

CJ 500-Foundation of Communication Theory

Fall Semester 2017

6:45pm to 9:00pm Wednesday@ CJ 219 Fishbowl

Last Updated: 09.06.17

Instructor: Shinsuke Eguchi, Ph.D.
Office: C&J-233
Office Hour: Tuesdays & Thursdays from 12:15pm to 1:15pm and by appointment
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Course Description

Foundation of Communication Theory is a Master of Arts required course regarding survey, analysis, and trend of concepts, models and perspectives in the development of theories of communication. Students are expected to pay attention to philosophical, critical/cultural, historical and scientific bases for the study of communicative processes.

Course Objectives

You will develop an appreciation of major theoretical perspectives and frameworks used in inquiry about communication.

You'll enhance your ability to synthesize and critique theory-based research about communication.

You'll demonstrate your capability to work with different theoretical perspectives and theoretical frameworks applicable to scholarship about key topics across the communication discipline.

You'll produce a well-defended written argument with theoretical depth and (potential) application in a pilot or exploratory research study.

You'll increase your ability to articulate clear and coherent claims about communication and apply knowledge to illustrate the practical value of theorizing.

You'll enhance your abilities to facilitate thought-provoking, critical and applied engagement of a set of readings in a topic area of your choice.

Graduate Course Policies

Academic dishonesty will not be tolerated. You need to do original work and properly cite all sources. Plagiarism—directly copying more than 3 or 4 words from another source without the use of quotation marks and citing the author and source—is unprofessional, unethical, and unacceptable.

Late papers: I will accept late papers only when you make prior arrangements or there are extenuating circumstances, up to one week past the deadline. The grade assigned will reflect a one-letter grade deduction.

Seminar preparation & discussion: The quality of our seminar depends upon the extent to which you come to class prepared to engage in discussion. I encourage you to develop questions to raise in class about readings. Also please see me immediately if you have concerns about the material or assignments.

Students needing academic adjustments please contact me as soon as possible so we can work together to ensure your needs are met. Those needing assistance with accessibility, please make arrangements with the Accessibility Service Center. Students needing assistance with note taking or reading should register with Disability Services no later than the first week of class.

Intercultural Diversity: This course encourages different perspectives related to such factors as gender, race, nationality, ethnicity, sexual orientation, religion, and other relevant cultural identity positions. This course seeks to foster understanding and inclusiveness related to diverse perspectives, status locations and scholarly orientations.

Misconduct: In an effort to meet obligations under Title IX, UNM faculty, Teaching Assistants, and Graduate Assistants are considered “responsible employees” by the Department of Education (see pg 15 - <http://www2.ed.gov/about/offices/list/ocr/docs/qa-201404-title-ix.pdf>). This designation requires that any report of gender discrimination which includes sexual harassment, sexual misconduct and sexual violence made to a faculty member, TA, or GA must be reported to the Title IX Coordinator at the Office of Equal Opportunity (oeo.unm.edu). For more information on the campus policy regarding sexual misconduct, see: <https://policy.unm.edu/university-policies/2000/2740.html>

Ethics: This course emphasizes ethical practices and perspectives. Included in this focus is the need for academic honesty by students as stated in the UNM Pathfinder, expectations for you to do original work and properly cite sources. Course content will include ethical practices. Students should not be submitting the same paper for assignments in different classes.

Cell phones & tape-recording of presentations: Please turn off cell phones during our class meeting and ask permission of presenters prior to tape-recording.

Changes in schedule and missed classes: It is your responsibility to get notes and hand-outs from other students in the class. I’ll be happy to meet with you to clarify information. I prefer that you not ask my “permission” to miss class.

Checking-in and discussing assignments: I am happy to set up an appointment to clarify assignments, or discuss feedback on assignments. Please do not ask me to discuss feedback and grades on assignments immediately before or after class. Let me know how the seminar is going for you. My hope is that we work hard, feel challenged, learn a great deal, support one another, and enjoy ourselves!

UNM email address: I will use your UNM email address to send correspondence to the class—please check it often or ensure that mail is forwarded to another address.

Course Requirements and Evaluations

Class Attendance and Participations (20pts: 10%)

I require that all graduate seminar participants to fully engage in class discussions by expressing and exchanging your ideas and beliefs about theories of communication throughout the semester. You are evaluated based on attendance and active, respectful participation in classroom discussions. You are expected to provide meaningful, topic relevant input and maintain respectful interaction with the instructor and fellow seminar participants. You are allowed one absence (if necessary), just let me know in advance. Frequent absences (2 or more) and frequent lateness (being 5+ minutes late more than 3 times) will be noted and will adversely affect your participation grade. **Note that your attendance and participation are vital to your successful completion of this course.**

Performing Communication Theory (10pts: 5%)

You are responsible for demonstrating your artistic, creative, and aesthetic form of performance that reveals your theorization of communication between week 5 and week 16. By performance, I broadly mean material expressions of communication such as art, acting, book, dance, fashion, film, magazine, music, poems, photo, etc. **How you present your performance of communication theory is totally up to you.** However, what I would like to see is the *connection* to theory and practice on communication. Thus, I suggest you orally present your context statement about your own performance before and/or after your display of performance. You may engage in performance by yourself or with your fellow seminar participants. Please inform me when you want to present your performance by week 4.

