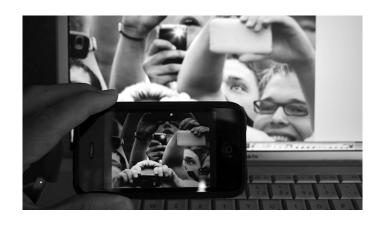# Media & Culture

Dr. Bob Bednar

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 Communication Studies

Southwestern University

COM 75-604-01/02

Fall 2021

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OFFICE HOURS: Mondays 2:00-3:00; Tue 4:00-5:00; Th 4:00-5:00; and by appointment
CLASS MEETINGS: Section 1: 1:00-2:15 TTh FWO 124
 Section 2: 2:30-3:45 TTh FWO 124

COURSE DESCRIPTION:

This Communication Studies Core Course examines the diverse functions that media perform in constructing and negotiating individual, social, national, and transnational cultures, spaces, and identities. Students will analyze how the interdependent relations among media technologies, media production, media texts, and media users are embedded in cultural discourses and dynamics of ideology, power, and agency, and will develop an ability to use theories and methodologies prevalent in cultural studies and critical media studies to research, analyze, interpret, and build effective arguments about the interrelationships between media and culture. The main purpose is to help you think for yourself about the interrelationship between media and culture using critical/cultural media theories as a set of conceptual tools to think with and through. COM Core Course (required of all CommStudies majors). Prerequisite: COM 75-134.

REQUIRED TEXTS:
Brian L. Ott & Robert L. Mack, *Critical Media Studies: An Introduction* 3rd Edition (2021)
Plus a number of PDF readings linked from our Course Resource Webpage, located at:
 http://people.southwestern.edu/~bednarb/media-culture

Please note that I do not use Moodle. Use the Course Webpage instead.

GRADING:

I design my classes with a number of different kinds of low stakes and high stakes assignments designed to both draw out your strengths and facilitate growth, focusing on different assignment formats to make sure that each student has maximum potential to

demonstrate and extend existing skills and knowledge while developing new ones. I go into every class, every assignment, and every student encounter with a growth mindset--the belief that every student is capable of both succeeding and improving--and see that my responsibility is to give you the tools you need to succeed and improve while also being clear about my expectations and evaluations.

Grades are given a lot of power in dominant culture, but it is important to remember that grades are not a reflection of your worth as a person but a reflection of your performance under a certain set of defined constraints. To level the playing field and fight against a scarcity model of grading, which reinforces unearned advantages and inherited cultural power, I do not grade on a bell curve to place your graded assignments or final grade into a pre-determined grade distribution, where only a certain number of students can get an A, B, C, D, or F. The grades I assign reflect my evaluation of your performance within the constraints outlined in the syllabus and in assignment handout rubrics. Grades for particular assignments thus measure your performance on that assignment relative to the requirements of the assignment, not relative to other students, and final course grades measure your performance in the class overall.

Based on my goal to both minimize grade focus/anxiety while also teaching you to be independent thinkers and self-advocates, I do not post grades that are calculated in real-time throughout the semester. Increasingly, students are being trained to expect real-time grades computed as courses unfold, which creates an unbalanced extrapolation of a snapshot of your performance, treating your current performance as a predictor of your final grade. I myself do not compute your grades until the very end of the semester unless I see a major concern emerge or a student requests it. Because the work we do continues to build to higher and higher stakes over the course of the semester, I see grades on smaller assignments along the way as signals about what to do in the future, not an accurate prediction of what your final grade will be. The only way they become predictive is if you ignore the feedback you are getting along the way or do not take it as a stimulus for growth.

If you ever want to compute your emerging overall grade average yourself at any point during the semester, here is what you need to know to compute grades yourself in this class. Final course grades are assigned a final letter grade based on a range of averages for individual assignments based on a 100-point scale. For example, a final average of 88-89% would be recorded as a B+; a final average of 83-87% would be recorded as a B; and 80-82% would be recorded as a B- (extrapolate from there if it is higher or lower than a B). For the purposes of averaging individual project letter grades into a final grade, I use the following system to assign a numerical grade based on a letter grade on an assignment: B+=88%; B=85%, and B-=82% (and so on). For example, if you got a B- on an assignment that was weighted 25% of the final grade, you would receive 20.5 points for that assignment (or *lose the possibility of getting* 4.5 points overall). The only exception for that is if you achieve an A+ on an individual assignment, where it will score as a 100% of the available points, where in this example you would receive the full 25 points.

