

# COMM 367: Rhetorical Criticism

## Section 20W

<b>Instructor:</b> Matthew Jungsuk Howard, Ph.D. (Dr. or Professor Howard) <b>Pronouns:</b> he/him/his	<b>Course Credit Hours:</b> 3.00 <b>Prerequisites:</b> UCWR 110 (C- or higher) and COMM 175 or 201 <b>Tags:</b> Writing Intensive; Urban Studies
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## 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/](https://www.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, ultimately, 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.

The course itself is not necessarily organized into units. Think of it instead as an anthology. Rhetoric and rhetorical criticism are both expansive topics, so we will look to sample a lot of different things from the available buffet.

My aim in the course's structure is to focus our denser reading due dates on Tuesdays so that you have the whole week including weekend time to chip away at them. If I assign material for you outside of the class, it will be due on Thursdays. That way, my hope is, you can watch TEDx Talks and Movies on Wednesdays 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 3 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 3 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 3 classes, please get in touch with me **immediately** so that we can talk through logistics to help you pass.

## *Grading*

At the end of the semester, students will submit a portfolio to me. You will receive a grade according to the contents and quality of the work in your portfolio. The course will utilize a milestone grading model. Here's how that works:

1. Your grade in the course will be based on the milestones you successfully pass. In this course, that means you need to come to class, participate in the discussions, and submit 1-3 projects in order to pass. Your grade depends on the number of revised versions of your projects you turn in as part of your portfolio.
2. I have included deadlines in the syllabus marked "Module Milestones." **Each Module Milestone represents the "on-time" turn in deadline for a project draft to me for feedback.** There will be three of them, so if you want to get an A in the course, you will need to get me a deliverable on each of the three deadlines (September 28<sup>th</sup>, October 26<sup>th</sup>, and November 30<sup>th</sup>). This draft does NOT have to be a final version of your project. For example, on a video project, you do not need to get me a fully filmed and edited version – that would make your follow-up revisions difficult. Instead, get me your script.
3. I will get you feedback on your drafts by the end of the following week. These will come in the form of comments and questions on my end, pushing for clarity, expansion, etc. In order to receive full milestone credit, you will need to act on some of this feedback and revise your project before turning in your portfolio at the semester's end.
4. All portfolios will be due to me by December 14<sup>th</sup>. This will give me two days to review your work and enter your milestone-based grades.

<p>Milestone I (D-Level)</p>	<ul style="list-style-type: none"> <li>• Student accrued no more than 3 unexcused absences.</li> <li>• Student participated actively in class discussions.</li> <li>• Student did not submit at least 1 project draft to me for review comments, OR</li> <li>• Student submitted 1 project draft to me for review, but did not address feedback or show evidence of revisions.</li> </ul>
<p>Milestone II (C-Level)</p>	<ul style="list-style-type: none"> <li>• Student accrued no more than 3 unexcused absences.</li> <li>• Student participated actively in class discussions.</li> <li>• Student portfolio contains 1 completed project module, a draft of which was submitted to me during the semester, on-time, by one of the module deadlines. Project shows evidence of revision and addressing my feedback.</li> </ul>
<p>Milestone III (B-Level)</p>	<ul style="list-style-type: none"> <li>• Student accrued no more than 3 unexcused absences.</li> <li>• Student participated actively in class discussions.</li> <li>• Student portfolio contains 2 completed project modules, drafts of which were submitted to me during the semester, on-time by one of the module deadlines. Project shows evidence of revision and addressing my feedback.</li> </ul>
<p>Milestone IV (A-Level)</p>	<ul style="list-style-type: none"> <li>• Student accrued no more than 3 unexcused absences.</li> <li>• Student participated actively in class discussions.</li> </ul>

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- Student portfolio contains 3 completed project modules, drafts of which were submitted to me during the semester, on-time by one of the module deadlines. Project shows evidence of revision and addressing my feedback.

The rationale behind using this model, from my perspective, is that it helps both of us do what we're here to do better. Waiting for grades, earning grades, doing grading, and discussing grades can be deeply stressful and draining. With this model, I am aiming to ease everyone's burden. Since my teaching approach is built on slowing us down and getting us thinking about and discussing phenomena that we may gloss over normally, I think many traditional grading systems are not the best fit for that objective. Given the cost of attending college, many of you work outside of class. You're probably all taking other courses. To add to all of that, life just happens. So, if you get to the semester's end, and you just don't have the final push in you for the A-Level milestone, you can take the B, not stress as much, show up and discuss things in class, and we all go home a little bit less stressed. I'm happy to discuss and clarify aspects of this model in class and office hours, etc.

### *Project Modules*

This course runs on projects. Here are quick summaries of each of them:

- **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 (~1250 words).
- **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. A project draft turned in late will bring down your milestone progress by half a letter grade. So, if you turned in 3 Modules, but one of them was 3 days late, you would get an A- instead of an A, if you showed up to class and participated effectively in discussions.

### *Extensions*

Again, 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 Tuesday's class. It is listed as a bullet under Tuesday, September 5<sup>th</sup>.

**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.**

## Week 1: Syllabus and Introduction Week

- Tuesday, August 29 – Syllabus Day
  - Reading: Skim the syllabus and come in with any questions you've got for me.
- Thursday, August 31 – Triangles All the Way Down
  - [WC SE]. (2018, July 25). The Rhetorical Triangle and Rhetorical Appeals [Video]. *YouTube*. [https://youtu.be/PII5nxeC8mA?si=dl\\_C8iNqHQob1EZI](https://youtu.be/PII5nxeC8mA?si=dl_C8iNqHQob1EZI).

