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Communication Literacy: An Introduction to Communication Studies

Desiree Montenegro

COMMUNICATION LITERACY: AN INTRODUCTION TO COMMUNICATION STUDIES

Desiree Montenegro
Cerritos College

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Communication Literacy: An Introduction to Communication Studies

Victoria Newsom and Desiree Ann Montenegro

Olympic College and Cerritos College

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Introduction



Figure 1: "Business Communication Duplicat model" by Ghozt Tramp is licensed under CC BY-SA 2.0

About This OER Textbook

In today's world, it's difficult or even nearly impossible to function without some level of **communication literacy**. That term, communication literacy, refers to the ability of an individual to not only convey their ideas, information, and messages to others, but also to be able to interpret and understand the ideas, information, and messages that they receive. The processes involved in communicating, or transferring messages and ideas between people, are far more intricate than many people recognize. In today's world, these processes include a variety of forms and styles, such as interpersonal, digital, public, media, intercultural, transnational, gendered, racial, group, and organizational communication, to name a few. We refer to people who have the ability to communicate effectively in one or more of these modes as having **communication competency**, which requires a high level of "communication literacy" and knowledge of how communication actually works.

In this OER textbook, you will be exposed to a variety of communication processes and modes, grouped into the fields of study we investigate in academe. We use this approach in the broad field of **Communication Studies** because it is a means of managing the complexity and expanse of communication. This is by no means a new process. Communication Studies is, in fact, one of the oldest fields of study, reaching back thousands of years. At the base of our field is the study of **Rhetoric**, most simply defined as the art of speech and persuasion. The earliest scholars associated with this field are the **Sophists** and other ancient Greeks such as **Socrates**, **Plato**, and **Aristotle**. In fact, in courses such as **Public Speaking**, one of the most commonly taught communications courses, Aristotle's teachings about rhetoric are still used as one of the most significant tools. The field of Communication Studies is built around three thousand years of rhetorical tradition. This tradition is concerned with how people understand the nature, scope and function of life by creating labels, arguments, and, in other words, using rhetoric to construct **social realities**. The theory, practice, and critique of rhetoric both illustrates and can be used to challenge people's views about government, citizenship, good and evil, what it means to be human. Rhetoric, and therefore communication also influences how philosophy, politics, and history are written, and how we label, rank, and value things in society.

Communication data can reveal the way that people understand the construction of reality. Beginning with Aristotle and rhetoric, communication scholarship has looked at how the data reveal deeper understandings and insights into the human experience. While **rhetorical studies** remain at the core of the field, the way that we study communication has changed a great deal during that three thousand year history, as new ideas and arguments have been incorporated into the field. Politics, philosophy, religion, technology, and scientific reasoning have all impacted the field over the millennia. Alternative ways of understanding communication have led to different perspectives or paradigms of research. Changes in the means of communicating, particularly due to technological advances, have also impacted the field. These have led to the creation of multiple, significant sub-fields such as Popular Culture Studies and Communication Technology Studies. Communication Studies scholars are collectors of **communication data**, built from determining how **messages** and communication behaviors reflect deeper understandings about a particular culture, group, community, or interpersonal **context**. Communication data are observable; the researcher can identify, describe, and critique the communication data and knowledge he or she finds at a research site. These data can be any observable **communication artifacts** of a culture, including clothing styles, utterances, newspapers, foods, rituals, performances, games, fights, or ideas or concepts that

are revealed to the researcher. The job of the communication scholar is to observe these data, and illustrate how the data are all interconnected and reflect the deeper meaning of the **communication act** and context.

Careers in Communication

- Public Affairs
- Advocacy
- Public Relations
- Tourism
- Journalism
- Entertainment Media
- New Media
- Marketing and Market Research
- Speech Writing
- Communications Directors
- Advertising

Why we Study Communication

In recent years, as the field has developed and expanded, the focus has shifted from general studies of communication that can be applied to all people to various forms of human communication in **culturally diverse contexts**. The current field works in two primary ways: 1) it provides insight and understanding into the processes of human communication in these multiple contexts and settings, as well as 2) providing necessary skills in applying about communication processes to a variety of applied academic fields and everyday life situations.

As you can see, Communication Studies is a large field with a number of possible applications. We study communication because it is part of our everyday lives, and because we need to understand both how and why communication processes function the way they do. As you begin reading this OER textbook, consider all of the ways that studying communication can have an impact on your life. Academic programs, like the one at Olympic College, help us understand and evaluate how people **negotiate their identities** and voices in relationships and society. The department provides a foundation for understanding how rhetoric, persuasion, and messages shape the world around us. Ultimately, studies in communication and culture helps students succeed in an increasingly multicultural, mediated and ever-changing world. In order to do this successfully, the Olympic College Communication Studies program focuses on two primary areas of communication: Public or Strategic Communication and Relational Communication. This OER textbook is designed to introduce both the theoretical ideas that ground both of these areas, and to provide a survey of how communication theory is applied in multiple contextual settings.

In this OER textbook, we will explore different approaches to communication studies, from the study of speech communication, to communication as the basis of relationships, to media and digital forms of communication. We will explore how people, including each of you, construct identities using communication processes. We will also take a look at the impact of culture on communication styles while simultaneously investigating how cultures are literally made of communication practices. We will explore how each of you can use your voices and communication abilities to reach out to a variety of audiences, market yourself to potential employers and colleagues, interact with your friends and relatives, and voice your concerns and potentially change the wrongs you perceive in the world.

So welcome to this introductory OER textbook into the varied fields of Communication Studies.

Communication Courses and Academic Fields

- Rhetorical Criticism
- Interpersonal Communication
- Propaganda Studies
- Tourism Studies
- Entertainment Studies
- Media Studies
- Digital Studies
- Popular Culture Studies
- Intercultural Communication
- Gender and Sexual Communication

- Organizational Communication
- Management Communication
- Group Communication
- Social Interaction Studies
- Advertising
- Performance Studies

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Linear Design



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Introduction to OER Design!

This page was created to orient you to the flow and design of the OER. This design is linear. There are various reasons why a linear eLearning design works; it's sequential, progressive, simple, and straightforward. This OER design reveals ideas and concepts progressively, helps prevent information overload and increases understanding and information retention.

What does this mean to you?

That means you will read the Introduction and Authorship module, and then Module 1: Rhetoric and complete all prerequisites found in the top right-hand corner of each module. Then, to unlock the next module, you must complete all module requirements again (e.g., read each page, submit blog responses, submit skip statement or module assignment, and don't forget that quiz). An additional, module has been created to support your success in the OER and assignment completion, such as the Capstone Project: Personal Branding Portfolio modules.

The Ten (10) short modules and the Capstone Project: Personal Branding Portfolio module will provide helpful information to help with the use of this OER.

To take a peek at the flow and design of the OER, click on Contents **located** in the left navigation menu

About the Authors



Victoria Newsom, Ph.D. is a Professor of Communication Studies at Olympic College. She is the primary author of all materials in this course, and provides them at no cost to students as part of the Open Educational Resources (OER) initiative. Dr. Newsom teaches a variety of courses at Olympic College, including Introduction to Communication, Public Speaking, Small Group Communication, Introduction to Popular Communication, Digital Communication, Gender Communication, and Intercultural Communication. In addition to her teaching duties at Olympic College, Dr. Newsom also serves as faculty advisor to students at Olympic College interested in pursuing degrees and careers in communications.

Dr. Newsom grew up in the suburbs of Washington, DC, which gave her insight that helps guide her interest and focus on political communication and rhetoric. Setting out to be a political journalist, her undergraduate work was a double major in political science and history, with a minor in broadcast communications. Her undergraduate work and multiple internships in DC area media institutes led her to pursue more documentary and performative approaches to political and historical analyses. After completing her B.A., she worked for a time as a professional historical interpreter and character performer at *Colonial Williamsburg*, an internationally renowned living history museum in Williamsburg, VA. There, she was sought out and invited to apply into the Bowling Green State University Master's program in Popular Culture Studies, where she completed both her M.A. in Popular Culture, and went on to complete her Ph.D. in Communication Studies. From there, she moved to Los Angeles, where she taught undergraduate and graduate courses at several universities, before joining the faculty at Olympic College.

Dr. Newsom is a prolific researcher in the Communication Studies academic field. Her research centers on the negotiation of power, gender, and identity in performative and communication contexts. Her current projects include work in media activism, peace studies, Islamophobia studies, postcolonial feminism(s), performative pedagogies, fan and media studies, and cultural studies-grounded analyses of transnational policy making. Along with presenting at regional, national, and international conferences, she has published articles in, among others, *International Journal of Communication*, *Studies in Symbolic Interaction*, *Global Media Journal*, *Communication Studies*, *Communication Yearbook*, *Journal of International Women's Studies*,*Feminist Media Studies*, *iMex: México Interdisciplinario / Interdisciplinary Mexico*, *French Journal for Media Research*, and *Women & Language*.Victoria's current research and activist interests focus on the preservation of human rights and human dignity, and the intersection of post-truth media and consumerism. Victoria is also particularly dedicated to curriculum and pedagogy development and assessment in the areas of digital and critical literacies.

Dr. Newsom is also leading several current initiatives on understanding the communication processes involved in navigating the novel coronavirus/Covid-19 pandemic. She currently serves as a co-investigator in an international study on the "Impact of Media Reporting and Public Health Communication on Risk Perceptions and Health Behaviors about Novel SARS-Coronavirus-2 (SARS-Cov-2) and the COVID-19 Pandemic." She is also serving as a co-editor for an academic journal initiative in Covid-19 research, "Strategic Narratives in Political and Crisis Communication: Responses to Covid-19." More information on that project is available at https://www.frontiersin.org/research-topics/13663/strategic-narratives-in-political-and-crisis-communication-responses-to-covid-19. 143



Desiree Ann Montenegro, MA is an instructor at several Universities and Colleges in California and affiliate faculty with the California Department of Corrections. Desiree specializes in working with underprivileged, first-generation, and at-risk student populations, including students with disabilities. Desiree earned her MA in Communication Studies, at California State University of Los Angeles, where she began to focus her instructional and activist interests in at-risk populations. As an instructor in the greater Los Angeles area, Desiree focuses her teaching and research on reaching at-risk, and particularly prison-based populations. Desiree has also worked to promote disability awareness in General Education instruction, beginning when she worked closely with the general education coordinator at CSULA to provide all adjunct faculty and student teachers Disability Awareness Training while still a graduate student. Desiree has presented guest lectures at numerous universities on topics including Disability Awareness Communication and Social Support for Women at Risk, Gender, and effective/strategic communication restoring peace and security in turbulent times.

In 2012, she entered civil service working for the U.S. government first for the Marine Corps and then for the Air Force, specializing in Communication Processes and Public Affairs. First assigned to the Marine Corps Installations West (MCIWEST) at Camp Pendleton in California. Desiree worked as a consultant in Information Technologies providing critical support at a time of organizational change. In her next assignment at Cannon Air Force Base, 27th Special Operations Wing in Eastern New Mexico

she served as a Public Affairs Specialist and community liaison producing accurate and timely content for national and international distribution. Her work received national recognition as she was awarded the title Wing Staff Civilian of the Quarter for her local accomplishment and Air Force Civilian Print Journalist of the Year in the United State Air Force Media Contest, as well as contributing to her department receiving the Website in the Air Force award. As a woman and minority civil servant, she learned firsthand the justification for reaching and serving at-risk populations through education and effective communication efforts and how limits and challenges could be eliminated through the successful implementation of these processes. As a communication expert and educator, she continues to work in the college, university, and correctional education systems to contribute to facilitating access to education and the betterment of at-risk populations.

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Select Recent Publications

Newsom, V. (in press, 2021). *Contained Empowerment: The Liminal Nature of Contemporary Feminisms and Activisms*. Gender and Activism Book Series edited by Loubna H. Skalli & Kathalene Razzano. Book under contract with Lexington Books.

Newsom, V., & Lengel, L. (Eds.). (in press, 2021). *Embodied Activisms: Performative Expressions of Political and Social Action.* Book under contract with Lexington Books.

Lengel, L., **Montenegro, D.**, **Newsom, V.**, & Tolofari, A. (in press, 2021). Risk Mitigation for Gender-Based Violence Prevention During the COVID-19 Pandemic: The Role of Women's NGOs in Nigeria. *Journal of African Media Studies*.

Newsom, V., Lengel, L., and Yeung, M. (2020). Alt-right masculinities: Construction and commodification of the ethno-nationalist anti-hero. *Women & Language.*

Montenegro, D. (2020). Reaching at-risk student populations during a pandemic: The impacts of Covid-19 on prison education. *Frontiers in Communication.*

Lengel, L. & **Newsom, V.** (2020). Contested Border Crossings in Shifting Political Landscapes: Anti-Invasion Discourses and Human Trafficking Representations in US Film and Politics. *iMex: México Interdisciplinario / Interdisciplinary Mexico*, *9*, 18.

Lengel, L., **Newsom, V**., & Cassara, C. (2019). Transcending Essentialisation and Discursive Strategies of In/Visibility: Gender mainstreaming and MENA women in the media / Transcender l'essentiel et les stratégies discursives d'in/visibilité: Politique d'intégration du genre et des femmes du Moyen-Orient et Afrique du Nord dans les Médias. *French Journal for Media Research*, n°11/2019. ISSN: 2264-4733.

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Newsom, V., Yeung, M., & Herman, A. (2018). Critical Forensic Literacy: Pathways to Implementation. EDUCAUSE Learning Initiative Annual Meeting 2018 Resource List. Electronic publication, https://events.educause.edu/~/media/...ementation.pdf.

Communication Literacy Review Board

Communication Literacy Communication Literacy Project Review Board

In order to ensure full peer and technical review, the authors of this project solicited and requested peer and technical reviewers from a variety of institutions across the United States.

Peer Reviewers

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Useful Resources



Figure 1: "Cogs and wheels" by bionicteaching is licensed under CC BY-SA 2.0.

What are MLA and APA styles?

- Modern Language Association (MLA)
- American Psychological Association (APA)

Need additional help with incorporating these styles in your written assignment?

- The Purdue Online Writing Lab: Research and Citation Resources

---

Using Android, PC, or Mac-Apple Devices for an assignment requiring a video component?

- Android Cell Phones
- PC-Windows Help
- iPhone Cell Phones
- Mac-Apple Computer

Canvas Student Technical Support

View Canvas Student Guides

- Student Guide
- Student Videos
- Canvas Android Guide
- Canvas Student IOS Guide
- Troubleshooting

View Canvas Student Resources

- Resource Document

Congratulations on Reaching the End of the Introduction and Authorship module



You have reached the end of Introduction and Authorship module and have now completed the first intro module of the Course.

Please continue on to Module 1:

Licensing

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CHAPTER OVERVIEW

Module 1: Rhetoric

This module is a content module about Rhetoric as a concept in Communication Studies.

Rhetoric is a concept that goes back to ancient times, and is generally understood as the means of persuasion and putting together good arguments. Rhetoric is at the core of all studies of communication, and is focused in studies of public speech and public communication. Rhetoric is a foundation for both professional communication and for academic communication studies. Therefore, it is a key element of any basic communications course in both academic transfer units and professional-technical programs.



"Σωκράτης και Αθηνά: Socrates and Athena" by Dunk is licensed under CC BY-SA 2.0

Completing the Module

- This module contains 4 required reading content pages on the history of Rhetoric in Communication Studies.
- There is a quiz.
- There is an application activity.
- There is a blog activity.

Module Outcomes

1. Describe the history of Rhetoric and Communication Studies.
2. Describe why public speech and public communication works the way it does today.
3. Describe the significance of rhetorical theory and practice in modern public speech.
4. Articulate the liberal arts core of communication studies.
5. Apply understanding of the role of public speech in political, social, and cultural applications.

1.1: The History of Rhetoric
1.2: The Foundations of Rhetoric
1.3: Roman Rhetorics
1.4: The Dialectical Re-Turn
Module 1: Quiz
Module 1: Assignment- Rhetorical Criticism
Blog 1
Congratulations on Reaching the End of Module 1

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1.1: The History of Rhetoric

Rhetoric in Communication Studies: Art Form or Philosophy?