At any point along the way, if you are curious, you can see how your grade is tracking: multiply the score of an individual assignment grade by the percentage it is weighted and that will reveal the total points you have earned for that assignment grade; add it to other determined grades; and then divide it by the highest potential scores for all the completed

assignments combined. For grades that are composite, such as graded Classwork, you can calculate it the same way to track your ongoing composite score. If Classwork is determined by completion grades instead of through scoring, you can average that score based on the number of assignments you have completed divided by the ones you have not. Please note that I do not compute cumulative class participation grades until the very end of the semester, so if you want to get a sense of where this score is tracking before that, you will need to discuss it with me. Finally, if you have absences in excess of the stated policy or a pattern of late submissions, you will need to factor them in as well. If you have questions about this grading system at any time, please consult me.

Here is how each assignment or set of assignments is weighted in this class:

"My Media" Project	5%
Comprehensive Exam	20%
Media Analysis Project	20%
Final Research Project	25%
Everyday Classwork	20%
Class Participation	10%

PROCEDURES AND POLICIES:
We will discuss more specific guidelines for the class assignments as the course progresses, but here is a short outline to help orient you at the outset:

• **"MY MEDIA" PROJECT:** This project will give you an early introduction into exploring and analyzing connections between the communications media you use in everyday life and larger cultural processes, structures, discourses, and problematics. The project focuses on a 3-minute presentation of your project to the class and a 1-page document representing your work. This assignment will be preceded by a handout and will be evaluated on a 5-point numerical system.

• **COMPREHENSIVE EXAM:** The Comprehensive Exam is designed to test your foundation in critical media studies theory and methodology before you complete your own research projects, so it will cover all of our class readings and discussions up to that point. The Exam will be comprised of large-scale "big picture" essay questions as well as more specific short-answer questions, and will be evaluated on a 100-point numerical system.   We will do a review and you will receive a study guide for the Exam.

• **MEDIA ANALYSIS PROJECT:** This hands-on project is designed to develop and strengthen your critical media literacy as well as your skills at critical/cultural media analysis. It produces a 5-7 pp. critical/interpretive essay that analyzes the relationship between a print advertisement and the consumer culture magazine in which it is discursively situated.   This assignment will be preceded by an in-class workshop and a handout; it will be evaluated on a letter-grade plus/minus system.

• **FINAL RESEARCH PROJECT:** This project is designed to give you experience taking the framework of the class and using it to guide you as you critically engage existing scholarship in critical media studies and begin to articulate your own perspective as well. The project focuses on developing a detailed proposal for a research study that is similar to the scope and scale of the kinds of projects CommStudies majors produce in the Capstone Research Seminar. The Project will include the description and contextualization of a precisely defined research object, a literature review of existing scholarship, and a detailed description of your theoretical framing and methodology for the project (basically everything but the actual analysis). You will produce an 8-10 page researched essay **and** perform a 5-minute presentation of your research to the class. Before the Research Project is completed, you must first submit a formal Research Project Proposal that outlines the project you intend to perform. This assignment will be preceded by an in-class workshop and a handout; it will be evaluated on a letter-grade plus/minus system.

• **CLASSWORK:** Your Classwork grade will be determined by your performance on the Discussion Questions and Take-Home Critical Engagement Assignments, which are designed not only to confirm for me that you are reading and comprehending the readings but also to help you sharpen your ability to *critically engage* the readings (which is essential training not only for participating fully and doing well in the course, but also for understanding, evaluating, and conducting research in critical media studies). You will have one of these Classwork assignments due with each reading assignment we do for the class. After the first few weeks, which demand more reading and timed writing than later weeks, our general practice will be to alternate having Discussion Questions due and Take-Home Critical Engagement Assignment due (see Planned Schedule for a list of these assignments).

　　For the **Take-Homes**, I will circulate a prompt by email for a timed take-home critical engagement writing assignment two days before it is due. These essays can be typed or handwritten, whichever is a more efficient writing medium for you, but must be double-spaced, regardless of medium. The main constraints of the assignment are the prompt and the time limit: these essays must address the prompt as fully as possible within the time constraint of a single 40-minute period and include the time started and finished in your Honor Code statement.