## Week 2: Foundations of Criticism

- Tuesday, September 5 – What is a Critique?
  - Taylor, N. (2021). Kinaesthetic Masculinity and the Pre-History of Esports. *ROMChip* 3(1). <https://romchip.org/index.php/romchip-journal/article/view/131>.
- Thursday, September 7
  - Watch *Movies with Mikey* Episode: "Nihilism and Howl's Moving Castle"
    - <https://youtu.be/3V21vjxH8VE?si=kO1WfPa4vYOZGrJV>
  - Watch *AccentedCinema's* episode: "Shang-Chi and the Perpetual Foreigners"
    - <https://youtu.be/dnAEAQtIvGo?si=1rXlzek9102DX10c>

## Week 3: Foundations of Rhetoric(s)

- Tuesday, September 12 – Rhetoric in This Class
  - Kennedy, G. A. (1992). A Hoot in the Dark: The Evolution of General Rhetoric. *Philosophy & Rhetoric* 25(1), pp. 1-21.
  - Foss, S. K. & Griffin, C. L. (1995). Beyond Persuasion: A Proposal for an Invitational Rhetoric. *Communication Monographs* 62, pp. 2-18.

- Thursday, September 14 – “Rhetoric Precedes Speech”
  - [OWLPurdue]. (2013, January 1). Purdue OWL: Visual Rhetoric [Video]. *YouTube*. <https://youtu.be/-vJvivilzkDg?si=IPLug5k4UQC9TeOx>.
  - [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**

#### Week 4: Ruining Our Fun

- Tuesday, September 19 – Rhetorics of Orientalism
  - Fickle – Introduction & Chapter 1
- Thursday, September 21 – Rhetorics, Games, and Race

#### Week 5: Content Pause for Project Logistics and Production

- Tuesday, September 26 – Q&A and Peer Workshopping for Module #1 Projects
- Thursday, September 28 – Workshop Day for Module #1
  - **MODULE MILESTONE #1**

#### Week 6:

- Tuesday, October 3 – Film Day (*Get Out* (2017))
- Thursday, October 5 – Film Day continued and Concluding Discussion

#### Week 7:

- Tuesday, October 10: FALL BREAK; NO CLASS TODAY
- Thursday, October 12 – Thing Power and Non-Human Rhetorics with Cindy Rosenfeld, Ph.D.
  - Read: Bennett Chapter 2
    - Bennett, J. (2010). The Agency of Assemblages. In *Vibrant Matter* (p. 20-38). Duke University Press.

#### Week 8:

- Tuesday, October 17 – On Language and Meaning
  - Benjamin, R. (2019). Default Discrimination: Is the Glitch Systemic? In *Race After Technology* (p. 82-100). Polity Press.
  - Noble, S. U. (2018). Introduction. In *Algorithms of Oppression* (pp. 1-14). New York, NY: New York University Press.
    - *I encourage you to read more of both of these works, but Noble’s in particular, given our current A.I.-infused historical moment.*
- Thursday, October 19 – Salad, Sandwich, or Cake?

- Please bring items that help with vocal health for this class session; lozenges, tea, etc. You may need them.

#### Week 9: Rhetorics at Play

- Tuesday, October 24 –
- Thursday, October 26 – Workshop Day for Module #2
  - **MODULE MILESTONE #2**

#### Week 10: Breaking Down Digital Influence

- Tuesday, October 31 – Influencers and Reputation
  - Read “Rendering ‘K-’”
- Thursday, November 2 – Influencers Discussion Continued
  - Watch Tom Nicholas’ video on YouTuber Boxing
    - [https://youtu.be/\\_X\\_R-OewhxY?si=BuVDXynipdmPyuq5](https://youtu.be/_X_R-OewhxY?si=BuVDXynipdmPyuq5)

#### Week 11: Punching Up

- Tuesday, November 7 – Navigating Imperialized Rhetorical Situations
  - What the Subtitles Got Wrong About Squid Game – Rolling Stone
    - <https://youtu.be/aZNqNrD1ChA?si=2bPljzhAl1BzudB>
  - Korean Language Professor Breaks Down Squid Game’s Subtitles – Wired
    - <https://youtu.be/5jy3Hz39CnU?si=wbb1iidMTZrYqATf>
- Thursday, November 9 – Rhetorics within the Artificial

#### Week 12: Critique What We Consume

- Tuesday, November 14 – Life, Death, and...Fun?
  - 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.
- Thursday, November 16 – Advertising Discussion

#### Week 13: NO CLASS; THANKSGIVING BREAK

- **Your Only Assignment is Not to Get into Too Many Fights with Relatives at Thanksgiving Dinner. Using the rhetorical criticism skills from this class is acceptable.**

## Week 14: Virality & Value

- Tuesday, November 28
  - Read 2-3 (or more, if you'd like) pieces from the Viral Blackness zine uploaded on Sakai. We'll discuss in class.
- Thursday, November 30
  - [renttoodamnhigh]. (2010, November 6). [ORIGINAL] The Rent Is Too Damn High! [Video]. *YouTube*. <https://youtu.be/79KzZ0YqLvo?si=LogboY4vy8Kywsbc>
  - [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](https://youtu.be/OUx_32ABtw4?si=jldg8qBoStzxMBA6).
  - **MODULE MILESTONE #3**

## Week 15: Breathe

- Tuesday, December 5 – Salad, Sandwich, or Cake Revisited
- Thursday, December 7 – LAST DAY OF CLASS – Portfolio Workshop Day

**YOUR PORTFOLIOS ARE DUE TO ME BY DECEMBER 14<sup>TH</sup> VIA SAKAI.**

# 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](http://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](mailto: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](http://luc.edu/coalition) or [luc.edu/wellness](http://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](mailto: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](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](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.