When we consider the field of Communication Studies, at the core is the study of **Rhetoric**. Rhetoric is one of the oldest fields of study (Bizzell & Herzberg, 2001a; Sandler, Epps, & Waicukauski, 2010). Yet in the more than two millennia of Rhetorical investigation, we don't have one, simple, clear definition of Rhetoric. Instead, Rhetoric has become the root of many types of investigation, and many forms of critique. For some scholars, Rhetoric is a tool used to persuade audiences to particular viewpoints and goals. For others, Rhetoric is the means by which we construct reality, and the means by which we show reality's falseness. Thus, Rhetoric today exists as a continuum between Rhetoric as a tool and Rhetoric as a philosophical mode of inquiry.

For some today, the term "Rhetoric" has come to mean "empty words" or "false promises." However, this is something of a misnomer…one ironically perpetuated by the communications field. That particular use of the term shows up in a lot of political commentary in the communications field of Journalism. Journalists critique politicians for making promises they can't, or won't keep. Ironically, the journalists are themselves performing Rhetorical criticism as they critique the speeches of those politicians. In fact, for many years, especially in the first 150 years of US history, the term "Rhetoric" was more accurately used to mean "**speech**."

The central focus of Rhetoric is how we construct messages and place **meaning** in them through the use of **symbols** and their **referents**. This means that we use Rhetoric to create meaning and spread that meaning to others. We do this by assigning meaning (referents) to a word, image, or other objects (symbols) and convincing others that the meaning we assigned is real or exists. We analyze Rhetoric through a process we call **Rhetorical Criticism**, which gives us the opportunity to look at the messages and meanings that have been constructed. The goal of Rhetorical Criticism and the Communication Studies field of Rhetoric is to examine the symbols which compose a message, determine what those symbols mean, and critique how the symbols are communicated to audiences. This is not a new process: humans have been investigating Rhetoric since the earliest recorded histories were written through the use of Rhetoric to construct meaning.

Rhetoric has multiple definitions, and they conflict over whether rhetoric is an art form or a form of philosophic inquiry. Further, they conflict over whether rhetoric is inherently dangerous or beneficial, mostly due to the focus on persuasion.

Take a look at these definitions and explanations from the history of rhetoric. Which do you think are the best? The most accurate? Do they imply benefits or danger for society? Why?

- **Plato**: "Socrates: Is not rhetoric, taken generally, a universal art of enchanting the mind by arguments" (Plato, 370? B.C.E./1875, p. 138)
- **Aristotle**: "The faculty of discovering in any particular case all of the available means of persuasion" (Aristotle, 367-322 B.C.E./1991, p. 36)
- **Cicero**: "[Eloquent rhetoric has] so potent a force that it embraces the origin and operation and developments of all things, all the virtues and duties, all the natural principles governing the morals and minds and life of mankind, and also determines their customs and laws and rights, and controls the government of the sate, and expresses everything that concerns whatever topic in a graceful and flowing style" (Cicero, 55 B.C.E./2001, p. 338).
- **Quintilian**: "Rhetoric is the art of speaking well and the orator knows how to speak well" (Quintilian, 95?/1921, II.vii.38, p. 343).
- **Francis Bacon**: "The duty and office of rhetoric is to apply reason to imagination for the better moving of the will" (Bacon, 1690/1893, p. 310).
- **Friedrich Nietzsche**: "What is called "rhetorical," as a means of conscious art, had been active as a means of unconscious art in language and its development, indeed, that the rhetorical is a further development, guided by the clear light of the understanding, of the artistic means which are already found in language" (Nietzsche, 1872-1873/1989, p. 21).
- **Frederick Douglas**: "I never rise to speak before an American audience without something of the feeling that my failure or success will bring blame or benefit to my whole race" (Douglass, 1882, p. 331).
- **Kenneth Burke**: "The most characteristic concern of rhetoric: the manipulation of men's beliefs for political ends....the basic function of rhetoric, the use of words by human agents to form attitudes or to induce actions in other human agents" (Burke, 1950, p. 41).
- **Lloyd Bitzer**: "A mode of altering reality, not by the direct application of energy to objects, but by the creation of discourse which changes reality through the mediation of thought and action. The rhetor alters reality by bringing into existence a

discourse of such a character that the audience, in thought and action, is so engaged that it becomes mediator of change. In this sense rhetoric is always persuasive." (Bitzer, 1968, p. 4).

- **Michel Foucault**: "[The problem is bringing] rhetoric, the orator, the struggle of discourse within the field of analysis; not to do, as linguists do, a systematic analysis of rhetorical procedures, but to study discourse, even the discourse of truth, as rhetorical procedures, as ways of conquering, of producing events, of producing decisions, of producing battles, of producing victories" (Foucault, 1973/1997, p. 5).
- **Phillip C. Wander**: "An ideological turn in modern criticism reflects the existence of crisis, acknowledges the influence of established interests and the reality of alternative world-views, and commends rhetorical analyses not only of the actions implied but also of the interests represented" (Wander, 1983, p. 18).
- **Bizzell and Herzberg**: "Rhetoric has a number of overlapping meanings: the practice of oratory, the study of the strategies of effective oratory; the use of language, written or spoken, to inform or persuade; the study of the persuasive effects of language; the study of the relation between language and knowledge; the classification and use of tropes and figures; and, of course, the use of empty promises and half-truths as a form of propaganda" (Bizzell & Herzberg, 2001b, p.1).

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1.2: The Foundations of Rhetoric

What is Speech?

Speech, and the **study of speech**, reflects one of the oldest definitions of the academic field we call **Rhetoric** . Rhetoric, which derives from the Greek rhetor meaning orator or teacher, is a field of study that looks at the production of speech and oral and written discourse (Bizzell & Herzberg, 2001b). **Rhetors** are orators and writers, those who present and write speeches or written discourses for public consumption. **Rhetoricians** are those who study the rhetoric and analyze how it impacts culture, society, and individuals, and the way that rhetoric shapes reality. This history module will cover theories and concepts by both rhetors and rhetoricians.

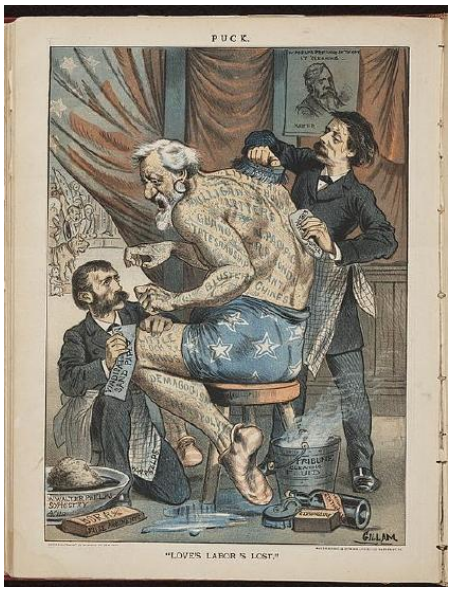
Rhetorical study, both **theory** and **criticism**, are focused on the situations wherein discourse is used to persuade, inform, and motivate audiences to take an action or adopt a point of view: therefore much of rhetoric is focused on persuasion as you saw in the list of definitions from the first page of this module. The oldest known definition of rhetoric comes from Ancient Egypt's **Pharoah Huni** more than 4000 years ago (Sandler, Epps, & Waicukauski, 2010). One of the oldest formal definitions comes from the Greek Rhetorician and philosopher, **Plato**, whom some argue created the term itself (Bizzell & Herzberg, 2001c). He defined Rhetoric as the **art of persuasion** (428?-347 B.C.E./2001a).

Plato believed that Rhetoric was a tool used to instruct humanity and direct them toward a greater good. He also believed that Rhetoric was inherently available to people born into privilege. Other scholars of his era disagreed both that it was mostly used towards the greater good and that it was only something available to people born into privilege. One of Plato's dissenters was his student **Aristotle**, deviating from the influence of his mentor, felt that Rhetoric served to create and explain philosophic truths, and should not be used as a simple persuasive tool. For Aristotle, the Rhetorician is someone who is always able to see what is persuasive (Aristotle, 350 B.C.E./ 1908), and Rhetoric as the ability to see what is possibly persuasive in every given case, serving as an ambassador or facilitator of the truth (Aristotle, 367-322 B.C.E./1991). Thus, Aristotle does not agree with Plato that Rhetoric is the art of persuasion—instead, he infers that Rhetoric is the ability to both create and ***critique*** persuasive acts. In this way, politicians and journalists engage in what we now call the Aristotelian approach to Rhetoric

nd with Plato and Aristotle. Their definitions and understanding of Rhetoric became an ongoing debate that continues until today. In order to explain this debate in Rhetoric, it is best to start at the beginning. The study of Rhetoric as we know it today is rooted in the work of the **Sophists**—the first professional teachers of an academic field. The Sophists taught one particular skill: **Sophistry**. Now, some of you may recognize that term since it is often associated with negative connotations, such as manipulation and empty Rhetoric. Sophistry is used to label politicians who make false promises.

The Effective Lie

When we teach Rhetoric and public speaking, we often define Sophistry as **the art of lying well**. The Sophists taught people to make artistic arguments from more than one position. In other words, they taught people the skills of persuasion, without insisting that the message being spoken had to be valid or supported by evidence and logic. You may wonder why the Sophists were hired to teach such techniques. Well, let's take a minute to break this down. The Sophists were paid to teach—and in Ancient Greece, not everyone could afford to hire a teacher. Basically, the Sophists were teaching the **aristocracy** tricks to maintain their own power and influence over the rest of society. I'm sure most of you realize that this is not something that stopped happening after Ancient Greece.



"Love's Labors Lost" by Bernhard Gillam, Library of Congress Photos/Prints/Drawings Collection is in the Public Domain

Note the illustration above. In it, heavily tattooed American politician and Speaker of the House (1869-1875) James G. Blaine is sitting on a stool while two men attempt to "scrub" him free of his previous scandals (tattoos), using a brush labeled "Tribune Excuses," an "Explanation Pumice Stone", and "Vindication Sand Paper." Additional cleaners are scattered around them, including "W. Walter Phelps Sophistry Acid," and "Borax False Arguments," both of which are references to using Sophistry to attempt to rewrite history and an individual's personal past. Politicians, lawyers, and advertisers all use Sophistry to mislead or confuse the audience, subvert their emotions, and guide them to an idea or product that the audience would not necessarily support. Advertisers use these techniques, this form of Sophistry, to convince us to purchase things we don't need all the time.

The Rogue Sophist

This was also the case in Ancient Greece. One of the Sophists actually railed against the standard teachings of Sophistry: **Socrates**. Socrates did not believe that learning should only be for the wealthy—so he chose to teach anyone, without charging them. This made him something of a "rogue Sophist" in his day. One of the fundamental things that he taught is something we have come to call "**Socratic Method**" This is the process of students and teachers communicating together through a series of questions wherein the teacher asks the students questions to force them to critically think about topics. His primary suggestion is to question the motives, ideals, and assumed facts of a statement or argument. In other words, **question everything**.

We can apply Socratic Method to any message by questioning the speaker's or author's motives. What is s/he getting out of making this point? How is this topic relevant to me? To others? Who will be harmed by this suggestion? What other possibilities are there and is the speaker or author hiding these alternatives?

Socratic Method is an open **system of inquiry**, allowing audiences to question speakers from multiple points of view and moral standpoints. Today, Socratic Method is commonly taught and used in law schools, with the intention of preparing attorneys to be able to respond to constant questioning.

In this way, Socratic Method has become a tool used to support and reinforce a speaker's ability to argue with the appearance of credibility. Thus, Socrates not only sets a goal that empowers the audience: he forces the speaker construct his or her arguments concretely enough to withstand constant questioning.

Ironically, all we know about Socrates and his work comes to us through a few contradictory sources, and nothing from Socrates himself (Kahn, 1981,1996; Lacey, 1971; Salkever, 1993). Most of what is attributed to Socrates is from Plato in his *Dialogues*, many of which were written well after Socrates' reported death. Some scholars therefore argue Plato may have invented Socrates to undermine the power of sophistry, which Plato aggressively distrusted (Lacey, 1971; Salkever, 1993). If this is true, then in creating Socrates Plato essentially *used sophistry to attack sophistry*...a pattern often seen in courtrooms and politics today. Even if Socrates was real, it's Plato's version of Socrates that we read and understand. Significantly, Socrates' work lives on even if he never did, a statement toward the power of the **rhetorical construction of reality**.



"Plato and Aristotle" by Image Editor is licensed under CC BY 2.0

If Socrates was real, not only did he influence his student Plato, but would also influence Plato's student, Aristotle. If Socrates was not real, his influence remains within the work of both of these rhetoricians.

Platonic Realities

Plato purported to be a student of Socrates and recorded much of his teacher's tutelage. In fact, most of what we know about Socrates comes to us from Plato, and his use of Socratic Method through written ***Dialogs***. Plato's *Dialogs* are conversations between a student and teacher (Socrates) illustrating how the method functions. Plato clearly saw the dangers of Sophistry, as had his teacher. He also came to recognize that not all audiences would be savvy enough to see through the trickeries of persuasive techniques. Plato's definition of Rhetoric is at odds with sophistry--intentionally. Plato disliked the role of sophistry in society and its ability to manipulate, much like Socrates (Bizzel & Herzberg, 2001c).

Therefore, Plato added to the discussion of Rhetoric by making a distinction between what he called **True** and **False Rhetorics**. Truth, for Plato, is an **absolute**—one might say he constantly argued that *The Truth is Out There*. He felt that the role of a good Rhetor (speaker) was to find the truth and reveal it. Sophistry, therefore, became what he called False Rhetoric (Bizzel & Herzberg, 2001c). True Rhetoric, then, became dependent on logic and reasoning toward the absolute truth. Plato's Truth is also called the **Ideal**. This Ideal is a type of utopian perfection toward which, in Plato's view, humanity is headed. The goal of Rhetoric should be to explore and reveal the Ideal to society. However, not all audiences would agree with the ideal, so persuasion is necessary to As such, Plato is often associated with *idealism*.

Sophists were in conflict with Ideal truths, for Plato, because they developed artifice and led people away from seeking the ideal. Consider his words from the allegory of the Cave:

> Imagine the condition of men living in a sort of cavernous chamber underground, with an entrance open to the light and a long passage all down the cave. Here they have been from childhood, chained by the leg and also by the neck, so that they cannot move and can see only what is in front of them, because the chains will not let them turn their heads. At some distance higher up is the light of a fire burning behind them; and between the prisoners and the fire is a track with a parapet built along it, like the screen at a puppet-show, which hides the performers while they show their puppets over the top....Now...imagine persons carrying along various artificial objects, including figures of men and animals in wood or stone or some other materials, which project above the parapet. (Plato, 380? B.C.E./1941, pp. 227-228)

The shadows seen by the prisoners echo what Plato critiques about sophistry. The prisoners' inability to get out of the cave and see the "truth" represents our inability to see the Ideal in its entire form.

Plato might not agree with how the ideals espoused in the video are presented, as modern idealism is often associated with optimistic naiveté. However, the intentional echoes of Plato are firmly illustrated in the video. Plato firmly believed the Ideals were attainable as we are living in a shadow of the ideal truth. Therefore as humans we should do what we can to make the world reach the ideal, and liberate ourselves from the confinements of the "real" world (Plato, 428?-437 B.C.E./2001a).

Enter Aristotle

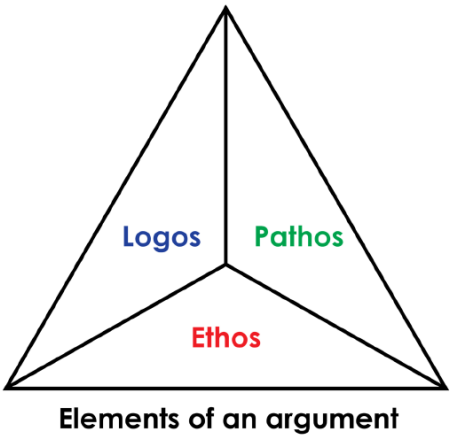
Like his own instructor, Socrates, Plato himself became the teacher of a famous student and Rhetorician, **Aristotle**. Most of our common understanding of the role and functions of rhetoric comes from Aristotle (Sandler, Epps, & Waicukauski, 2010). Aristotle's goal for rhetoric was not to label it as beneficial or problematic, but instead to look at how it functioned, identify its limitations, and determine how it can be used to persuade and generate collective action. "Most rhetorical scholars agree that Aristotle was the greatest theorist ever to write on rhetorical communication, and his *Rhetoric* is the most influential work ever composed on the subject" (McCroskey, 2016, p. 7).