　　When **Discussion Questions** (DQs) are due, each student will generate at least two of their own questions based on carefully reading the assigned texts for the class. Each DQ document will include at least two discussion questions, including at least one question that addresses a specific question focused on a particular reading for the day and one question that brings together issues across and in between multiple readings. The DQs can be typed or handwritten, and to save paper, they can be on a piece of paper no smaller than a standard index card. The best DQs are *anchored in the readings*, *interpretive*, and *open-ended* (e.g., with no pre-determined yes/no answers). More specifically, good DQs start with particular passages from the readings and then either seek to *clarify*, *extend*, and/or *challenge* the ideas, analysis, and/or interpretive arguments in them. On days when they are due, you will prepare these daily DQs in advance, show them to me at the beginning of class, work from them in class, and submit them to me at the end of class for evaluation.

Each Discussion Question assignment is evaluated as a completion grade, but each Take-Home Critical Engagement assignment will be evaluated on a 10-point numerical system. If you complete all of the Take-Home Critical Engagement Assignments, you will be allowed to drop the lowest individual Take-Home grade. Note that because the Classwork assignments are designed to help prepare you to better participate in class discussions and because our discussions will thus work through the material in class, you cannot receive full credit for missed Classwork made up after the absence. Thus *make-ups after the fact for missed Discussion Questions will be marked as incomplete, and late Take-Homes will count for no more than half of the original assignment grade, meaning that you would be able to score at most 5 out of 10 points instead of 10 out of 10*.

• **CLASS PARTICIPATION:** Because this course revolves around dynamic group discussion of materials we have all read and thought about, daily Class Participation is vital. One way I will evaluate your participation is with the Classwork writing assignments outlined above; the other is through your everyday participation in class discussion. This is not a lecture class, where you come to class every day expecting the teacher to deliver knowledge to you. This is a seminar, where we will all work together to produce knowledge in active and critically engaged dialogue. I will lead the discussion and do everything I can to make our classroom an inclusive space welcoming of diverse perspectives, but the class depends on and rewards your active participation. Good Class Participation means more than merely attending class, which to me is a given. Minimally, it means reading the assigned course materials and coming to class ready to critically engage them—and actively contributing to the class discussion by speaking *and* listening not only to me, but to your classmates as well. More substantially, it means working to make our class a space of open, respectful, responsible, and challenging engagement with ideas, perspectives, voices, and embodied experiences both similar to and different from your own. The bottom line is that we all share the responsible for making this class work, and your role in this will determine your Class Participation grade.

• **WORKING TOGETHER DURING A PANDEMIC**: Most of the time, we will be working together in our classroom, where the structure of the classroom set-up will help us maintain default distancing between us, and we should all be safe to be around each other if we respect that default space and properly wear masks covering our nose and chins at all times when we are indoors. But there will be times--when we enter and exit the classroom, do any group work within class, or transition to having class outside, or if you work with each other one-on-one or in study groups outside of class, for instance—when you will need to negotiate distancing and masking boundaries. The best approach here is not to make assumptions but to discuss it directly in terms of consent: volunteer your own boundaries, ask people about their boundaries, and speak up when you observe someone ignoring those boundaries, including me.

• **ATTENDANCE:** Also because this is a discussion seminar, it is essential that you be prepared and in class every day. But given that we are still working within a tense public health situation that will keep all of our work under the threat of disruption, and given that many of us are in situations that

are beyond our control, I know that all of us will be in a fluid and distracted emotional and mental space. I expect that might translate into more fluid attendance and engagement, but I also expect that you will do whatever you can to meet us all in the middle to make this work for all of us. Bottom line: I will be flexible but also clear about my expectations: I will not enforce a pre-determined penalty for absences, but you are responsible for notifying me of the absence in advance and are responsible for arranging the means of making up and turning in applicable work in advance of the absence. If you end up missing a lot of class, we will need to work together to find an equitable way for you to show your engagement with the class

• **READING ASSIGNMENTS:** All reading assignments must be completed before class on the day scheduled for discussion of the readings.

• **WRITING ASSIGNMENTS:** Unless indicated explicitly otherwise, you should assume that all major writing assignments for this class must be produced and revised using a word processor and printed out in a hard copy. The page limits assume standard 1" margins, double-spacing, and the default of Times 12-point font (though I am open to other fonts).   Citations should be rendered in Chicago, MLA, or Harvard format, with in-text citations in the essay and full source citations in a separate "Works Cited" section at the end of the paper. To save paper, two-sided printing is OK, and there is no need to put the Works Cited on its own separate page.