Facilitating Class Discussion (50pts: 25%)

You are responsible for facilitating multiple class discussions throughout the semester. Each time you are responsible I expect that you carefully read articles. Then you prepare for presenting summaries, critiques, and discussion questions. Specifically, I would like you to consider three following points in your preparation for facilitation:

1. Philosophical assumptions and key constructs pointing to the theoretical perspectives being used (inside-out analysis)
2. Approaches to & conceptualizations of communication
3. Three recommendations about how to strengthen arguments/findings or questions that can be asked from other perspectives (outside-in analysis).

I suggest that you provide us an outline of class discussion. I also expect that you successfully handle any questions during the facilitation. You will be evaluated based on all performances throughout the semester (not a single performance). On the first day of class, you will sign up for a couple of weeks that you will be responsible for facilitating class discussions.

Self-Paced Weekly Critique Papers (50pts: 25%)

You are responsible for submitting six (6) self-paced weekly critique papers throughout the semester. Based on your interest, you will choose six topics (or weeks) between week #2 and week #15. Then, you will critique each topic (or week). Each paper is due before we will cover a topic (or week) you are critiquing in class. In other words, you will read and critique one weekly course material before its class discussion. For example, if you choose to critique week 4's topic on relational communication, you must submit your paper to me by the beginning of week 4's class (meaning, by 6:29pm on the day we have a class). A total of six (6) of these assignments must be submitted online – learn.unm.edu. The last day of your critique paper is due on November 29, 2017. Each paper worth 10pts. I will use best 5 grades for the final grade. Thus, I suggest that you plan your pace of writing critique papers wisely. **START EARLY!**

Overall, this one-page critique paper is designed to help you digest the reading material, but also to demonstrate that you have grasped the major points of issues in communication theories discussed. I am more interested in seeing that you have grasped the material and can articulate the main points. Therefore, be specific rather than general in your narrative. You must offer your critique (analysis) of the readings. Your one-page report should address one of questions in the following:

- a) What aspects of your assigned readings do you agree and/or disagree? and why?
- b) In what ways do communication theories discussed in your assigned readings relate to your everyday observations? and why?
- c) Based on reading, what areas of communication theories do you believe that the discipline of communication must further interrogate? and why?

Guidelines for Self-Paced Weekly Critique Paper:

One-page, single-spaced, 12-point font (Times New Roman), and one-inch margins

Final Paper (70pts: 35%)

One major assignment for this class is a 20 to 25 page "convention style" paper focusing on communication theory. By convention style, I mean a paper that makes sufficient conceptual contribution so that it (or the study it proposes, once conducted) would be paneled at the meeting of an international, national, or regional communication association. In deciding your topic, you should give careful consideration to how the paper could be used in the future to be developed into a conference paper, thesis/dissertation proposal or peer-reviewed academic publication article.

Given the time constraint during the semester, you have a choice to submit this paper as either a **proposal** or a **complete study**. If you choose **to propose your study**, you are expected to include an introduction, literature review, method, and some projections of your study (considering contributions, limitations, difficulties, time-line, etc) in your final version of this paper assignment. Then, you will be able to proceed studying your proposed topic after the semester. If you choose **to complete your study**, you are expected to provide me the final version of your paper that is ready for submission to convention or publication. Given that the

importance of conference presentation and publication in today's academic life, **I strongly encourage you to choose a complete study for this assignment.** Regardless of your choice, I am more than happy to work this paper project with you.

Your scholarly project is divided into three components:

Preliminary Draft (10pts: Due November 1, 2017)

You will submit an introduction that should be written verbatim (but may be edited for the final) **via online – learn.unm.edu** by 6:29pm – November 1, 2017. Other sections of this draft can be written in text or outline form. Include a title page and reference list in precise APA style.

Presentation (10pts: Due December 6, 2017)

You will prepare and deliver a 10-12-minute presentation for your final paper. The presentation should instruct the class on the highlights of your paper. Thus, you may need to have all information that will be included in your final version of scholarly paper by the time you present. In other words, I ideally would like you to complete this assignment by the time you present. In this case, you will be able to constructively incorporate critiques from me and other seminar participants in your final version of paper.