Aristotle saw several ways that rhetoric functioned, and created a few distinctions or branches that are still applied to rhetoric today (Aristotle, 367-322 B.C.E./1991). These three branches are:

- **Deliberative** rhetoric: deals with political and legislative arguments. These arguments are proposals policies and legislative action. These are predictive arguments, proposing future outcomes for society and nations.
- **Forensic** rhetoric: deals with judicial and legal arguments. This category includes all issues related to court systems and cases, including arguments focused on evidence and data collection standards.
- **Epideictic**: deals with ceremonial and performative oratory. This category includes demonstrations by activists, plays, ceremonies, commemorations, and entertainment.

Aristotle was less interested in the good and bad uses of Rhetoric than Plato (Bizzell & Herzberg, 2001a). Instead, Aristotle focused on *how* a message reaches an **audience**, and what a single message is capable of evoking from different audiences. He realized that audiences vary, they differ in beliefs, knowledge, and experience, and so public messages will not always be received the same way by different audiences (Sandler, Epps, & Waicukauski, 2010). In order to investigate this process, Aristotle created two methods of criticism that are still in common usage today.

The first of these methods we will discuss is the ***Artistic Appeals***. Aristotle explains that persuasion requires the ability for a speaker to reach an audience, or the *Means of Persuasion* (Aristotle, 367-322 B.C.E./1991). He describes three dominant ways that speakers reach out to an audience: **ethos**, the ethical appeal, which centers on the credibility and reputation of the speaker; **pathos**, the emotional appeal; and **logos**, the logical appeal.



"Three Elements of an Argument" by Nanodudek is licensed under CC BY-SA 3.0

Using these appeals, or methods of persuasion, a speaker can design a message aimed at the needs of a specific audience. Aristotle expected that good speakers, using these techniques, would alter the focus of a speech act by emphasizing different appeals for different audiences. Thus, a single speech would be re-created in a variety of different ways when the demographics of audiences require the change. In this way, Aristotle created a tool that speakers and writers can utilize to generate the strongest possible persuasive messages, and ideally ones that are ethically, logically, and morally responsible (Aristotle, 367-322 B.C.E./1991). To ensure that messages are moral, ethical, and logical, audiences also have a responsibility to understand these appeals. Aristotle did not assume that all audiences would grasp a message in the same way, and therefore audiences would not always be led by a speaker to the same conclusions. For Aristotle, audiences can resist the manipulations associated with sophistry, and can interpret messages in relation to their own lives and experiences. We must know our audiences to ensure our message is received. Because of this, speakers have to do what they can to reach out to multiple audience members effectively (Bizzell & Herzberg, 2001a).

Therefore Aristotle sought to teach an effective means of constructing messages that would aid speakers and writers in reaching audiences.

Aristotle's focus on message construction led him to create a structure or method for the process of speech writing: ***The Canons of Rhetoric***. The five canons were meant to reflect Aristotle's focus on the social responsibility of Rhetoric, and therefore the first two steps concentrate on argument construction and support (Aristotle, 367-322 B.C.E./1991). Aristotle's intent was to encourage speakers to create a speech that was logically and ethically solid, with good research and clear goals. The Canons are: ***Invention***, the act of creating an argument; ***Arrangement***, choosing a good method of supporting the argument and arranging the supporting material accordingly; ***Style***, the choice and balancing of appeals to privilege for the intended audience; ***Memory***, having a thorough understanding of your subject so that you can answer questions and address rebuttals; and ***Delivery***, which is the artistry and skill of the presentation (Aristotle, 367-322 B.C.E./1991).

Note how in this structure, the style is not as strong a focus as the substance of the speech. In many ways, Aristotle's Canons were a response and criticism of the artistry with lack of substance associated with Sophistry. Again, we see Aristotle's insistence on having a solid message that will have appropriate meaning for a specific audience.

Because of his focus on how a message reaches and is perceived by an audience, Aristotle was very aware of the split between the tool and philosophical aspects of Rhetoric. This is evident in how the tool side of Rhetoric is relayed in the Canons themselves. Aristotle's Canons are a tool rooted in philosophic and moral goals. They were not his only means of focusing on this divide, however. In fact, Aristotle directly challenged the divide. Borrowing language from Plato, Aristotle described these two aspects as ***Rhetoric*** (the tool) and ***Dialectic*** (the philosophy) (Aristotle, 367-322 B.C.E./1991). As a tool, Rhetoric is a powerful means of social control. The Dialectic, however, provides an impetus for social change. When we think about Rhetoric in this way, we can see how it has been an influential factor in society for millennia: with Rhetoric we can build up social processes or tear them down.

For Aristotle, much of the focus was on the Dialectic: the need for a speaker to conduct ethical research and put together messages that would improve the quality of life for the audience members. Aristotle himself was interested in encouraging the use of Rhetoric as a means of needed social reform. This socially relevant approach to Rhetoric, however, would begin to fade due to the emergence of the Roman Empire and the early Christian Church.

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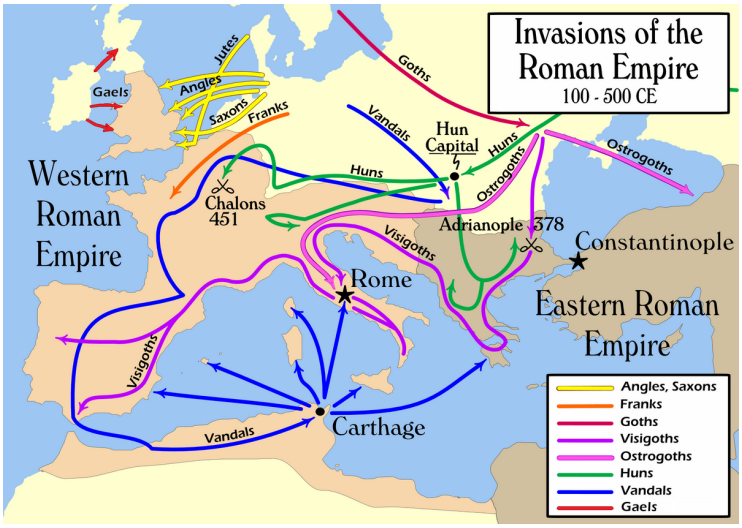
1.3: Roman Rhetorics

Rhetoric was not as prolific in Rome as it was in Greece until the growing Roman Republic conquered Greece and began adopting the philosophies, rhetoric, and other studies that had evolved in Athens and the other Hellenistic city-states (Bizzell & Herzberg, 2001c). "Rome had been governed by a system that supposedly balanced democracy and oligarchy. Democratic assemblies voted on laws and holders of civic offices" (Bizzell & Herzberg 2001c, p. 33). Early Rome was primarily made up of Roman citizens and other individuals who were of a similar background and spoke a common, Latin, language. As Roman authority expanded beyond it's earliest borders and beyond Latin speakers, new means of public communication became necessary.

Roman rhetoric was, essentially, based on Platonic and Aristotelian premises, with Aristotle's work at the center of Roman oratory. "Theories of rhetoric taught by such writers as Cicero, Quintilian...as well as by most modern writers, are essentially Aristotelian. In a very real sense, the writers since Aristotle have simply refined his original theories, extending them only in rare cases" (McCroskey, 2016, p. 9). In contrast, much of the work of the Roman period through the Enlightenment was, essentially, a simplification of Aristotle with a focus on "how to" prepare rhetorical treatises (McCroskey, 2016).

The Rise of Rome

When the Empire rose, rhetoric was echoed Greek treatment as both a powerful tool for social control and a means of resisting and pointing out the Sophistry inherent in that control. As the Empire evolved, however, the political forces at work began to move away from the more reform-based ideals of Aristotelian Rhetoric. Rome's ruling class were familiar with Greek rhetoric, particularly in formerly Greek colonies. However, Rome also had a rising middle class, known as an "equestrian class" who made money as merchants of military supplies (Bizzell & Herzberg, 2001c). This middle class sought to win influence over the general public in ways that sometimes conflicted with the ruling class. To achieve this, reworking of rhetoric began to occur. In particular, emotional appeals and artistic approaches to rhetoric were viewed as more significant to good oratory than logic and credibility.

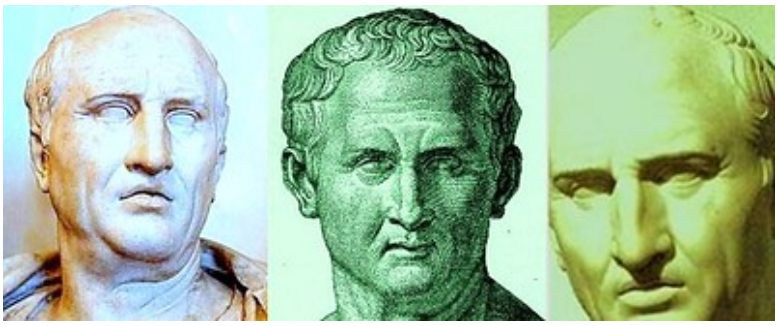


"Invasions of the Roman Empire 1" by MapMaster is licensed under CC BY-SA 2.5

Cicero, an **orator** (speaker), lawyer, and Senator in Rome, was intrigued by what he viewed as the power of Rhetoric. He was not from one of the wealthy Roman families, but of the equestrian class (Bizzell & Herzberg, 2001c). Therefore his views were influenced by what he saw as a waning ruling class and a fear of the authority of Rome fading due to this recognition. Cicero became a proponent of Empire-building and a politician himself to defend the value of Roman law. With his legal and forensic rhetoric background, he felt that Rhetoric was an amazing tool for persuasion and social control, stating his amazement politicians and the Empire's leaders, as well as the general population, could be swayed by one convincing orator. And so with the onset of the Roman Empire we enter a period of Rhetorical history focused on ***Great Oratory***:

Cicero's own style is characterized by amplification—naming the same thing two of three different ways in succession, adding elaborating or qualifying clauses, and otherwise developing the periodic sentence....Cicero aims to evoke heightened emotions and at the same time to explore every facet of an idea—in Cicero's view, stylistic ornateness contributes to the development of content. (Bizzell & Herzberg, 2001b, p. 285).

Here we can see how Cicero's approach varied from that of Aristotle, with the focus on ornateness and style rather than on the invention of the argument.



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In order to use Rhetoric as a tool of Empire building, Cicero felt it important to focus on the artistry rather than the philosophy of Rhetoric. He is best known in Rhetoric for revising and tightening Aristotle's work, particularly the five Canons of Rhetoric. He also focused on Aristotle's three types of rhetoric, forensic, deliberative, and ceremonial. Cicero generated a number of **handbooks** detailing his interpretation of Aristotle's work (Bizzell & Herzberg, 2001c). His handbooks would become for later rhetoricians "the standard sources for the three categories of speech (deliberative, forensic, ceremonial) and also for the five canons of the rhetorical composing process (invention, arrangement, style, memory, delivery) (Bizzell & Herzberg, 2001b, p. 283). Yet, unlike Aristotle, Cicero denies that Rhetoric is an art form—instead he claims that it is a culmination of the knowledge required for leadership, artistically and eloquently presented to a public. As such, he was a strong proponent for education and orators developing an extensive broad knowledge base (McCroskey, 2016). As a reflection of the growing needs of Rome and Roman communication, the need for a broad-based education becomes clear. And in a move very distinct from his Greek predecessors, Cicero's focus is on speech-making and oratory skill, not on the ethics of message production and consumption.

Cicero's work on rhetoric was used for training men of the upper classes, including the equestrian class, of Rome. "The upper-class men who received the training reflected in these handbooks would use it to argue legal cases, to participate in political life, and to perform at private entertainments and family occasions such as funerals" (Bizzell & Herzberg, 2001c, pp. 34-35). Here the impact of Aristotle on Cicero is clear, as the handbooks guided speakers to forensic, deliberative, and ceremonial discourses. Cicero believed that good orators needed skills in all three of these areas, along with the general educational background to reinforce these abilities.

Cicero may not have placed the emphasis of Rhetoric on Aristotle's Dialectic, but he did find the Canons of Rhetoric to be a significant boon for Roman oratory. However, unlike Aristotle's focus on the first stages of the Canons, Cicero edits the Canons to better reflect Roman needs. Cicero's Canons of Rhetoric are much more insistent on correct word choices and memorization than Aristotle's. All of Cicero's stages seem to lead up to the final canon—that the speech must be delivered with "**dignity and grace**." This takes on characteristics of performative and theatrical rhetoric, focused on ethos and pathos that address the **persona** (character) of the audience (Cicero, 55 B.C.E./2001). He further suggests that audiences will be morally guided by the orator when that orator's persona fits the character of the audience, in other words, that the orator is capable of swaying audiences to the needs of the leadership of Rome.

The "Good Man Speaking Well"

Cicero's changes to the Canons were reinforced by another Roman Orator and teacher: **Quintilian**. "Quintilian was the first teacher of rhetoric to be hired by the Roman government" (McCroskey, 2016, p. 10). Drawing on Cicero's focus, when Quintilian wrote his treatises on Rhetoric he used "Oratory" and "Rhetoric" as interchangeable terms. These ***Institutio Oratoria*** (*Institutes of Oratory*) is a full educational program for teaching rhetoric, and challenged students to reflect Cicero's work and that "rhetorical skill be used only for moral ends" (Bizzell & Herzberg, 2001c, p. 38). Quintilian also echoed Cicero in providing a basis for rhetorical education rooted in liberal arts, and that teachers must encourage a fully-developed student.

Quintilian's project for rhetorical education is the most ambitious of any classical writer: He wants to produce the "good man speaking well," one who combines a Platonic commitment to virtue and absolute truth with the Isocratean and Ciceronian focus on effective public service. To produce this man, parents and teacher must begin at birth to draw out the boy's natural abilities and equip him with broad learning. (Bizzell & Herzberg, 2001c, p. 39)

Quintilian's goals reflect many of Cicero's methods, and Quintilian saw Cicero as the best example of of a Latin rhetor. He openly explains that his work is derivative of Cicero and through him Aristotle (Quintilian, 95?/1921). Quintilian practiced rhetoric in an era where Roman political dialog was tightly controlled and censored by the Empire (Bizzell & Herzberg, 2001e). Due to this censorship, Quintilian's focus remained primarily educational in context. Unlike Cicero, Quintilian's focus is primarily on **forensic rhetoric**, with data and evidence a primary concern, and contains a strong focus on the pedagogy of rhetoric. For Quintilian, ultimately good pedagogy and well trained teachers will influence the construction of "the good man speaking well".

Now we begin to see how Rhetoric has become, for some, “Speech-Making” rather than the study of messages and communication processes. This discussion of Rhetoric would continue to dominate academic approaches for more than one-thousand years. The core texts on Rhetoric that Quintillian created were used through the 18th century in Europe and the United States. Material adapted from these textbooks is still used in public speaking textbooks today.

The Fall of Rome and Rise of the Church

The collapse of the education and political systems of the Roman Empire, particularly the Western Roman Empire, had a profound impact on the history of rhetoric. As Europe entered what would come to be called the "***Dark Ages***" (Mommsen, 1942) rhetoric became the province of sophists (the **Second Sophistic**) who focused on distracting the masses from their hardships.

If we think of rhetoric in Aristotelian terms, we may say that there is little history of rhetoric during the middle ages. However, there was much that was called rhetoric. During this period a new group of sophists developed. These teachers of rhetoric had great prestige but used their position to amaze the audience rather than to persuade it. They employed flashy and elaborate style and delivery and were highly entertaining. (McCroskey, 2016, p. 11).

The "dark ages" is a label from Italian poet and humanist *Francisco Petrarca*, aka **Petrarch** from the early Renaissance that refers to the period just after the fall of Rome and lasts somewhere around 300 years. The ***Middle Ages*** is another label that encompasses both the dark ages and the following years until the Renaissance (Bizzell & Herzberg, 2001d). Petrarch's label for the dark ages is significant because it refers to a time when the light of learning and artistry had been lost to the world, or when classical philosophy, rhetoric, art, literature, and science were not prevalent (Mommsen, 1942).