• **LATE PAPERS:** Papers are due at the beginning of class on the days indicated in the schedule. As with my attendance policy adapted for the pandemic, I do not have a standard late penalty, but we are on a fairly tight schedule of assignments, so getting behind in one will start to put pressure on everything else, so it is important that you make every effort to stay with the schedule, and work with me if you get off track.

• **ACCOMMODATIONS**: As an advocate for an inclusive and diverse learning community, I know that there can be significant differences in how students learn and perform their knowledge in an academic setting, which is why I include many different kinds of assignments in my classes. If you ever feel that you are not being fairly assigned work or being fairly evaluated for that work, you should talk to me directly right away. I know students can be intimidated by faculty in general, but personally I would always rather have the opportunity to address an issue directly when it is happening than after the fact.   I also will make reasonable accommodations for students with documented disabilities. Students should contact the Access and Academic Resource Coordinator within the Center for Academic Success (PRC 120; phone 863-1286; e-mail success@southwestern.edu) to determine their eligibility to receive accommodations. It is your responsibility to discuss any necessary accommodations with me as well.

• **ACADEMIC INTEGRITY**: It is your responsibility to understand and live by the Honor System, so it will be a good idea to review the policies and procedures outlined in the *SU Student Handbook*.   All in-class and out-of-class assignments are subject to the Honor Code.   Therefore, I will assume that everything you turn in that is not accompanied by a full statement of the Pledge ("I have acted with honesty and integrity in producing this work and am unaware of

anyone who has not.") and your signature will indicate that you have committed or witnessed an Honor Code violation and wish to pursue it.   Students who violate University policies on Academic Dishonesty by representing another's work as their own are subject to review by the Honor Code Council, which includes the possibility of significant disciplinary penalties.

• **COURSE STUDENT LEARNING OUTCOMES:** Media & Culture is a CommStudies Core Course required of all CommStudies majors. The course is designed to teach theories and methodology central to critical media studies. It provides a strong foundation for the CommStudies Research Capstone Seminar, and provides a gateway to the Methods/Writing Intensive course that takes Media & Culture as its pre-requisite, Com 75-804: Critical/Cultural Methods. The Learning Outcomes for this course focus on developing proficiency with theory, methodologies, analysis/interpretation, argumentation, and research. By the end of the course, students will demonstrate:

- Proficiency in understanding and critically engaging culturally oriented critical media **theory**; particularly theories rooted in media ecology, Marxism, political economy, rhetoric, cultural studies, psychoanalysis, feminism, queer theory, reception, and affect theory.
- Proficiency in understanding and critically engaging culturally oriented critical media studies **methodologies**, particularly those rooted in media ecology, Marxism, political economy, rhetoric, semiotics, cultural studies, psychoanalysis, feminism, queer theory, reception, and affect theory.
- Ability to critically engage critical media theory and methodologies in framing arguments that **analyze and interpret** particular media texts, practices, and technologies.
- Proficiency in developing effective **research** strategies for identifying primary and secondary sources pertinent to the analysis and interpretation of media texts, practices, and technologies.

PLANNED SCHEDULE

Aug   24: Mapping the Course and "Bob's Dead Media Show"
         26: Introduction to studying the interrelationship between media & culture
                 Read: Ott/Mack, Ch. 1
                         Course Webpage: Herrman; Graff & Birkenstein
                 Due: Discussion Questions

Aug   31: Media/Culture Interfaces I: What do media do?
                 Read: Ott/Mack, Ch. 13
                         Course Webpage: McLuhan; Ong; Carey
                 Due: Take-Home Critical Engagement Assignment 1

Sep	2: Media/Culture Interfaces II: What do we do with media?
	Read:	Ott/Mack, Ch. 11 and 12
		Course Webpage: Schrock
	Due:	Take-Home Critical Engagement Assignment 2

