to practice this standard of personal honesty.

Academic dishonesty can take several forms, including, but not limited to cheating, plagiarism, copying another student's work, and submitting false documents. These examples of academic dishonesty apply to both individual and group assignments. Academic cheating is a serious act that violates academic integrity. Cheating includes, but is not limited to, such acts as:

- Obtaining, distributing, or communicating examination materials prior to the scheduled examination without the consent of the teacher.
- Providing information to another student during an examination
- Obtaining information from another student or any other person during an examination
- Using any material or equipment during an examination without consent of the instructor, or in a manner which is not authorized by the instructor.
- Attempting to change answers after the examination has been submitted.
- Taking an examination by proxy. Taking or attempting to take an exam for someone else is a violation by both the student enrolled in the course and the proxy.

- Unauthorized collaboration, or the use in whole or part of another student's work, on homework, lab reports, programming assignments, and any other course work which is completed outside of the classroom.
- Falsifying medical or other documents to petition for excused absences or extensions of deadlines.
- Any other action that, by omission or commission, compromises the integrity of the academic evaluation process.

Plagiarism is a serious violation of the standards of academic honesty. Plagiarism is the appropriation of ideas, language, work, or intellectual property of another, either by intent or by negligence, without sufficient public acknowledgement and appropriate citation that the material is not one's own. It is true that every thought probably has been influenced to some degree by the thoughts and actions of others. Such influences can be thought of as affecting the ways we see things and express all thoughts. Plagiarism, however, involves the taking and use of specific words and ideas of others without proper acknowledgement of the sources, and includes, but is not limited to, the following:

- Submitting as one's own material copied from a published source, such as the Internet, print, CD-ROM, audio, video, etc.
- Submitting as one's own another person's unpublished work or examination material.
- Allowing another or paying another to write or research a paper for one's own benefit.
- Purchasing, acquiring, and using for course credit a pre-written paper.
- Submitting the same work for credit in two or more classes, even if the classes are taken in different semesters. If a student plans to submit work with similar or overlapping content for credit in two or more classes, the student should consult with all instructors prior to submission of the work to make certain that such submission will not violate this standard.

The above list is in no way intended to be exhaustive. Students should be guided by the principle that it is of utmost importance to give proper recognition to all sources. To do so is both an act of personal, professional courtesy and of intellectual honesty. Any failure to do so, whether by intent or by neglect, whether by omission or commission, is an act of plagiarism. A more detailed description of this issue can be found at https://www.luc.edu/academics/catalog/undergrad/reg_academicintegrity.shtml.

Plagiarism or any other act of academic dishonesty will result minimally in the instructor's assigning the grade of "F" for the assignment or examination. The instructor may impose a more severe sanction, including a grade of "F" in the course. All instances of academic dishonesty must be reported by the instructor to the Associate and Assistant Deans of the School of Communication. Instructors must provide the appropriate information and documentation when they suspect an instance of academic misconduct has occurred. The instructor must also notify the student of their findings and sanction.

The Associate and Assistant Deans of the School of Communication may constitute a hearing board to consider the imposition of sanctions in addition to those imposed by the instructor, including a recommendation of expulsion, depending on the seriousness of the misconduct. In the case of multiple instances of academic dishonesty, the Dean's office may convene a separate hearing board to review these instances. The student has the right to appeal the decision of the hearing board to the Dean of SOC. If the student is not a member of the SOC, the dean of the college in which the student is enrolled shall be part of the process. Students have the right to appeal the decision of any hearing board and the deans of the two schools will review the appeal together. Their decision is final in all cases except expulsion. The sanction of expulsion for academic dishonesty may be imposed only by the Provost upon recommendation of the dean or deans.

Students have a right to appeal any finding of academic dishonesty against them. The procedure for such an appeal can be found at:

http://www.luc.edu/academics/catalog/undergrad/reg_academicgrievance.shtml.

The School of Communication maintains a permanent record of all instances of academic dishonesty. The information in that record is confidential. However, students may be asked to sign a waiver which releases that student's record of dishonesty as a part of the student's application to a graduate or professional school, to a potential employer, to a bar association, or to similar organizations.