"Among the ruins of a mighty empire, Roman Amphitheatre, Syracuse, Sicily" by H.C. White Co. circa 1907, Library of Congress Photos/Prints/Drawings Collection is in the Public Domain

After the fall of Rome, the rise of the centralized **Christian Church** in Europe reinforced the Role of Rhetoric as a means of artistically presenting information to an audience. The power of the institution had moved to Constantinople with Constantine (Bizzell & Herzberg, 2001d; Murphy, 1960), so the Roman Church sought means of accruing members and influence. The Church needed speakers, and saw Quintilian’s Rhetoric as a way of instructing its members and converting others to the faith. Looking back at Platonic Rhetoric was also useful to the Church, as they expanded on Plato’s arguments regarding True and False Rhetoric and turned those discussions into Faithful and Evil Rhetorics. There was little interest on the part of the Church leadership in exploring the philosophic side of Rhetoric in this era—the Church trained its leaders and priests in rhetorical skills and provided the substance of arguments to its speakers.This was, in a sense, a rebirth of sophistry both within the church and among the secular leaders and merchants who focused on self- and institutional- promotion (McCroskey, 2016).

St. Augustine is notably the most prolific rhetorician of the period (Bizzell & Herzberg, 2001a, 2001d; McCroskey, 2016; Murphy, 1960). Writing primarily before the understood beginning of the "Dark Ages," before the influence of Rome fully waned, St. Augustine's primary concern with rhetoric was that it should be meaningful, as opposed to the entertainment-focused sophistry that

was common at the time. Trained in Quintilian's format, St. Augustine was a teacher of rhetoric until his conversion to Christianity, and from there he focused on how rhetoric and classical learning could be relevant to the growing church (Bizzell and Herzberg, 2001d). Arguing that Christians would be foolish for ignoring the power of rhetoric, he sought to reframe it within Christian discourse.



"Saint Augustine" by Lawrence OP is licensed under CC BY-NC-ND 2.0

Augustine focused his rhetorical treatises in terms of religious influence. Differing greatly from his own educational background, he argued particularly that the type of education needed for good rhetoric and oratory is a Christian one, with proper Church training or Divine influence. He reintroduced **Platonic rhetorics** to the Church, in contrast to Roman and Ciceronian reliance on Aristotle, as Platonic idealism was well-suited to Christian doctrine:

In *The City of God* he states that the Platonic philosophers come closer to the truth of Christianity than any other pagan thinkers. This view has influenced Western treatment of Plato well into modern times....On the one hand, he seems as suspicious of the declamatory rhetoric of the Second Sophistic—a subject he once taught—as Plato is of the Sophistic rhetoric he condemns. Sounding Platonic, Augustine insists that wisdom (comprising, for him, the understanding of the Bible) is more important that eloquence. (Bizzell & Herzberg, 2001a, p. 451).

Augustine further repurposed rhetoric for the Church by re-defining the goals and purposes of rhetoric. He ranks dialectical logic highly in his work, but with the understanding that God's order was the core of true logic. He also warns against being tricked by Sophistry and empty but eloquent rhetoric (Augustine 397-400/1955; Murphy, 1960). He identified what he called the "rule of truth" (Augustine, 2001) that should foreground rhetoric and applied to the Catholic Traditional Catechism: the Christian should seek the truth (of God), bring others to that truth, and defend the truth (Farrell, 2008). The truth of God should be at the core of rhetoric, thus, to Augustine good rhetoric is for the good of the audience and people in general. The purpose of rhetoric, therefore, is to convince the audience to live good, Christian lives.

As prefaced in the video above, Augustine held appeal to audiences that would last through the "Dark Ages". As humans in this era were majorly reduced, after the collapse of roadways, welfare systems, aqueducts, and the political and economic might of the fallen empire, to subsistence levels of existence, the promise of a Platonic Ideal of "City of God" (Augustine, 412?/1871) beyond their earthly existence helped spread Christianity beyond the boundaries of the former Empire. Augustine's influence would continue for centuries, as his doctrines became the core of training for medieval preacher (Bizzell & Herzberg, 2001a). It wasn't until the Renaissance and Reformation periods that we began to see resistance to what came to be recognized as Platonic Rhetorics and the return to Aristotle.

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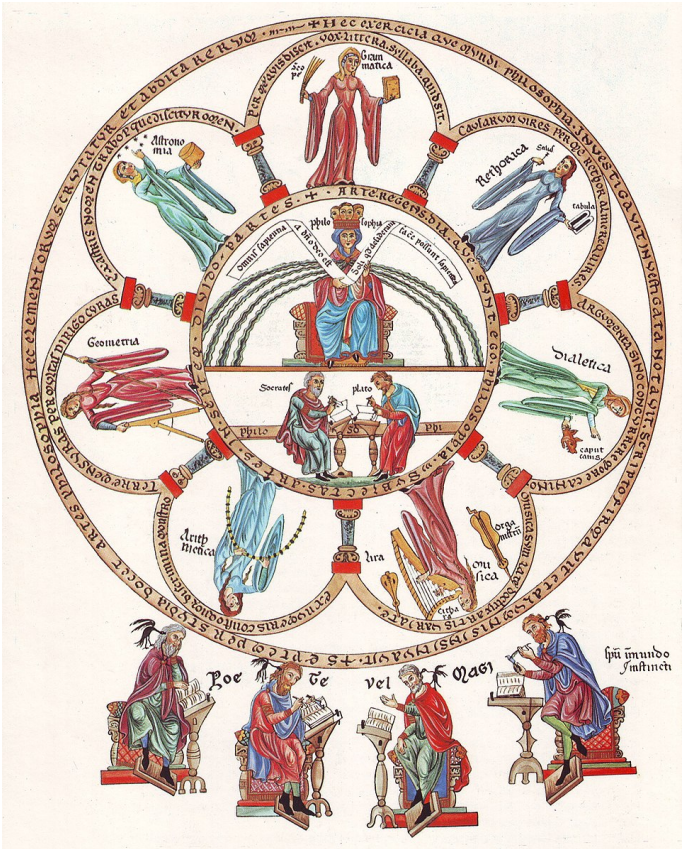
1.4: The Dialectical Re-Turn

As mentioned previously, most of today's rhetorical studies have re-centered on Aristotle. The return to Aristotle, or as some call it a return to Aristotle's Dialectic, was a long process that was initiated in response to the presumption of Church oppression during the Renaissance and Reformation (McCroskey, 2016). However, this was prefaced by the Renaissance and Reformation which embraced a return to Cicero and Quintilian and their focus on liberal arts education (McCroskey, 2016).

Liberal Arts and The Trivium of Rhetoric(s)

The history of Rhetoric is the history of how we study and perceive messages—which is a central point of Communication Studies. In fact, the division in Rhetoric between tool and philosophy is one of the factors that led to the differences between the viewpoints that dominate our contemporary communications fields. During the height of the Roman Empire, as Rhetorical studies were combined with other fields, the Roman educators and later the Roman Church identified Rhetoric as one of the core academic fields of study. These core fields reflect the full education espoused by both Cicero and Quintilian (Bizzell & Herzberg, 2001a).

During the middle ages rhetorical studies were divided into two approaches very early in the long history of the field: the Platonic and the Aristotelian approaches. In the early middle ages, studies of Rhetoric were actually split into 3 categories and called ***The Trivium*** (McKeon, 1942). Borrowing from Aristotle, the Trivium was composed of: ***Rhetoric***, the text or words used in the message; ***Dialectic*** or ***Logic***, the philosophy or ethical goal of the message; and ***Grammar***, the structure and composition of the message. These three categories were also three of the **Seven Liberal Arts** (Abelson, 1906; Atwill, 2009; Parker, 1890):

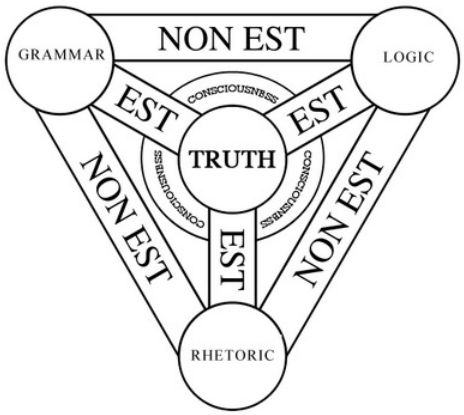


"Hortus Delicaiarum" by Herrad of Landsberg (1125-1195) is in the Public Domain. The image illustrates the Seven Liberal Arts in Education (Clockwise from Top): Grammar, Rhetoric, Dialectic, Music, Arithmetic, Geometry, Astrology/Astronomy.

The liberal arts tradition has been at the center of Western rhetoric since medieval times. This is the core of all basic education standards. They reflect Cicero and Quintilian's goals for well-rounded education, as well as center on Aristotelian ideals (Abelson, 1906; Atwill, 2009). The seven liberal arts are seen as on the key early efforts in the return to Aristotelian rhetorics and the return to a dialectical (logic-driven) approach to rhetoric (Atwill, 2009). This re-turn is directly contrasted to the Platonic turn of the Church and the Second Sophistry.

Using more contemporary language (Dundes, 1964; Lucas, 1988; Widdowson, 2008), we can tie this three-way split in Rhetoric to the three Research Paradigms:

- **Rhetoric** is the study and creation of a message's **text** and is focused on the content created by the speaker, author, or producer of the message, including the symbolism, meaning, theme, and production goals.
- **Grammar** is the **texture** or composition of the message. Studies of Grammar focus on the components of the message, including transmission, feedback, structural mechanisms, and other measurable aspects.
- **Dialectic** is the **context** of the message, including the culture of both audience and producer, the impact of the location and historical era, and the implications of the message for the audience and producer.



"Scudo della Trinità" by Fabio Daziano is licensed under CC BY-SA 4.0. The image reflects the Trivium of Rhetoric noted on *The Spanish Steps* in Rome.

These three approaches to Rhetoric lend themselves to the research paradigms in Communication Studies in very specific ways. Take a look at how the Rhetorical Tradition is utilized in contemporary research (Merrigan & Huston, 2015):

- Rhetoric or **text-based studies** are **interpretive** in nature. These studies look at how a producer constructs a text to convey a particular message. The goal is to understand the text or message in its own right and to understand the authorial intent of the message.
- Grammar or **texture-based studies** lend themselves to **social scientific** or **behavioral** approaches. These studies look for generalizable patterns in messages, as well as in message production and consumption. The texture of a message can be compared to other messages and used to determine predictions about behaviors and attitudes of audiences and producers.
- Dialectic or **context-based** studies generate **critical** ideological concerns. These studies are focused on the implications and inherent biases of a message. Understanding the context of a message helps us understand what impact the message may have, whether the message is harmful or helpful, and how well suited a message is to the audience.

Each of these approaches reveals something of significance about a message. Each of these approaches is also limited, unless a researcher takes into account perceptual possibilities from more than one of these paradigms at once (Merrigan & Huston, 2015). After all, if we take into account the history of Rhetoric, we realize that all three of these perspectives are aspects of the same core concept. For this reason, much current Communication Studies research is done from creative perspectives that seek to blend aspects from each of these three paradigms to give a more complete story of the message being studied.

Enter Humanism

The fourteenth-century Italian Poet Francesco **Petrarch** is generally associated with the beginning of the Renaissance. He was interested in the classical notion of a fully-trained individual, reflective of Cicero and Quintilian's approach (Bizzell & Herzberg, 2001f). He investigated the classical literature and rhetoric and argued that the Church had been hiding much philosophy that conflicted with church beliefs from the people of Europe. After becoming familiar with the work of Aristotle, Petrarch began to promote the reunification of what had come to be seen as two fields: Philosophy and Rhetoric. Petrarch and others of this era argued that Aristotle, Plato, and Socrates had generated thought and action together through Rhetoric, and that the more recent reduction of Rhetoric during the Second Sophistic to **artistic craft** had reduced to simple, repeatable patterns (Seigel, 1966; Vickers, 1990). These critics might have failed to generate much change, except the world was quickly changing. As the politics of Europe became less and less centralized, the ornate and eloquent language Cicero had promoted within the Roman Empire became

suspect, and the focus of Rhetoric for political and social leaders began to return to logic and Aristotle's Dialectic. A new **Philosophy of Rhetoric** would follow.

Petrarch, the man who named the "Dark Ages" as a time when classical rhetoric, art, and philosophy was lost or buried by the Church, was one of the first to actively move his studies away from Church Rhetoric and toward a "new" philosophy we call **Humanism**. The focus of Humanism is on what human beings can accomplish and how we can change or create a better world (Baxandal, 1986; Seigel, 1966). The Church's Rhetoric was often focused on Heaven and the Afterlife—drawing upon Plato's ***idealism*** and Augustine's ***rule of truth***. Humanism was instead focused on the here and now—and the arguments of humanism were developed from the standpoint that if you give people good information they will come to good conclusions. Logic and evidence were valued as supportive material.

Humanism is focused on human achievement and human will, in contrast to Augustine's and the Church's focus on God providing will and truth. Petrarch inspired the movement by reinterpreting Classical texts, and promoting the use of modern Italian rather than Latin in written rhetoric and translations. This had the impact of allowing far more people to read both classical and contemporary rhetorics, as few outside of the Church at this point read, wrote, or spoke Latin or Greek (Bizzell & Herzberg, 2001d). He further argued that as humans became exposed to this knowledge base, they could build on it and achieve uniquely human accomplishments, becoming the premise of humanism.

Building on Petrarch's work, Desiderius **Erasmus** sought to blend Christian doctrine and humanism. He would famously disagree with many of Martin **Luther**'s claims, yet was distrustful of the sophistic tendencies within the church's preaching methods (Bizzell & Herzberg, 2001b, 2001d). Erasmus also was skeptical of the Latin translations of the Bible, publishing the first Greek text version. Erasmus focused on classical rhetorical forms, and promoted a balance of dialectical and artistic form. He generated what he called an "**abundant style**" with rich usage of language echoing the best of sophistry, yet without ignoring the **forensic** goals of well researched and logical focus (Erasmus, 1512/2001).

Unlike Erasmus' attempt to reinforce Christian doctrine with humanism, another Italian humanist, Lorenzo **Valla**, furthered the scope of humanism with specific critiques of Church rhetoric. Significantly, Valla "produced new Latin translations of Platonic dialogues and proved philologically that the Donation of Constantine, on which the Roman Catholic Church based its claim to temporal power in Italy, was a forgery" (Bizzell & Herzberg, 2001d, p. 559). He was also the first to compare Latin translations of the Bible with the original Greek texts, finding many inconsistencies, and opening the way for critical biblical scholarship.

Gutenberg's invention of the **printing press** (approx. 1440) also had a profound impact on Rhetoric (Eisenstein, 1979; McLuhan, 1962). Now, messages could be reproduced and printed, and spread quickly throughout Europe. Written arguments, unlike Cicero's Oratory, had to rely far more on well-constructed arguments that would hold up among multiple wider and unknown audiences. While speakers could adapt their messages to particular audiences, and use performed artistry to enhance or disguise a message, written messages cannot be so easily adapted (McLuhan, 1962).



"Strasbourg, place Gutenberg, statue de Gutenberg, David d'Angers 1839" by Coyau is licensed under CC BY-SA 3.0. The image is of a mural on the Place Gutenberg memorial celebrating the printing press.

The combination of Humanism and the increase of reading materials made possible by the printing press had a profound impact on Europe and the way the Church's role was perceived (Eisenstein, 1979; McLuhan, 1962). As translation and dissemination of

information spread, the ability for the Church to maintain its significant role in the interpretation of the Bible was challenged, and alternative interpretations would greatly impact rhetorical norms.

The spread of literacy meant that not only were written rhetorics reaching a larger audience, so were copies and translations of the Bible. A primary concern for those active in what would become the Reformation was to make current translations of the Bible more accessible to everyday audiences, rather than monitored and interpreted by the singular Roman Church (Griffiths, 2001).



"Das Zeitalter der Reformation" by Fredrich Eduard Eichens, engraver, Library of Congress Photos/Prints/Drawings Collection is in the Public Domain. The image illustrates the impact of Humanism on the Reformation: note the focus on how many men (and one woman, Elizabeth I of England) and their collective, often political, and sometimes personal goals were associated with the shift to a Reformed Church in Europe.