Sep	7: Media/Culture Key Issues I: Publics and Counterpublics
	Read:	Course Webpage: Althusser; Warner; de Souza e Silva & Frith; Baym & boyd;
		Dejmanee et al.
	Due:	Take-Home Critical Engagement Assignment 3
	9: Media/Culture Key Issues II: Seeing, Showing, and Being Seen
	Read:	Course Webpage: Dubrofsky; Sloop & Gunn; Monokha; Zayas & Bouhaben
	Due:	Take-Home Critical Engagement Assignment 4

	14: <<Reading Day>>
	16: <<Reading Day>>

	21: "My Media" Project Presentations
	Due:	My Media Presentation and 1-page outline/bibliography
	23: Marxist Media Analysis
	Read:	Ott/Mack, Ch. 2
		Course Webpage: Adorno & Horkheimer
	Due:	Discussion Questions

	28: Media Framing; Workshop on Media Analysis Project
	Read:	Ott/Mack, Chs. 3 and 4
	Due:	Discussion Questions
	30: Media Framing
	Read:	Course Webpage: Jenkins; Banks; Rister & McClure
	Due:	Take-Home Critical Engagement Assignment 5

Oct	5: Rhetorical Media Analysis
	Read:	Ott/Mack, Ch. 5
		Course Webpage: Edrington & Gallagher
	Due:	Discussion Questions
	7: Cultural Media Analysis
	Read:	Ott/Mack, Ch. 6
	Due:	Discussion Questions

	12: <<Fall Break-- No Class>>
Oct	14: Cultural Analysis
	Read: Course Webpage: Asante & Pindi; Cramer; Joseph & Winfield
	Due:	Take-Home Critical Engagement Assignment 6

Oct	19: Psychoanalytic Media Analysis
	Read:	Ott/Mack, Ch. 7
		Course Webpage: McAllister & DeCarvalho

Due: Discussion Questions

21: Feminist Media Analysis; Workshop on Research Project
        Read: Ott/Mack, Ch. 8
        Due: Media Analysis Project; Discussion Questions

26: Feminist Media Analysis
        Read: Course Webpage: Baxter; Gill & Elias; Williams
        Due: Take-Home Writing Critical Engagement Assignment 7
28: Queer Media Analysis
        Read: Ott/Mack, Ch. 9
        Due: Discussion Questions; Research Project Proposal

Nov   2: Queer Media Analysis
        Read: Course Webpage: Butler; Tropiano; Weiss; Capuzza & Spencer
        Due: Take-Home Critical Engagement Assignment 8
4: Reception Analysis
        Read: Ott/Mack, Ch. 10
                Course Webpage: Hall 2001
        Due: Discussion Questions

9: Reception Analysis
        Read: Course Webpage: Utley; Kozinets, Patterson & Ashman; Phillips, Miller, &
                McQuarie
        Due: Take-Home Critical Engagement Assignment 9
11: <<Research Consultations>>

16: Review
        Read: Ott/Mack, Ch. 14
                Course Webpage: Harold
        Due: Discussion Questions
18 : **>>COMPREHENSIVE EXAM<<**

23: <<Research Consultations>>
25: <<No Class—Thanksgiving Break>>

30: Final Research Project Presentations
Dec   2: Final Research Project Presentations/Course Evaluations

>>Thursday, Dec 9 <<
        Due: Final Research Project Paper [Electronic submission, no later than 6:00 PM]

COM 75-604: Media & Culture
PDF Readings linked on the Course Webpage

Althusser. Louis. "Ideology and Ideological State Apparatuses." In *The Visual Culture Reader*, 2nd
Edition, edited by Nicholas Mirzoeff, 139-141. London: Routledge, 2002.

Asnate, Godfried A., and Pindi, Gloria Nziba, "(Re)imagining African Futures: Wakanda and the Politics of
Transnational Blackness," *Review of Communication* 20/3 (2020): 220-228.

Banks, Chloe, "Disciplining Black Activism: Post-racial Rhetoric, Public Memory and Decorum in News
Media Framing of the Black Lives Matter Movement," *Continuum: Journal of Media & Cultural
Studies* 32/6 (2018), 709-720.

Baxter, Judith. "Construction of Active Womanhood and New Femininities: From a Feminist
Linguistic Perspective, is *Sex and the City* a Modernist or Post-Modernist TV Text?" *Women and
Language* 32 (2009): 91-98.

Baym, Nancy, and boyd, danah, "Socially Mediated Publicness: An Introduction," *Journal of
Broadcasting and Electronic Media* 56/3 (2012): 320-329.