Final Version of Scholarly Paper (50pts: Due December 10, 2017)

You will submit the electronic version of your proposal or complete study to me **via online – learn.unm.edu** by 11:59pm-December 10, 2017 Sunday.

Guidelines for Scholar Paper:

The APA 6th Edition Style

(Double-spaced, 12-point font Times New Roman and one-inch margins)

Total Grade: 200pts (100%)

A+	Above 201	A	188-200	A-	180-187.9
B+	173-179.9	B	166-172.9	B-	160-165.9
C+	153-159.9	C	146-152.9	C-	140-145.9
D+	133-139.9	D	120-132.9	D-	n/a
F	Below 60				

A List of Course Readings

The PDF version of each reading can be located in learn.unm.edu.

Tentative Course Schedule

Week 1: Opening the Conversation about Communication Theory

● **August 23, 2017 Wednesday**

Course Orientation/Introduction

Week 2: What is Theory? What is Communication?

● **August 30, 2017 Wednesday**

Readings

1. Abend, G. (2008). The meaning of "theory." *Sociological Theory*, 26 (2), 173-199.
2. Luhmann, N. (1992). What is communication? *Communication Theory*, 2 (3), 251-259.
3. Goodnight, G. T. (2012). The personal, technical, and public spheres: A note on 21st century critical communication inquiry. *Argumentation and Advocacy*, 48, 258-267.
4. Boromisza-Habashi, D. (2013). Which way is forward in communication theorizing? An interview with Robert T. Craig. *Communication Theory*, 23 (4), 417-432.

Facilitators: Naima, Issac, Antonio, and Lloyd

Week 3: The Self and Messages

● **September 6, 2017 Wednesday**

Readings:

1. Denzin, N. K. (1995). Information Technologies, Communicative Acts, and the Audience: Couch's Legacy to Communication Research. *Symbolic Interaction*, 18 (3), 247-268.
2. Chen, V. (2004). The possibility of critical dialogue in the theory of CMM. *Human Systems: The Journal of Systemic Consultation & Management*, 15 (3), 179-192.
3. Tracy, S. J. (2005). Locking up emotion: Moving beyond dissonance for understanding emotion labor discomfort. *Communication Monograph*, 72 (3), 261-283.

Facilitators: Shannon, Kaitlin, and Jonathan

Week 4: Relational and Family Communication

● **September 13, 2017 Wednesday**

Guest Speaker:

Readings:

1. Willer, E. K. (2014). Health-care provider compassionate love and women's infertility stressors. *Communication Monographs*, 81(4), 407-438.
2. Moore, J. (2017). Where is the critical empirical interpersonal communication research? A roadmap for future inquiry into discourse and power. *Communication Theory*, 27(1), 1-20.
3. Suter, E. A., & Norwood, K. M. (2017). Critical theorizing in family communication studies: (Re)reading relational dialectics theory 2.0. *Communication Theory*, 27(3), 290-308.

Facilitators: Nicole, Naima, and Lesley

Performance: Llyod

Week 5: Organizational Communication

● **September 20, 2017 Wednesday**

Readings:

1. Mumby, D. K., & Stohl, C. (1996). Disciplining organizational communication studies. *Management Communication Quarterly*, 10 (1), 50-72.
2. Fairhurst, G. T., & Putnam, L. L. (2004). Organizations as discursive constructions. *Communication Theory*, 14 (1), 5-26.
3. Mitra, R. (2013). From transformational leadership to leadership “trans-formations”: A critical dialogic perspective. *Communication Theory*, 23 (4), 395-416.

Facilitators: Lloyd, Shannon, and Jonathan

Performance: Naima

Week 6: Rhetoric, Culture, & Public Address

● **September 27, 2017 Wednesday**

Readings:

1. Gunn, J. & Cloud, D. (2010). Argentic orientation as magical voluntarism. *Communication Theory*, 20 (1), 50-78.
2. Sowards, S. (2010). Rhetorical agency as *Haciendo Caras* and differential consciousness through lens of gender, race, ethnicity, and class: An examination of Dolores Huerta's rhetoric. *Communication Theory*, 20 (2), 223-247.
3. Wanzer-Serrano, D. (2011). Tropicalizing East Harlem: Rhetorical agency, cultural citizenship, and Puerto Rican cultural production. *Communication Theory* 21 (4), 344-67.