Martin Luther was heavily influenced by the Renaissance and humanist rhetoric, and in the push toward dialectic theory and rhetoric. The rise in comparisons between classical and contemporary rhetorics impacted Luther's viewpoints and insights regarding religious rhetorics (Flood, 2001). Luther prepared his own German translation of the Bible, influenced by Erasmus' earlier publication of the Greek texts (Griffiths, 2001). Luther's significant rhetorical critique of the Roman Catholic Church, his **95 Theses**, included a number of criticisms of Church practice and doctrine that did not match what he found in Scripture. Among the most famous were his criticism of **Papal indulgences** and **repentance** (Luther, 1517/1915).

Re-Enter Aristotle and Forensic Argumentation

As the **Scientific Revolution** approached, a movement of Rhetoric away from flowery speech and artistry and toward solid argument construction intensified. Humanism is particularly significant because it had an impact on the development of the Reformation. For some, the distrust of the Church led to the beginning of the end of an era that valued and emphasized the use of flowery, overly-emotive, and artistic rhetoric reminiscent of sophistry. For others, a blending of the artistic and philosophic aspects of rhetoric were key. The focus on logic-driven rhetoric with forensic value rooted in evidence collection became a key means of conveying an argument.

It is the work of Petrus (aka Peter) **Ramus** that truly exemplifies this version of a re-turn to Dialectic and Aristotle. Ramus was highly suspicious of the “high” style of Rhetoric based on Cicero and Quintillian’s work. Instead he promoted what he called “**Plain Speech**”—devoid of emotionality, flowery language, and most of the values associated with Sophistry. His Plain Speech was adopted by the **Calvinist** movements within the Reformation as a means of distinguishing themselves from the stylized artistry of Catholic ceremony. The **Puritans** who settled at Plymouth Rock embodied this ideal, as did the **Quakers** who settled in the American Colonies.

Ramus disagrees with Cicero and Quintilian in how they frame the Canons (Ramus, 1549/2001). For Ramus, Cicero and Quintillian had simplified dialectic too much as logic. Returning to Aristotle, Ramus places value in the dialectic over the art of rhetoric, and argues that only what he sees as the final two Canons, style and delivery are the domain of the art of rhetoric.

Invention, arrangement, and memory all rely on Aristotle's dialectic, meaning both the motive of the speaker and the logic that drives the content (McCroskey, 2016).

The goal of "plain speech" reflects the focus on dialectic. Ramus argues that humans have the logical capacity to understand rhetorical messages and determine the truth in a speech on their own (Ramus, 1549/2001). Therefore artistry is not as important as a well-constructed argument (Bizzell & Herzberg, 2001e). Scientific methodology and mathematical logical premises became a core goal for this type of Rhetoric. *Ramists*, those who approach speech from this perspective, believe that our logical minds will lead us to a logical conclusion, and we won't be swayed by the tricks of sophistry and other false messages. Therefore, if we use plain speech, without flowery words and artistic distractions, we can lay out the truth for audiences who will willingly believe.

Thomas **Wilson** was less focused on exclusively promoting the forensic value of arguments as he saw the need for audience participation. Wilson focused on variables in audiences, once again reflecting Aristotle. For Wilson, the audience would best relate to an art form that spoke to the **epistemological** concerns: or lived experience in concert with their ideologies (Bizzell & Herzberg, 2001f). For Wilson, emotion is a key element for reaching an audience, and artistically packaging the message to gain audience motivation is necessary (Wilson, 1553/2001). However, he does not argue against dialectical logic, but explains that rhetoric conveys logical truths best when packaged to meet an audience's artistic style preferences. Consider how art forms that appeal to particular audience groups function. For Wilson, the **philosophical** and ideological concerns of an audience are met through art and literature (Wilson, 2001). The elements in those artistic expressions that speak to the ideology and philosophy of the audience should therefore parallel the rhetorical style used in a public argument. This ultimately means that the text of a speech or argument should match the context of the audience. Wilson's arguments will lead to the epistemological concerned rhetorics associated with the **Enlightenment** era.

Francis **Bacon** provides our final treatise on dialectical rhetorics.



"Francis Bacon, Viscount St. Alban, son of Sir Nicholas Bacon" by lisby1 is in the Public Domain

Bacon's push for inductive scientific reasoning led him to discuss a new style of rhetoric, focuses on making public arguments. His argument canon was rooted in his rationale, "The duty and office of rhetoric is to apply reason to imagination for the better moving of the will" (Bacon, 1690/1893, p. 310). In other words, persuasion should be grounded in reason and evidence, reflecting a new **forensic** attitude.

Bacon's ideal of reasoning is that evidence collection should provide the basis of arguments. His precept he also applied to rational thought, both for individuals and for audiences, holding that rational minds would be swayed by evidence-based reasoning. This aspect of his work echoes and builds on Ramus' rhetoric. Bacon also provides a list of fallacy-driven faults in logical reasoning, or **Idols**. "In his analysis of the false ideas that he calls "Idols"..., he maintains that reason and the senses are warped by common preconceptions, personal predilections, the ambiguities of language, and the misrepresentations of the philosophical system"

(Bizzell & Herzberg, 2001c, p. 737). Bacon's Idols reflect both personal philosophy and psychological factors, and argumentative challenges.

Bacon's Idols can be discussed as four primary categories of logical fallacies. These four categories are:

- **Idol of the Tribe**: Too much emotion, as in allowing the emotional response to blind the senses from fact and logic. This can also reflect speakers stirring an audience up with too much pathos.
  - Example: The mob running after Frankenstein's monster with pitchforks and torches rather than recognizing or listening to an argument that the monster did not kill the girl in the story. Or Gaston stirring up the village against the Beast.
- **Idol of the Cave**: Too much personality, drawn from Plato's allegory of the Cave, wherein we are trapped in our own mindsets, i.e. wearing blinders to alternative beliefs and possibilities. This can also reflect charismatic speakers swaying an audience.
  - Example: Cult members in Jonestown drinking the flavor-aid.
- **Idol of the Marketplace**: Sloppy or ambiguous language, reflecting empty rhetoric and language that can change meaning from one audience to the next.
  - Example: A snake oil salesman selling "empty" bottles or placebos.
- **Idol of the Theatre**: Untested knowledge supported by distraction, or a theory or information that cannot be proven with evidence so slight-of-hand or tricks are used to distract the audience from the lack of credibility.
  - Example: "Do not look at the man behind the curtain, I am Oz, the great and powerful" (Langley et. al., 1939).

In application to rhetoric, the idols represent traps of rhetoric that a speaker can intend for the audience, as well as traps into which a speaker can inadvertently fall.

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Module 1: Quiz

1. Rhetorical Criticism gives us the opportunity to examine the construction of messages and their meanings. **True / false**
2. Who defined rhetoric discovering the available means of persuasion? **Multiple choice**
3. Who felt that Rhetoric should be used to reach absolute truth? **Multiple choice**
4. Sophists taught the art of persuasion by emphasizing that arguments need to be valid and supported by evidence and logic. **True / false**
5. People questioning each other back and forth to critically think about topics is called the Socratic Method. **True / false**
6. Aristotle's Three Appeals include: (mark all that apply) **Multiple response**
7. Cicero switched the focus of Rhetoric to oratory skills instead of message production and consumption. **True / false**
8. Rhetoric is the study of both the creation of a message and the possible interpretive meanings that message contains **True / false**
9. Grammar is the texture of a message, including components of the message such as feedback, noises, and transmission. **True / false**
10. Dialectic is the context of the message, including the culture the message is created in, the implications of the message for everyone involved, and the impact of the time period in which the message is created. **True / false**
11. The invention of Gutenberg's printing press had a tremendous impact on Rhetoric because: **Multiple choice**
12. Sophistry is no longer used because it's too easy for audiences to see through the trickery. **True / false**
13. Forensic rhetoric is... **Multiple response**
14. Define Bacon's Idols **Match Questions**

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Module 1: Assignment- Rhetorical Criticism

Objectives

The goal of this assignment is threefold:

1. Describe and explain rhetorical theories.
2. Examine and investigate rhetorical criticism methods.
3. Demonstrate communication research-based writing mechanics.

Instructions

To complete this assignment, first choose a current news story from a credible news source. Be sure you do not choose a conspiracy theory site. See the Media Literacy Now website for more information.

Next, complete a brief rhetorical criticism of the news story. To do this, choose three of the historical rhetoricians discussed in module 1, at least one from each of the three page-based eras (Greek foundations, Roman and Church era, and Renaissance or dialectical re-turn). Discuss the news story in terms of the theories and methods associated with each of the three rhetoricians. Be sure to internally cite each of the sources as they are discussed, and if you use any direct quotations be very clear in both quoting and citing those sources.

Third, find at least three (3) scholarly sources that help illustrate the claim you are making about how each of the rhetoricians might interpret the news story using rhetorical criticism. Scholarly sources to back your analysis will help reinforce the value of your claim. Note that there are scholarly (and some not as scholarly) sources listed throughout the module.

Finally, write your reference page including all of the sources you cited in the two paragraph mini-essay. Be sure the reference page is correctly formatted. See the Useful Resources page for more information on citation and referencing styles.

Don't Forget

- Be sure to cite and reference the news article itself, in proper citation format.
- Be sure to cite and reference all other module or external content, in proper format.
- Reflect and think about how the concepts and theories in this module related to your life and experiences.
- Think about these assignments as application exercises reflecting the module materials.

Rhetorical Criticism				
Criteria	Ratings			Pts
Three rhetoricians, one from each "era" are clearly identified and discussed	10.0 pts Full Marks	5.0 pts Some vagueness present	0.0 pts No Marks	10.0
Analysis	10.0 pts Full Marks	5.0 pts Some vagueness present	0.0 pts No Marks	10.0
References	10.0 pts Full Marks	5.0 pts Partial Marks	0.0 pts No Marks	10.0
In-text citations	10.0 pts Full Marks	5.0 pts Partial Marks	0.0 pts No Marks	10.0
			Total points:	40.0

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Blog 1

Communication Literacies Blog 1

Blog Prompt

There are two key parts of this blog post that you should contribute:

1. Please post a detailed introduction and **include a picture of yourself (either literal or an artistic interpretation)**. See the instructions for adding an image to a discussion/blog post.
2. Additionally, **write a reaction to some of the ideas discussed in the introductory module and Module 1: Rhetoric**. What did you learn from these modules?

Post before midnight on Friday of the first week of class. We suggest posting earlier as responses are also required.

You will also need to **respond** to at least two of your classmates. Make sure your responses are thoughtful and useful, and not simple reactive comments. Ideally, you will respond to more than two. The more we interact, the more we'll develop our interpersonal communication skills. Your responses are one-third of your grade. If you do not reply to your peers and initiate conversations, you only earn a portion of the grade for that blog.

Be aware that one original blog entry and at least two responses are required for every module blog assignment. Be sure to use citations correctly as needed.

Don't Forget

- Submit your blog by hitting "reply" below.
- Don't forget to complete two responses to your peers, and in those responses don't just agree or disagree. Instead, consider the following:
  - challenging their choices
  - asking questions
  - giving examples
- Use citations and references, where appropriate
- Need help adding an image? See these instructions for more detail.

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Congratulations on Reaching the End of Module 1



You have reached the end of Module 1 and have now completed the first module of the Course.

Please continue on to Module 2: The Communication Fields

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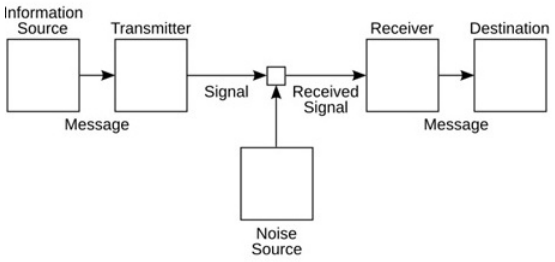
CHAPTER OVERVIEW

Module 2: The Communication Fields

This module is a content module about theories and methods of study and analysis in Communication Studies.

The term *theory* in communication studies refers to a variety of different means of understanding how information is sent, received, and processed. Communication theory is basically an explanation for how communication and messaging happens. Communication methods are the ways that the theories are studied and applied as research.

In this module we will discuss a number of theories and methods as they exist within three different styles or approaches to the study of communication. These approaches are labelled "research paradigms." The three paradigms: Behavioral studies, Interpretive studies, and Critical studies each allow researchers to focus on particular elements in communication.



"Shannon's diagram of a general communication system" (Links to an external site.) by Wanderingstan (Links to an external site.) is in the Public Domain

Completing the Module

- This module contains 5 required reading content pages on communication theory and method in Communication Studies.
- There is a quiz.
- There is an application activity.
- There is a blog activity.

Module Outcomes

1. Describe the academic field of Communication Studies.
2. Articulate how the history of rhetoric informs the contemporary field of Communication Studies.
3. Describe the three research paradigms of Communication Studies.
4. Describe a variety of theories of Communication Studies.
5. Articulate the interdisciplinary nature of Communication Studies.

2.1: The Communications Field(s)
2.2: Communication Theory
2.3: Behavioral Theories and Models
2.4: Interpretive Theories
2.5: Critical Theory
Module 2: Quiz
Module 2: Assignment- Build a Study Tool
Blog 2
Congratulations on Reaching the End of Module 2

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2.1: The Communications Field(s)

The Academic Field of Communication Studies

The field of Communication Studies originated in the study of rhetoric, as discussed in Module 1. However, the field today contains a variety of areas of study and investigation, and involves approaches from a number of different academic and philosophical perspectives. For this reason, Communication Studies as a field is considered to be both multidisciplinary and interdisciplinary, meaning it is applicable to various fields of study and incorporates theories and concepts used in multiple fields. Significantly, the historical roots of the field also situate it at the core of many of these fields, meaning that communication studies were the root of a variety of contemporary academic fields and professions. One key way of understanding this is to look at the Trivium of Rhetoric (grammar, dialectic, and rhetoric) originally seen as encompassing fully one half (all of the non-measurement based) of all fields of study within classical education.

Communication Studies are primarily focused on messages and how messages travel between producers and consumers, how they impact relationships, how they impact culture and society, how they influence human behavior, and how they can vary in perception between various individuals. They also look at how messages become the core of all known and understood social realities. Communication scholars, therefore, examine a variety of types of communication and messaging processes, including:

- **verbal** (using words or symbols to communicate) and **nonverbal** (using gestures, facial expressions, body language, and cultural suppositions to communicate) messages
- **synchronous** (all parties communicating at the same time) and **asynchronous** (parties communicating at different times or with gaps between messages) messages
- **public** (messages sent between producers and wide audiences and consumer groups) and **relational** (messages sent between individuals or groups of people in defined institutional, communal, familial, and intimate relationships) messages.

The primary way communication is studied is through the application of scholarly research methodologies. The earliest research method that we have a record of is rhetorical criticism, the study of rhetoric in practice. Rhetoricians use rhetorical criticism to study texts and speech acts to determine what deeper meanings and ideologies are conveyed by the symbols (words and imagery) revealed through communication acts. Eventually, rhetoric came to be a way of understanding how people can establish their ways of thinking, or epistemologies, using symbol systems such as language. This, in turn, introduced the need for acknowledging and studying meta-communication, which refers to the many layers involved in the communication process, and the impact of communication upon communication. We now apply rhetorical criticism as a means of understanding how social realities are built, by analyzing the rhetorical construction of reality as discussed in module 1. In other words, we look at how social institutions were literally built through rhetorical processes such as naming or labeling, assignment of meaning to social or cultural symbols, and the justification of that meaning association through persuasive techniques. For example, think for a moment, about a bank—the financial kind. What is a bank, really? It's a place where we store money. Why do we store it there? Why do we believe that the money and the bank both have value? What is the value of a dollar, anyway? What we understand about these topics is cultural knowledge that "someone" has convinced us is true—"someone" who used rhetoric and persuasion.

Rhetoric does tell us a lot about who we are and why we are the way we are, but it is by no means the only communication research method we commonly use in the field.