Butler, Judith, "Performative Acts and Gender Constitution: An Essay on Phenomenology and Feminist
Theory," *Theatre Journal* 40/4 (1988): 519-531.

Capuzza, Jamie C., and Spencer, Leland G., "Regressing, Progressing, or Transgressing on the Small
Screen?: Transgender Characters on U.S. Scripted Television Series," *Communication Quarterly*
65/2 (2017): 214-230.

Carey, James. "Time, Space and the Telegraph." In *Communication in History: Technology,
Culture, Society*, 6th Edition, edited by David Crowley and Paul Heyer, 125-131. Boston: Allyn &
Bacon, 2011.

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NBA," *Howard Journal of Communications* 30/1 (2019): 57-75.

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Locational Privacy, Control, and Urban Sociality*, 50-77 (New York: Routledge, 2012).

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Feminism and Hashtag Activism in the Kavanaugh Hearings," *International Journal of
Communication* 14 (2020): 3946-3963.

Dubrofsky, Rachel E., "Surveillance on Reality Television and Facebook: From Authenticity to Flowing
Data," *Communication Theory* 21 (2011): 111-129.

Edrington, Candice L., and Gallagher, Victoria J., "Race and Visibility: How and Why Visual Images of
Black Lives Matter," *Visual Communication Quarterly* 26 (2019): 195-207.

Gill, Rosalind, and Elias, Ana Sofia. "'Awaken Your Incredible': Love Your Body Discourses and
Postfeminist Contradictions." *International Journal of Media and Cultural Politics* 10/2 (2014):
179-188.

Graff, Gerald, and Birkenstein, Cathy, "As He Himself Puts It: The Art of Quoting," in Gerald Graff
and Cathy Birkenstein, *They Say, I Say: The Moves That Matter in Persuasive Writing*
(New York: Norton, 2007), pp. 39-47.

Hall, Stuart. "Encoding/Decoding." In *Media & Cultural Studies: Keyworks*, edited by Meenakshi
Gigi Durham and Douglas M. Kellner, 166-176. Malden, MA: Blackwell, 2001.

Harold, Christine, "Pranking Rhetoric: 'Culture Jamming' as Media Activism," *Critical Studies in Media
Communication* 21-3 (2004): 189-211.

Horkheimer, Max, and Adorno, Theodor. "The Culture Industry: Enlightenment as Mass
Deception." In *The Media Studies Reader*, edited by Laurie Ouellette, 13-30. New York:
Routledge, 2013.

Herrman, John. "Online Platforms Annexed Much of Our Public Sphere, Playacting as Little Democracies—Until Extremists Made Them Reveal Their True Nature," *New York Times Magazine* August 27, 2017: 18-21.

Jenkins, Eric, "Seeing Katrina: Perspectives of Judgement in a Cultural/Natural Disaster," *Visual Communication Quarterly* 14 (2007): 90-107.

Joseph, Jalia, and Winfield, Asha, "Reclaiming Our Time: Asserting the Logic of Intersectionality in Media Studies," *Women's Studies in Communication* 42/4 (2019), 408-411.

Kozinets, Robert, Patterson, Anthony, and Ashman, Rachel, "Networks of Desire: How Technology Increases Our Passion to Consume," *Journal of Consumer Research* 43 (2017): 659-682.

Manokha, Ivan, "Surveillance, Panopticism, and Self-Discipline in the Digital Age," *Surveillance & Society* 16/2 (2018), 219-237.

McAllister, Matthew P., and DeCarvalho, Lauren J., "Sexualized Branded Entertainment and the Male Consumer Gaze," *Triple C: Cognition, Communication & Co-Operation* 12/1 (2014): 299-314.

McLuhan, Marshall. "The Medium is the Message." In *Media & Cultural Studies: Keyworks*, edited by Meenakshi Gigi Durham and Douglas M. Kellner, 129-138. Malden, MA: Blackwell, 2001.

Ong, Walter. "Orality, Literacy, and Modern Media." In *Communication in History: Technology, Culture, Society*, 6th Edition, edited by David Crowley and Paul Heyer, 49-55. Boston: Allyn & Bacon, 2011.

Phillips, Barbara, Miller, Jessica, and McQuarie, Edward, "Dreaming Out Loud on Pinterest: New Forms of Indirect Persuasion," *International Journal of Advertising* (33/4 (2014): 633-655.