Facilitators: Issac, Antonia, and Lesley

Performance: Antonia

Week 7: Intercultural Communication

● **October 4, 2017 Wednesday**

Readings:

1. Martin, J. N., & Nakayama, T. K. (2010). Intercultural communication and dialectics revisited. In T. K. Nakayama & R. T. Halualani (Eds.), *The handbook of critical intercultural communication* (pp. 59-83). West Sussex, United Kingdom: Wiley-Blackwell.
2. Sorrells, K. (2010). Re-imagining intercultural communication in the context of globalization. In T. K. Nakayama & R. T. Halualani (Eds.), *The handbook of critical intercultural communication* (pp. 171-189). West Sussex, United Kingdom: Wiley-Blackwell.
3. Carrillo Rowe, A. (2010). Entering the inter: Power lines in intercultural communication. In T. K. Nakayama & R. T. Halualani (Eds.), *The handbook of critical intercultural communication* (pp. 216-226). West Sussex, United Kingdom: Wiley-Blackwell.

Facilitators: Nicole, Issac, and Shannon

Performance: Issac

Week 8:

● **October 11, 2017 Wednesday (No Class)**

Fall Break! Enjoy!

Week 9: Whiteness

●October 18, 2017 Wednesday

Readings:

1. Nakayama, T. K. & Krizek, R. L. (1995). Whiteness: A strategic rhetoric. *Quarterly Journal of Speech*, 81(3), 291-309.
2. Moon, D. G. (2016). "Be/Coming" white and the myth of white ignorance: Identity projects in white communities. *Western Journal of Communication*, 80 (3), 282-303.
3. Griffin, R. A. (2015). Problematic representations of strategic whiteness and 'post-racial' pedagogy: A critical intercultural reading of *the Help*. *Journal of International and Intercultural Communication*, 8 (2), 147-166

Facilitators: Kaitlin, Nicole, and Lloyd

Performance: Kaitlin

Week 10: Race, Culture, and Globalization

●October 25, 2017 Wednesday

Readings

1. Ono, K. A., & Buescher, D. T. (2001). Deciphering pocahontas: Unpackaging the commodification of a native American woman. *Critical Studies in Media Communication*, 18(1), 23-43.
2. Shome, R. (2003). Space matters: The Power and practice of space. *Communication Theory*, 13 (1), 39-56.
3. Watts, E. K. (in press). Postracial fantasies, blackness, and zombies. *Communication and Critical/Cultural Studies*. Online First.

Facilitators: Lesley, Jonathan, and Naima

Performance: Shannon

Week 11: Gender/Sexuality/Sex

●November 1, 2017 Wednesday

Readings:

1. Calafell, B. M. (2012). Monstrous femininity: Constructions of women of color in academy. *Journal of Communication Inquiry*, 36 (2), 111-130.
2. Harris, K. L. (2016). Feminist dilemmatic theorizing: New materialism in communication studies. *Communication Theory*, 26 (2), 151-170.
3. Washington, M. (2015). "Because I'm blasian": Tiger Woods, scandal, and protecting the blasian brand. *Communication, Culture, & Critique*, 8(4), 522-539.

Facilitators: Antonia, Kaitlin, and Nicole

Performance: Jonathan

Due: Final Paper's Draft

Week 12: Queering Theories of Communication

●November 8, 2017 Wednesday

Readings:

1. Chevrette, R. (2013). Outing heteronormativity in interpersonal and family communication: Feminist Applications of queer theory "beyond the sexy streets." *Communication Theory*, 23 (2), 170-190.
2. McDonald, J. (2015). Organizational communication meets queer theory: Theorizing relations

of “difference” differently. *Communication Theory*, 25(3), 310-329.

3. Eguchi, S., & Asante, G. (2016). Disidentifications revisited: Queer(y)ing intercultural communication theory. *Communication Theory*, 26(2), 171-189.

Facilitators: Naima, Lloyd, and Issac

Performance: Nicole

Week 13:

● **November 15, 2017 Wednesday** (No Class)

National Communication Association Conference in Dallas, TX

Week 14:

● **November 22, 2017 Wednesday** (No Class)

Enjoy your holiday!

Week 15: Body as a Site of Knowledge about Communication/Performance

● **November 29, 2017 Wednesday**

Readings:

1. Pierre, J. S. (2015). Crippling communication: Speech, disability, and exclusion in liberal humanist and posthumanist discourse. *Communication Theory*, 25 (3), 330-348.
2. Enck, S. M., & McDaniel, B. A. (2015). “I want something better for my life”: Personal narratives of incarcerated women and performances of agency. *Text and Performance Quarterly*, 35 (1), 43-61.
3. Brouwer, D. C., & Horwitz, L. D. (2015). The cultural politics of Progenic Auschwitz tattoos: 157622, A-15510, 4559, ... *Quarterly Journal of Speech*, 101(3), 534-558.

Facilitators: Antonia, Shannon, and Kaitlin

Performance Lesley

Week 16:

● **December 6, 2017 Wednesday**

Due: Final Paper ‘s Presentation

● **December 10, 2017 Sunday**

Due: Final Paper