Communication Research Paradigms

Communication Studies can be sub-divided into different fields, perspectives, and methodological styles in a number of different ways. Some academic programs focus on quantitative and qualitative studies in communication. However, when students study communication a more common means of categorizing the diverse nature of our field is a "research paradigms" approach. Research paradigms are sets of "common beliefs and agreements shared between [researchers] about how problems should be understood and addressed" (Kuhn, 1962). There are several characteristics that motivate scholars using a paradigm approach. Among these are (Guba, 1990):

- **Ontology**: What people perceive as reality
- **Epistemology**: How we know and understand the world around us, and how that is reflected in our perception of reality and sense of self
- **Methodology**: How we investigate the world and the various ontological and epistemological perceptions of reality

One of the more common research paradigms approaches to communication studies is a **three paradigms** approach that explains how communications scholars research the field from three different methodologically, epistemologically, and ontolotically-driven perspectives (Merrigan & Huston, 2015). This three paradigm approach uses the following research paradigms to categorize communication studies research:

- **Behavioral studies**: Grounded in texture-based studies, these approaches look for **generalizable** patterns in messages, as well as in message production and consumption. The composition and individual components of a message can be compared to other messages. The goal from within this paradigm approach is to determine predictions about behaviors and attitudes of audiences and producers and to use these predictions to control and analyze audience responses.
- **Interpretive studies**: Grounded in text-based and rhetorical studies, these approaches look at how producers construct texts to convey particular messages to particular audiences. The goal from within this paradigm approach is to understand and explain the text or message in its own right as well as to understand and explain the authorial intent of the message and audience reception of the message.
- **Critical studies**: Grounded in dialectic and context-based studies, these approaches are focused on the implications and inherent biases of a message also referred to as meta-communication. Understanding the context of a message helps us understand what impact the message may have, whether the message is harmful or helpful, and how well suited a message is to the audience. The goal from within this paradigm is to evaluate and **deconstruct** the cultural impacts, consequences, and influences of messages and potentially change or emancipate historical and culturally situated institutions and stronghold.

Research Models

As discussed in Module 1, these paradigms reflect the history of rhetorical study and approaches to understanding speech communication practices, particularly as developed as part of a classical **liberal arts** education. From within the paradigms multiple specific **research models** are applied to the study of communication. For example:

- **Behavioral Models**:
  - **Attribution theory** tells us about personality traits by analyzing communication behaviors (Heider, 1944).
  - **Conversation analysis** can tell us about patterns of communication behaviors and what types of people are likely to communicate in what ways (Sacks, 1974).
  - **Media effects** looks at the intended and unintended behavioral impacts of a message (Lasswell, 1927)
- **Interpretive Models:**
  - **Narrative theory** helps us understand the way that cultural myths inform individual communicators' actions (Fisher, 1984).
  - **Symbolic convegence** theory examines how groups of people share common fantasies that reveal how they become a cohesive group (Bormann, 1972).
  - **Symbolic interaction** theory examines how symbols from different cultures and different communication contexts interact (Blumer, 1969).
- **Critical Models:**
  - **Archaeology of knowledge** examines how knowledge, meaning, and power have historically been constructed through rhetorical communication processes (Foucault, 1972).
  - **Critical ethnography** examines phenomena and cultural events as they reveal power and oppression as a way of understanding cultures (Goodall, 2000).
  - **Ritual communication** examines how communication constructs a symbolic reality through cultural images and codes, and how this also allows for societal transformations (Carey, 1975).

Because communication is an interdisciplinary field, many of these models are also used in other academic areas. Sociology, psychology, anthropology, literary studies, ethnic studies, gender studies, and cultural studies among others all share some of the basic investigative and epistemological concerns as communication studies.

Other models can fit between or within more than one paradigm. For example **performance theory** examines how people both consciously and unconsciously pick and choose what identities they use in daily life (Schechner, 1969, 1977/1988) reflecting both interpretive and critical components and utilizing some elements commonly associated with behavioral studies. Similarly the **spiral of silence theory** bridges all three paradigms as scholars break apart components of messages to study their impacts (behavioral) and decoding practices (interpretive) by groups of oppressed or 'silenced' individuals (critical) (Noelle-Neumann, 1974). Communication Studies is an interdisciplinary field that seeks to provide comprehensive knowledge of the nature of **human communication**, the **symbols** and **systems** by which it functions, the environments in which it occurs, its media, and its effects.

Employing critical, interpretive, and empirical approaches, the field shares its resources with multiple disciplines in the social sciences, humanities, and fine arts.

A Communication Research Example

The following written example illustrates several different models of communication, and combines more than one paradigm approach.

After a weekend of participating in and observing a Beltaine re-creation (or recreation, as the case may be) by a group of historical anachronists (people who reenact history but take the facts of history only slightly into consideration) I determined that these history enthusiasts are some of the most honest historians I've ever known. After all, they communicate their identities and culture by first admitting that all history is a story told by the present, and the goals of the present completely define what is important in a historical narrative or performance.

Because I had been a professional "living historian" (that's a historian at a museum where history is re-created for the public) I thought it would be interesting to see how some of the re-created historical facts were interpreted and communicated by people who A) do not have a corporation dictating the significance and the bare facts of history to them; B) are not tied to standard history epistemologies; C) have the freedom to interpret history and its "facts" as they see fit; and D) as one of the anachronists I spoke with insists: "When we fight a war, we don't already know who won."

My background in communication studies coupled with my experience in historic interpretation let me into their world. They were willing to speak with me about their own practices because they knew I shared, on some level, their focus on re-presenting the past. Anachronists, however, are definitely a different "breed" of historical interpreter than those of us who worked as professional living historians. First of all, living history has an academic presence and significance in the field of history and among museums. Anachronism, on the other hand, is often treated as anathema to academe. Therefore I relied on my interpretive history experience to let them know I would enter this site as a communications scholar without ultimately attempting to speak for them—instead I would let them explain themselves.

Anachronists literally create and communicate their historical narratives by picking and choosing the parts of history they like and ignoring everything else. And when they don't have the facts or artifacts to back up an interpretive goal, they invent them. I heard this type of criticism of anachronists from my fellow professional historical interpreters, and our trainers. I also heard it from various volunteer reenactors who participated in our museum's special events. *W*e were all historians. *W*e took history seriously and found "legitimate" information to back our narratives and performances. Because of this, I knew I would have to be cautious in making sure that these anachronists would not be offended by the inevitability of my own biases in the final report.

The difference between what the anachronists do and what professional historical interpreters, or what historic reenactors do as volunteers during their free time, is simply that the anachronists re-create history for their own purposes intentionally and with full cognizance, while the rest of us re-create history for our own purposes without admitting that we do it. In the case of the group of anachronists I observed, they re-create history as a means of creating a shared heritage that both justifies and unites the anachronists as a community. This is then communicatively shared between them, and communicated as performances to outsiders, such as myself.

The anachronists I observed defined their own social rules and their own traditions, rather than relying on specific historic data. They built their interpretations of history around known facts, but had an interpretive freedom that professional and volunteer reenactors focused on historical fact do not have. Anachronists are *knowingly* and *openly* creating a community—they are aware of how they rhetorically construct their reality. Because this is a reality of choice, while the process of community building is the same as that for most communities, anachronists are actively aware of the process. This awareness is a source of empowerment for these anachronists, but it is not acknowledged by other historians or by academics and others outside of the anachronist community.

Anachronists must openly create and communicate their constructed reaility—the constructed "past" to which they ascribe. In some ways we all do this—in any community. Most of us just pretend that that reality is fact rather than acknowledging it to be fiction. Because the anachronists lack a historiographically sound set of roots, they feel free to choose their own. The community shares the experience of connecting to the past, and invents new tradition by creating new, formalized, scripted performances of their own beliefs. The individual members have roles to play in their performances, communicative roles that are both "real" and "play." They take the re-creation ceremonies very seriously and view them as "real" and meaningful. At the

same time, however, this is recreation, an organized escape from their “mundane” existence. This is “play.” As the Beltaine celebration continued each night, it became what several anachronists had indicated it would be in interviews. It was a party. (Newsom, 2003)

The analysis presented above is done using a combination of these approaches. Note the narrative tone to the way the analysis is told. Note how the analysis discusses the everyday performances of the members of this group of anachronists and how they interact with each other--in character and in "Muggle" character. Also note how the symbols they associate with their group cohesiveness play a role in how they communicate with each other, and how they present themselves. Also, the author acknowledges being an outsider in this group when the ethnographic study of these anachronists was performed. Consider how the author's outside view might have an impact on how they interpret who the anachronists are. Also consider the impact it would have on how they interacted with the author, as opposed to each other, or a different outsider. There are always many levels and types of communication happening in any action, going back to the idea of meta-communication, and it's the job of the communication scholar to identify and discuss the significance of these communication processes.

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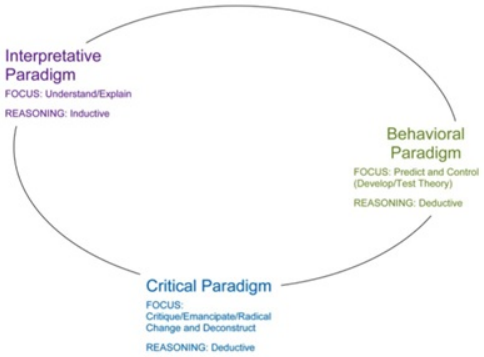
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2.2: Communication Theory

Now that we've established how Communication Studies developed as a field, we need to take a look at some of the theories and methods currently used to understand messages and communication. To do this, we must first understand what we mean when we use the term "**Theory**" in communications. Communication theory can mean specific models and research frameworks or broad or meta-theories that represent ideologically-driven investigation strategies (Fassett, Warren, & Nainby, 2018; Mattelart & Mattelart, 1998; Merrigan & Huston, 2015; Wood, 2018).

Theory is a particularly challenging term because it is not used the same way in the three paradigms. In Interpretive studies, for example, theory is used to explain the nature of a text. Consider this interpretive definition by Foss, Foss,and Griffin (1999): "a way of framing an experience or event—an effort to understand and account for something and the way it functions in the world" (p. 8). In other words, the goal of communication theory is to understand how communication functions: the processes, the message, and the impact of any communication act. Because scholars and researchers have different things they are looking for when they study communication, more than one motive or goals for studying communication exists in the field (Guba, 1990; Merrigan & Huston, 2015).

In fact, each of those motives and goals for understanding communication, processes, messages, and impact, is tied to a communication paradigm.



"Communication Research Paradigms" by Victoria Newsom is licensed under CC BY-NC-SA 4.0

These three lenses or paradigms all operate differently. Each has its own goals and perspectives, and therefore research done in each of these paradigms has a different kind of motivation. **Behavioral theories** focus on the Texture of a message, and reflect the *Grammar* aspact of the Trivium. Scholars using this approach are interested in the processes and structure of messages and communication techniques. These studies are designed to ***predict and control*** communication behaviors—for this reason behaviorists study communication patterns and then make their predictions based on the revealed patterns (Merrigan & Huston, 2015).



"to predict, invent" by Will Lion is licensed under CC BY-NC-ND 2.0

Interpretive theories focus on the text of a message, in many ways reflecting the traditional *Rhetoric* studies approach. These studies are designed to ***understand and explain*** communication from the point-of-view of the people being studied (Merrigan & Huston, 2015). Scholars in this field are interested in what an author of a message has to say, what the meaning of a message is, and how an audience might interpret the message. These scholars understand that audiences don't always read messages the same way a speaker or an author intends, but their focus is on the message or text itself and how that message is understood.

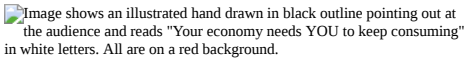


"Female worker, India, ca. 1920" by Fæ is licensed under CC BY 2.0

Using interpretation, scholars often focus on personal or cultural narratives and stories to highlight elements of and values granted to communication processes.

Critical theories are designed to critique something deeper about society in general based on communication practices. These studies are rooted in Aristotle's *Dialectic*, with a goal of understanding the impact of the message. Studies in this paradigm focus on the context of a message, looking at what impact a message may have in that context and whether the message is harmful or helpful to the people both creating and consuming the message. These scholars also often critique and how well suited a message is to the audience, such as whether the culture of the audience is capable of understanding the message the way a speaker intends. Critical

scholar also often set out to ***emancipate and change*** the way that communication is used to create and maintain social control (Merrigan & Huston, 2015).



"Images from Meme Wars: The Creative Destruction of Neoclassical Economics" by Adbusters Culturejammers HQ is licensed under CC BY-NC 2.0

Ultimately, Communication Studies incorporates a variety of research methods to examine communication data. Consider the following examples of research from the three paradigms. The first is an image that introduces the concepts of paradigms and then outlines the concepts of **research methodologies** that exist in the behavioral paradigm of communication studies. Approaching research from this paradigm starts with the assumption that behavioral practices, including communication practices, are measurable and can therefore be studied to predict and control behavior.

Postmodernism and **critical theory** ground the critical research paradigm because they encourage the researcher to challenge the assumptions of power, hierarchy, autonomy, and authority in culture and society. By questioning the authority of the producer of a message, for example, we can question whether that message has been biased by the producer's opinions, rather than assuming that the producer is an authority and simply accepting the message.

Each of these paradigms encourages people studying communication to look at messages and the components of messages from different viewpoints, and to approach the way we study communication with a variety of different methodologies. The next pages of this module will highlight a variety of different research methodologies associated with each of the three paradigms.

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2.3: Behavioral Theories and Models

Behavioral studies, also often called social scientific research, are grounded upon the ideals of science—from the perspective (epistemology) that the universe (world) can be categorized, broken down into minute detail, and understood (Griffin, Ledbetter, & Sparks, 2018; Merrigan & Huston, 2015). The researcher often focuses on **cause and effect**.

Behavioral Theory is a formal concept. In this paradigm, theory refers to a **hypothesis** that has been or is being tested through the rigor of scientific method. This is a **deductive** process—the researcher has a theory or hypothesis in mind when the study begins. The study is conducted to test whether the theory is accurate (Merrigan & Huston, 2015). These studies focus on the texture or composition of a message or communication act, testing the individual components. Therefore, the theories focus on individual aspects of communication, and combinations of those aspects. Behaviorists analyze sample data, using statistics and qualitative methods, looking for patterns that can be applied to populations. This type of research and theory is **deductive** in nature: the researcher starts out with a specific theory or hypothesis in mind and sets out to **test** that hypothesis to prove it. Behavioral research seeks **generalizable** knowledge: the researcher tests small groups (**samples**) of a population and uses the results to **predict and control** communication practices and human communicative behavior.

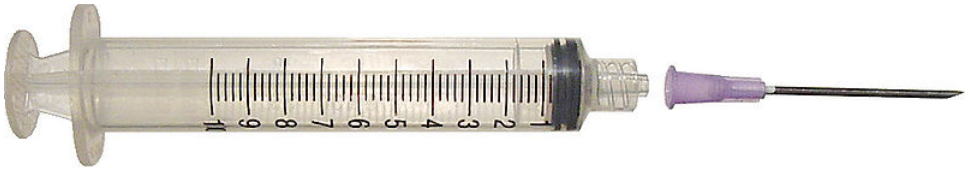
Fields in the social sciences that are related to communication studies and use communication research include psychology, management science, anthropology, education, economics, statistics, and archaeology. Communication fields rooted in behavioral studies include organizational communication, interpersonal communication, public relations, intercultural communication, and human communication studies.

Behavioral Research Models

Models or theories in this paradigm reflect social scientific frameworks, and are focused on measuring ways to predict and control behaviors. Because a primary focus is measuring factors or elements of communication, many of these models are statistical or quantitative in nature. Not all Behavioral Paradigm models are strictly quantitative, but the principles of mathematical logic and measuring communication patterns nevertheless prevails. These models apply specific theoretical precepts through standardized observation techniques. This means that studies using these models use methods and approaches that can be repeated and double-checked for accuracy by other scholars. Several of the more influential behavioral communication models are briefly described below.