Rister, Alex, and McClure, Christine I., "The Me Too Movement: A Qualitative Content Analysis of News Featuring #MeToo," *The Northwest Journal of Communication* 47/1 (2019): 153-185.

Schrock, Andrew Richard, "Communicative Affordances of Mobile Media: Portability, Availability, Locability, and Multimediality," *International Journal of Communication*, 9 (2015): 1229-1246.

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Tropiano, Stephen. "*Playing it Straight*: Reality Dating Shows and the Construction of Heterosexuality." *Journal of Popular Film and Television* 37 (2009): 60-69.

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Pronouns and Possessives:

its = possessive pronoun
> e.g. the essay's point of view => its point of view

it's = contraction of it + is
> e.g. It is a fine day => It's a fine day

their = possessive pronoun
> e.g. Hondo and Jo Jo's dog roams the neighborhood => Their dog roams the neighborhood

there = adverb indicating place
> e.g. Their dog usually leaves its mark on that tree over there.

they're = contraction of they + are
> e.g. Hondo and Jo Jo are looking for their dog = > They're looking for their dog.

Punctuation/Sentence Structure Problems:

fragment (frag)
A fragment is an incomplete sentence that lacks a subject, a verb, or both.
> e.g. Washing the car. (no subject, incomplete verb, and incomplete thought)

comma splice (cs)
A comma cannot, on its own, join two independent clauses.
> e.g. Jo Jo likes barbecue, Hondo prefers tofu => Jo Jo likes barbecue; Hondo prefers tofu.
> => Jo Jo likes barbecue, but Hondo prefers tofu.
> => Jo Jo likes barbecue. Hondo prefers tofu.

fused sentence (fs)
A fused sentence lacks the punctuation necessary to separate two independent clauses.
> e.g. Jo Jo likes barbecue Hondo prefers tofu => see comma splice corrections above

semicolon errors
A semicolon can only be used in an extensive series or to separate two independent clauses.
> e.g. Hondo stumbled; washing the car => Hondo stumbled; he was washing the car.
> => While he was washing the car, Hondo stumbled.

run-on
A run-on sentence proliferates verbs and subjects and objects without attention to grammatical structure.

awkward (AWK)
An awkward sentence stumbles over itself as it tries to communicate its point, rendering the writing confused/confusing. Often the fix is to "write to the point" more directly.

using the word "however"
The word "however" is not an interchangeable synonym for the word "but" or "although." It cannot be used to indicate contradiction unless you use punctuation to interrupt the flow of the sentence. If a sentence begins with the word, it must be followed by a comma; if a sentence ends with the word, it must be preceded with a comma. If it is used in the middle of a sentence, it must be set apart either with a set of commas before and after it or with a semicolon and a comma (see also **fs**, **cs**, and **run-ons**).
> e.g. Winefred says she does not know how their dog gets out; however, I know that she does.
> e.g. Winefred says she does not know how their dog gets out. However, I know that she does.
> e.g. Winefred says she does not know how their dog gets out. I know, however, that she does.

Apostrophes:

A singular noun that does not end in "s" takes " 's " to indicate possession.
> e.g. the woman's dog   (the dog belongs to one woman)

A plural noun that already ends in "s" takes an " ' " only to indicate possession.
> e.g. the boys' dog   (the dog belongs to more than one boy)
> e.g. the ladies' house   (the house belongs to more than one lady)

A plural noun that does not end in "s" takes " 's " to indicate possession.
> e.g. the children's dog   (the dog belongs to all the children)
> e.g. the women's house   (the house belong to the women)

A singular noun that ends in "s" takes either " ' " or " 's " to indicate possession.
> e.g. Charles' spaniel <u>or</u> Charles's spaniel (the spaniel belongs to Charles)

Punctuating quotes and citations:

I expect you to critically engage other writers as you develop your own arguments. Document all citations (including direct quotations, paraphrases, and "general indebtedness") using MLA, Harvard, Chicago, or some other standard in-text citation format within the essay and then list all of your cited sources in a Works Cited section at the end of the paper. Notice that the standard format for documenting a quote ends the quote, includes the citation, and only then provides the sentence's end punctuation, as in the following example: As Patrick Phillips argues, "There is a fine line between determining and overdetermining the meaning of a film text" (Phillips, 157).