Media Effects Theory or the Hypodermic Needle Model (Lasswell, 1927)

The concept of media effects "represents one of the core ideas of communication research since its inception" (Neuman & Guggenheim, 2011, p. 169). Beginning with the work of Harold Lasswell (1927, 1930, 1935, 1948), media effects is rooted in the study of **propaganda** messages during World War I and how they impact audiences. The theory assumed, in its early form, that audiences are generally generic and did not account for variables such as race, gender, sexuality, ethnicity, lived experience, age, or religion. Further, the theory generally assumes audiences are passive, and therefore easily manipulated. Lasswell's model is sometimes called the **hypodermic needle model**, as Lasswell argued that audience exposure to media could impact the characteristics that audiences illustrate. The media, in a sense, can 'inject' ideological and ontological concerns into audience members.



"The Media Needle" by ChrisWaldeck is licensed under CC BY-NC 2.0.

Many scholars throughout the twentieth century, including Paul Lazarsfeld (1948) and Herta Herzog (1946, 1952) have argued against Lasswell's original concept claiming it to be too simplistic and not accounting for enough diversity in audience behavior. However, adapted versions of the theory still exist, and are currently applied more to narrowcasting and politically polarized media consumption (Pew Research Center, 2014) rather than to broadcasting and wide mass audiences.

Attribution Theory (Heider, 1944, 1958)

Attribution theory is focused on how individuals self-prescribe behaviors based on their responses to particular events and messages. Heider (1944) argued that **attributions**, or **characteristics** of a person are driven primarily by emotional responses.

People have both internal and external attributions and each of these are means of drawing inferences about events and messages and then drawing conclusions from their inferences (Heider, 1944, 1958; Griffin, Ledbetter, & Sparks, 2018). In other words, we judge other people, events, words, and symbols through attribution.

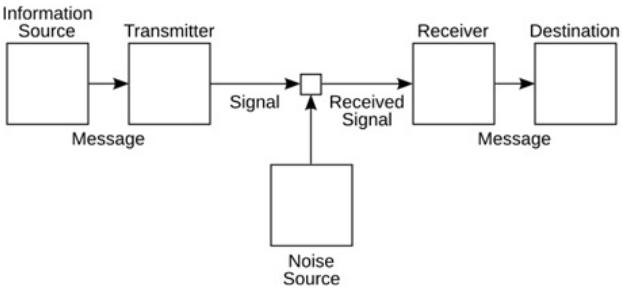


"File:Museo del Bicentenario - 'Retrato de Juan Domingo Perón y Eva Duarte', Numa Ayrinhac.jpg" by Numa Ayrinhac (1881–1951) is licensed under CC BY-SA 3.0.

Attribution takes place in three stages or steps: **perception** of the action or message, **judgement** of intent, and attribution of **disposition** (Heider, 1958; Griffin, Ledbetter, & Sparks, 2018). Inherent biases within people, framed by their previous preferences and judgements, influence the attribution process. Then we communicate based on those influences, which impact how others perceive, judge, and attribute us. The resulting attributions influence our characteristics and behavior patterns in relation to our families, our personal relationships, and our organizational identities.

The Mathematical Model of Communication (Shannon, 1948; Shannon & Weaver, 1963)

A model often recognized as a foundational model for contemporary communication studies in this paradigm is the 1949 Mathematical Model of Communication. This model was developed by a telephone communications technician to look at how messages were transmitted through communication technologies. This model is applicable to any type of message transmission, whether or not media technologies are used.



"Shannon's diagram of a general communication system" by Wanderingstan is in the Public Domain

Also sometimes referred to as the **Transmission Model** or **Information Theory**, this approach is focused on whether or not a message is successfully transmitted from a sender or source to a receiver or destination. The model looks at the possibility of uncertainty in a message, and illustrates possible points for a breakdown in intended message flow. It draws upon mathematical probability theories to determine when and where messages are most likely to reach their destination intact, what types of interference (**noise**) can impact the message, and highlights where the encoding and decoding processes of message transmission occur. This theory is used in multiple academic fields, including Communication Studies fields such as Mass Communication, Interpersonal Communication, and Public Communication.

Communication Accommodation Theory (CAT) (Giles, 1973)

Communication accommodation occurs when a message producer alters or shifts the form of their message to meet the needs of a message receiver. These needs can include things like race, ethnicity, culture, gender, experience, age, or communication style. Environmental factors can also play a role. People make accommodations to their communication processes and styles to address perceived discomfort and to avoid potential miscommunication (Giles, 1973, 2016).



"math partners" by woodleywonderworks is licensed under CC BY 2.0

There are two ways in which Communication Accommodation occurs: **convergence** and **divergence**. Convergence occurs when the speaker or sender of the message, often someone of lower social position than the receiver, reshapes the message to fit the ideal or norm. This is especially true of persons in intercultural encounters who adjust their speech style, accent, and/or content to fit the dominant viewpoint of those whose approval they seek. Divergence occurs when someone highlights or stresses aspects of their message that do not fit the ideal or normal message pattern, to illustrate the difference.

Conversation Analysis (Sacks, 1974)

In 1974 Harvey Sacks published two different research articles on the interaction between people during conversations and other interpersonal communication processes (Sacks, 1974; Sacks, Schegloff, & Jefferson, 1974). The focus of the research was on how people talk, both in terms of words and behaviors, in conversation, and what elements of the dialogue and communication behaviors influence conversational patterns. In order to study conversations, dialog, and behaviors are recorded and broken down line-by-line, a form of linguistic analysis, to reveal the overall patterns, and norms of conversational behaviors. Significantly, the process is intended to study real people having real conversations in a variety of contexts involving multiple variables and situations, implying fluidity and texture. These conversations are not fixed or stagnant and do not center around pre-assigned topics or processes.



"Conversation" by raiznext is licensed under CC BY 2.0.

Conversation analysis allows the researcher to analyze all aspects of a conversation: individual utterances, words, sentences, pauses, interactions, movements, body language, etc. That way, the researcher can compare the samples of their studies to existing samples and analyses, and seek to find overall patterns that help reveal patterns in conversations. These patterns can then help communication scholars determine if cultural, gendered, location-based, ethnic, and other characteristics influence conversational behavior.

Uncertainty Reduction Theory (Berger, 1975)

Uncertainty Reduction Theory was designed to look at how communication patterns change as two individuals initiate conversation. Building on attribution theory, uncertainty reduction argues that when two strangers meet, each attempts to reduce their discomfort by getting to know the other's expectations and communication style, therefore reducing uncertainty (Berger, 1975).

Type of strategy	Description	Examples
Passive	A person is being observed	• In a classroom (self-monitoring*) • In the stands of a football game (natural)
Active	We find information through others or setting up situations to do more passive strategies	• Taking the same class (Interactive) • Sitting a table away (Passive)
Interactive	We communicate directly with the person	• Being introduced • Self-introduction
*self-monitoring is a behaviour where we watch and strategically manipulate how we present ourselves to others		

"Strategy types" by DDLancaster is licensed under CC BY-SA 3.0

For example, when you first meet someone, let's say meeting a new roommate, you try to figure them out. The more you think you understand the other person, the more comfortable you will become with them. You get to know the other person by asking them questions, and interpreting their answers. The theory measures verbal communication styles and patterns, nonverbal communication factors, self-disclosure mechanisms, similarity and difference factors, and networks for inverse correlations between uncertainty and shared communications. In other words, an increase in communication should result in reduced uncertainty, and vice versa.

Agenda Setting Theory (McCombs & Shaw, 1972)

Agenda Setting Theory looks at the way that mass media construct narratives and goals for audiences, particularly in terms of political understandings. The theory argues that media set the agendas or priorities for the public, and this then determines political agendas. The hypothesis predicts that a cause-and-effect relationship exists between media content and the way that voters understand issues, and which issues are of key importance (McCombs & Shaw, 1972).



"Journalists as mouthpieces" by Scott Mickelson is licensed under CC BY- 2.5.

Media providers act as the gatekeepers of knowledge, and direct the public to agendas and goals that have more to do with what media producers want than with the public's own needs. The model functions by analyzing how media outlets prioritize news stories, and compares that with audience perceptions.

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2.4: Interpretive Theories

Interpretive research focuses on the observation of cultures, texts, and persons. The goal of interpretive research is to understand specific situations and cultures in naturalistic settings. Interpretive communication study focuses on how humans make meaning through texts, dialog, and rhetoric (Merrigan & Huston, 2015). Often, this includes approaching the understanding of cultures from the subject position, influenced by **epistemology**. Interpretive researchers focus on specific narratives and qualitative data and do not attempt to generalize. Unlike the behavioral paradigm, the goal here is not to look for overall patterns of communication behavior, but instead to look at the unique characteristics of a specific speech act, phenomenon, medium, or message.

Interpretive research in communication does not use scientific methodology or start with a hypothesis that needs to be tested. Instead, interpretive models start at the site of study: the **text**, the **medium**, the **speech act**, the **event**, the **actors**, or the **phenomenon** (Merrigan & Huston, 2015). Interpretive methods focus on communication texts, and through the text itself address the specific elements of context and texture that shape the text being studied.

Fields that use Interpretive communication research include history, folklore, cultural anthropology, sociology, literary studies, aesthetics, urban studies, and art history. Communication fields rooted in interpretive research include rhetorical criticism, journalism, semiotics/semiology, narrative studies, ethnography of communication, and visual communication.

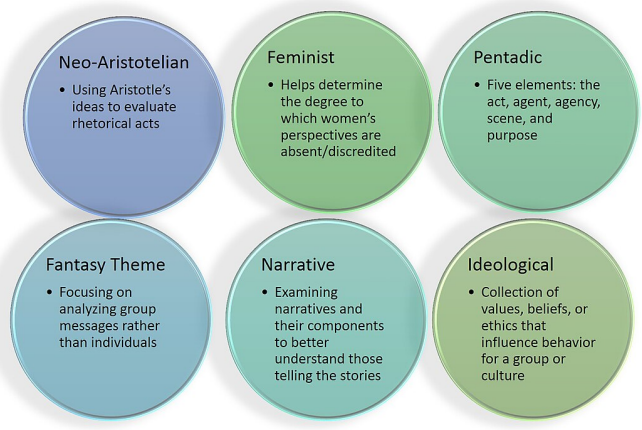
Interpretive Research Models

Rhetoric remains at the center of research models in the Interpretive Paradigm. Rhetorical criticism is both a dominant method in this paradigm and a guide for other methods framed in this approach. The method of Rhetorical criticism is the process of analyzing a text by looking at the message and attempting to determine its meaning. Most of the communications research methods used in the interpretive paradigm include a rhetorical criticism-style aspect. Interpretation is primarily **inductive**. This means that research done from this paradigm starts with the assumption that the researcher does not know what they will find as they do the research (Merrigan & Huston, 2015).

Rhetorical Criticism (Plato, 428?-347 B.C.E.)

As we discussed in Module 1, the foundations of communication studies lie in the field of rhetorical studies. Within that field is the method of rhetorical criticism. This method is, in simple terms, an evaluation of a specific communication artifact (message, speech act, actor(s), event, phenomenon) in terms of its meaning and process. The message can be analyzed for its authorial intent, symbolic coding, audience understanding, or any combination of these. While criticism existed prior to Plato, he is often associated with defining the methodology through his critiques of rhetoric and poetry (Plato, 428?-347 B.C.E./2001). Criticism as illustrated by Plato is a critique of the form and function of the rhetorical text as well as a critique of meaning.

Some rhetorical criticism is focused on the quality of the rhetorical text. Other critiques are perspective driven, illustrating how a rhetorical text reflects upon that perspective. Yet they are still methodologically interpretive when they focus on the symbolic construction of the rhetorical text itself. The following image provides an example of Various Rhetorical Methodologies.



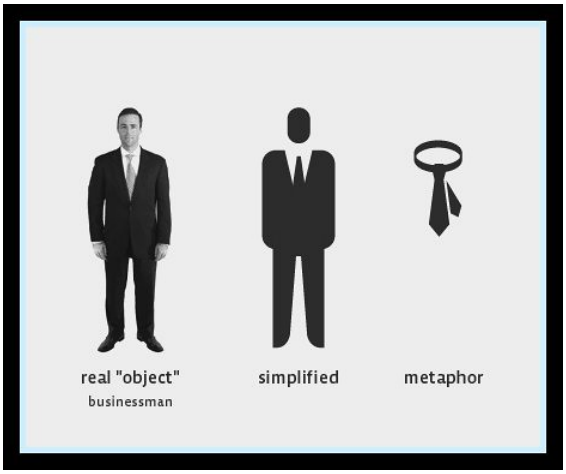
"Rhetorical Methodologies" by COMM490GroupE is licensed under CC BY-SA 4.0.

Notice how the criticism method focuses on the elements of the text and how it reflects feminist ideological concerns. The ideology applied fits within the critical paradigm, but the method used is interpretive.

Semiotics (Peirce, 1867/1991, 1873/1991; de Saussure, 1916/1959)

Semiotics is process of studying how information is transmitted, received, and interpreted as a process of understanding **signs**. From a semiotic perspective, all communication is made up of signs and symbols—words, gestures, and images are all signs (Peirce, 1873/1991; de Saussure, 1916/1959). Two notable scholars separately developed these theories in the late nineteenth century, in France (de Saussure) and in the United States (Peirce). Both authors' theories were published posthumously. Each sign represents something that is the source of its meaning (a traffic sign represents the action of stopping). Semiotics looks at what the signs mean, and how they are interpreted and understood with that meaning.

de Saussure (1916/1959) identified a method of identifying elements that make up the composition of all signs. He called the method **semiology**. He identified to elements of a sign: the **signifier** which stands in for something and the **signified** which is the object or idea meant to be conveyed through the signifier. For example, the written word "tree" is signifier that represents the concept of a tree in nature; the concept of a tree is the **signified**.



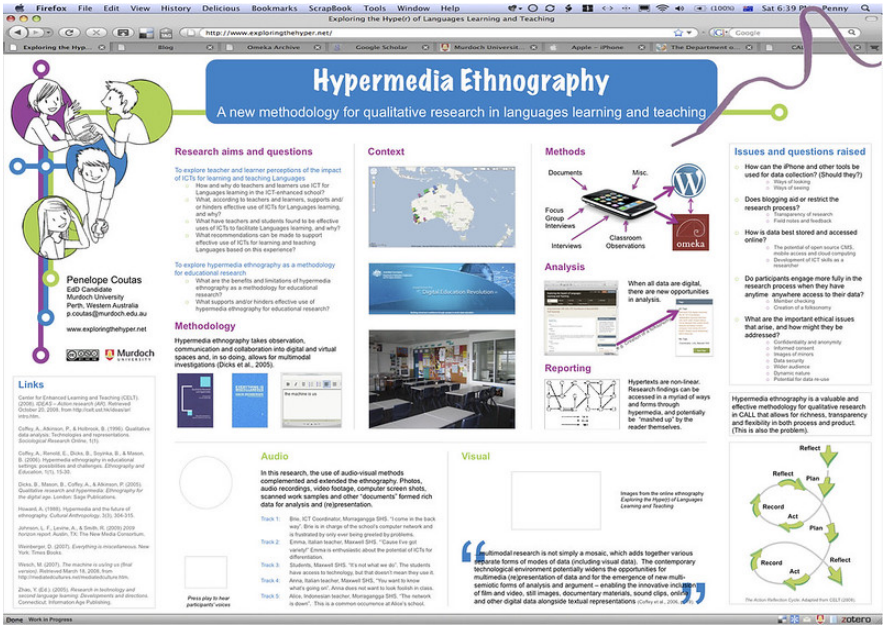
"Businessman semiotics" by F. Tronchin is licensed under CC BY-NC-ND 2.0.

Peirce (1867/1991; 1873/1991) established the three categories as **sign**, **object**, and **interpretant**. For Peirce, like de Saussure, the sign is the communicated representation of the object. The interpretant is the person reading the sign and understanding that meaning as referring to the object or providing the signification from de Saussure's model. The object, then, is the subject matter of the interpreted or signified sign.

Ethnographic Methods (Malinowski, 1922)

Ethnography is a method of observational analysis where the researcher is extensively invested in the investigation of a community of people. Ethnographers become participant observers within the community of research, in order to interpret the community from the community's perspective (Malinowski, 1922, 1926, 1927). The method originated in the field of anthropology, primarily as a means of investigating "primitive" cultures. Therefore the observer had to interact with the members of the culture being observed for an extended period of time in order to attempt to understand from an insider's perspective. The ethnographer investigates both people and symbols within the community. Ethnography utilizes interviews and observation of public and private communication displays as a means of investigation.

Take a look at this Poster from a presentation at the EuroCALL 2009 conference in Playa de Gandia, Spain. With this this poster, the author present the possibilities, practicalities and challenges afforded by new Information Communication Technology (ICT) tools to conduct, analyse, and (re)present qualitative research on Computer Assisted Language Learning. This extends and builds on the work by Dicks, Mason, Coffey & Atkinson (2005) who used hypermedia ethnography as a methodology for research in learning environments by bringing the methodology into the “Web 2.0” era.

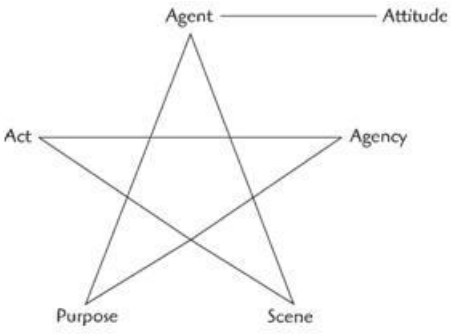


"Hypermedia Ethnography on a Shoestring" by Penny Coutas is licensed under CC BY-NC-ND 2.0.

Notice how the focus of the ethnographic methods described is semiotic: the investigation studies parking signs and how they are interpreted by people, as well as how those same people don't effectively communicate their actual concerns about parking. Participant observation and ethnography can give a more complete picture, including "the hidden obvious" (TedxTalks, 2013), than interviews or survey results alone.

Dramatism (Burke, 1945)

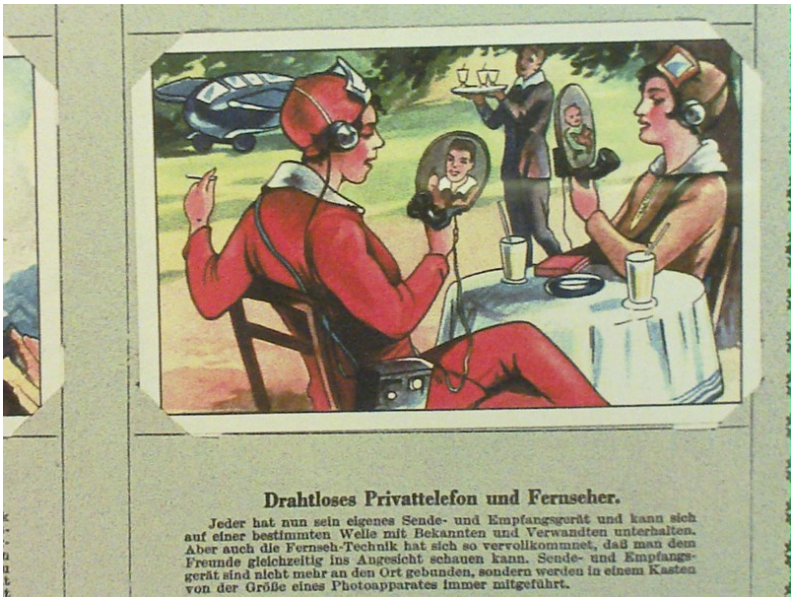
According to Kenneth Burke (1945/1969), Dramatism is the process of understanding the motives of people who produce communication messages. To quote Shakespeare, “All the world is a stage” and Burke argues that people perform their values and ideals. In order to understand what a person’s motive is, you analyze the performance. Burke developed a five-stage process of Dramatistic Analysis, which he called the Pentad. The Pentad guides the researcher through understanding five dramatic elements of a communication act: the **Act** itself, the **Scene**, the **Agent** or actor and the actor’s role, the **Agency** or ability for the actor to perform, and the **Purpose**.



"Dramatism Pentad" by West & Turner (2003) is licensed under CC BY-SA 3.0

Symbolic Interactionism Theory (Blumer, 1969)

Symbolic interactionism theory looks at how social realities exist in the context of human experience, and how symbolic interactions, or people engaging in communication processes reveal the construction of reality and the nature of the people in it (Blumer, 1969a, 1969b). In communication studies, the theory looks at three elements of identity construction or ***self***: thought, language, and meaning (Griffin, Ledbetter, & Sparks, 2018). Our self or identity is composed of and by language: communication narratives create self concept. We are also shaped by our social interactions and the communication we practice within our communities.



"Vintage Future Fantasies: Mobile communication & television" by perhapstoopink is licensed under CC BY 2.0

Symbolic interactionism is a theory that looks at both communication practices in society, and how society influences communication practice. As such, it is both a communication theory and a theory in sociology. In communication studies, scholars connect the theory to semiotic and rhetorical processes for understanding the construction of social processes. It also lays the groundwork for some components of what is studied as performance theory or performance studies, which in this module are outlined in the critical paradigm.

Symbolic Convergence Theory (SCT) (Bormann, 1972)

Symbolic Convergence Theory illustrates how meaning is collectively defined and reified through shared cultural symbols. Symbols are created and shared between groups of people through experience and the symbols become catalysts for shared fantasies and meaning making. In a sense, symbols are used to represent the values, myths, and stories told within a group or culture to create a sense of reality.

An Example of Symbolic Convergence

Two old men are sitting on a park bench. It's obvious that they've known each other for years. One of the men starts reminiscing, "Do you remember Harry?" he asks. The second man responds with a simple, "Yup." The first man starts to ask, "Do you remember that time when he dropped all..." and the second man joins in to finish with, "the ammo!" Both men start to laugh at that statement, and then settle back to discuss their wartime experiences with their old army buddy, Harry.

Now, imagine yourself attempting to join in on that discussion. Could you really join that conversation? Would you understand all of the references and elements of the conversation?

The shared experiences and shared references of these two old men are tied to a shared set of symbols...it would take an act of translation for the symbolic meaning inherent to these men to be transmitted wholly to someone who does not share in their experiences.

Narrative Paradigm Theory (Fisher, 1987)

According to Walter Fisher (1987), "all forms of human communication can be seen fundamentally as stories" (p. 57). Fisher believed that people are essentially storytellers, and therefore communication is primarily done as a process of storytelling. This means that all communication has a plot, characters, and setting, and we use these narrative elements to construct the world around us.

Fisher (1987) explains the key components his theory:

(1) humans are essentially storytellers; (2) the paradigmatic mode of human decision-making and communication is "good reasons" which vary in form among communication situations, genres, and media; (3) the production and practice of good reasons is ruled

by matters of history, biography, culture, and character...; (4) rationality is determined by the nature of persons as narrative beings. (pp. 7-8)

In other words, the way that people understand and respond to stories is tied to the overarching or **master narratives** that guide our cultural perspectives, and therefore we are persuaded by stories that fit our cultural, historical, and social framing, or those stories that break from that framing, based on our personal experience and values.

Fisher argues that ultimately, narratives (stories) are more persuasive than arguments. This is because narratives are generally built around **pathos** (emotion) while arguments ideally are grounded in **logos** (logic). Good narratives, however, should still appeal to logos, by presenting facts and evidence to support the story. Further, because narratives have a beginning, a middle, and an end, it appeals to audiences' **sensemaking** abilities, or their ability to apply their own reason and judgement to the facts of story, whereas in a **forensic** or rational argument audiences may have difficulty making logical connections to their own opinions. This is why many persuasive public arguments are built around a narrative component used to draw audiences in and generate their emotional interest in staying involved with the stories and the stories' underlying rationale and emotionally charged themes, values, and conclusions.

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2.5: Critical Theory

Critical research focuses on critiquing communication acts in terms of how they promote and marginalize members of the culture.Critical theorists orient their research (questions, analysis, reporting) to highlight "oppression" and to enable self-organization on the part of the "oppressed." The focus is on specific knowledge—not generalizable knowledge.

Critical research combines **inductive** and **deductive** methods, but applies most approaches with deductive goals tied to ideological concerns. Researchers in this perspective acknowledge their own standpoints and work from the knowledge that they will be unable to completely remove their own experiences and assumptions from what they learn about their topic of investigation. Critical research is never without bias—it starts with an understanding of one's own bias. Critical theorists engage in "action-oriented" research aimed at bringing together **theory and practice** in a way that is **emancipatory** and transformative for individuals. Critical theorists tend to critique such categories as **race, class, gender,** and **sexual orientation**.

Fields associated with Interpretive research include cultural studies, philosophy, theology, international relations and political theory, popular culture studies, ethnic studies, gender studies, queer theory, and post-colonial studies. Communication fields rooted in interpretive research include critical rhetoric, performance studies, communication and culture, feminist communication, and queer theories of communication.

Critical Research Models

There are three fundamental assumptions that underlie models and methods in the Critical Paradigm. First, from a critical perspective it is generally understood that reality and truth are in constant flux, rather than permanent ideals. These concepts change and always have changed throughout history. They are socially structured and determined by contemporary power constructs—resulting in different value systems in different eras. The second primary assumption is that identity and community are also in constant flux because they are performances situated within power relationships that change with the ideologies. The third underlying assumption of Critical Theory is that popular culture and communication products are the best means to understand attempts at constructing reality. This is because, as explained by **Berger** and **Luckman** (1966) in their book The Social Construction of Reality, all social or cultural truths are created through communication processes: all "truths" are produced by through the application of Rhetoric. Therefore, what we study in the Critical Paradigm is primarily the **Rhetorical Construction of Reality**.

Deconstruction (Derrida, 1967)

We began discussing critical research in Communication Studies with the concept that all of reality is essentially rhetorically constructed. We end this section with a process that illustrates how we can take apart that reality, break it down and look at it in symbolic pieces, so that we can begin to understand how false that reality really is. From a critical perspective, knowing that communicated realities are temporary or false because they really are products of message construction helps us understand that we can actually change reality by changing the words we use to make claims and place values on things. One of the more prominent methods of taking reality apart is what we call deconstruction.

In a written discussion of how the process of writing, itself, is a fiction, Jacques Derrida (1967/1997) developed the method of linguistic or contextual Deconstruction, which is a process of revealing the hoaxes of assumed truths in power constructs. Derrida explains that there cannot be a stable reality because the meanings of words change from group to group and time to time. His central argument is that there is nothing outside of the text—meaning is situational and "read" in a variety of ways. This echoes Barthes' earlier argument that authorship is devalued—that the "author" is "dead" in a text and the truth of the text is in its reception, not its creation. Derrida explains that we *think* we are dealing with the "real" but we are just dealing with a construct that we created—a fiction we, as a society, have put in place to give ourselves a framework.

Derrida's method is rooted in symbolic communication. He asks us to consider a text, and to consider how the meaning of the text changes with a new frame or setting. A specific word, or a letter, is a symbol meant to represent an idea only within a specific context. If you change the context, the symbol itself may become meaningless—or it may shift meaning. Take a look at the example—how is the "symbol" in the center of both words "read" in each word? Does the symbol mean anything on its own? Derrida argues that the symbol is, itself, meaningless, and therefore the words it is a part of are also meaningless. Derrida asks us to understand that we can reject any and all meaning and start constructing "truth" all over again. This gives us the power to change reality—to change the power structures that are accepted as truth and re-write them, using Rhetoric, as something new.

Performance Theory (Schechner, 1969, 1988).

Theatre scholar Richard Schechner (1969) developed **performance theory** to address how drama is part of everyday life and not just a stage act. He also argues that performance is cross-cultural, and therefore key to communicating across borders.

"Performance studies starts where most limited-domain disciplines end. A performance studies scholar examines texts, architecture, visual arts, or any other item or artifact of art or culture not in themselves, but as players in ongoing relationships, that is, “as” performances" (Schechner, 2002, p. 2).



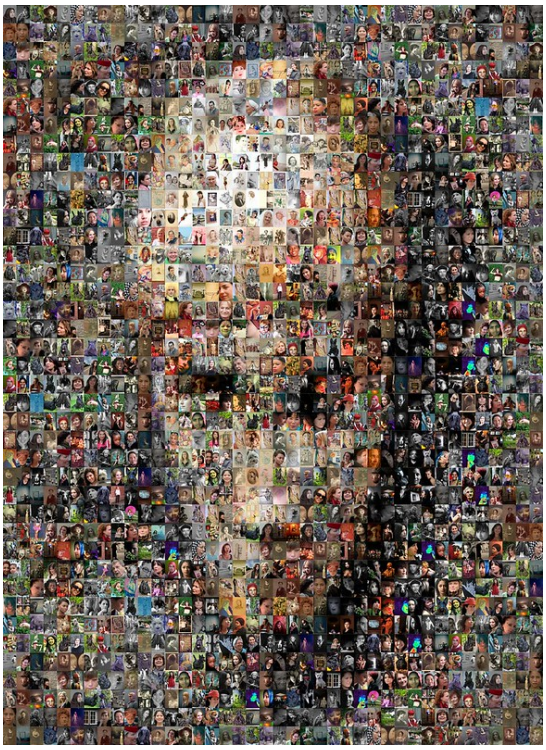
"All the World Is A Stage" by minolta102 is licensed under CC BY-NC-ND 2.0.

Performance should be seen as a means of critical-cultural analysis of everyday life, not just theatre and stage arts, because performance methods can reveal how people follow the scripts that are tied to the identities they choose to perform. Performance theory, in Schechner’s view, looks at both the text or message of personal identity that is performed, and the context or audience reception and potential to change things about society. Performance studies, in the communication studies tradition, looks at these theories as a reflection of the rhetorical construction of reality (Conquergood, 2002). The field now draws on the work of earlier scholars in theatre, rhetoric, anthropology, sociology, folklore studies, and communication.

Archaeology of Knowledge (Foucault, 1969)

Foucault’s work is focused on the relationship between **Knowledge** and **Power** (Foucault, 1969/1972). Foucault’s method is to point out historical shifts in the structure of knowledge. In a sense, he looks at history as type of archaeology or *genealogy* to uncover why and how a particular body of knowledge is valued the way that it is. In particular, Foucault asks us to question who determined what type of knowledge related to a particular topic or ideology is valuable, and what they got out of that knowledge production.

Foucault argues that everything has a history, including history itself. The way that each history is rhetorically constructed will reveal who, in history and in contemporary society, is benefitting from the way that knowledge set is valued. In Foucauldian terms, Power Produces Truth, and, simultaneously, knowledge is power.



"26,000 year old portrait of a woman in ivory" by michaelseangallagher is licensed under CC BY-SA 2.0.

Knowledge is rooted in constructed historical contexts. History is told by the present, and told in terms of how it is valued in the present. History is described in communication products in terms of power relations, in this case reflecting the knowledge of those in power—the bias of historical knowledge is the bias of power. Power is also tied to **hegemony**, or the forces of power that always seek to reproduce themselves. Learning and knowing this telling of history are forms of participating in a hegemonic web of power. The video above illustrates the constant use of language as a means of reinforcing ideals that are part of assumed power. It also illustrates how the story of the American Revolution can be told with only particular details, ensuring a particular read by the audience. In this way, knowledge is power—if it's the accepted knowledge within the hegemony.

Reception Theory (Hall, 1973, 1974)

Stuart Hall (1973, 1974) defined the concepts of encoding and decoding, particularly focused on investigating how the process works in media. He developed his theory in contrast to hypodermic needle theory, and argued that audiences are not passive receptors of media products. Hall explains that mass media messages are encoded with symbols that can be interpreted with a "preferred" meaning. The preferred meaning is usually associated with the producer's intent, and often connected to cultural authority. However, the audience does not have to interpret using this "preferred" meaning. Audiences of color and other minority audiences often do not read mass media products through the preferred meaning. "If meanings are not entirely *predetermined* by cultural codes, they are composed within a system that is *dominated* by accepted codes" (Hall, 1973, pp. 84-85). Thus, preferred meaning is not entirely without a possibility of resistance or objection.



"conversation" by thedcoy is licensed under CC BY-ND 2.0.

“Encoding” is the process of the producer placing meaning within the message. Ideally, this limits the potential for misunderstanding. The “more natural” something appears, the better the job of encoding. “Decoding” is as much an act of producing meaning as “encoding,” but this time the audience is doing the work.Hall describes three possible positions to take while “decoding”: “dominant,” “negotiated” and “oppositional.” **Dominant** means understanding the “preferred” meaning and accepting or buying into it. **Negotiated** is acknowledging the preferred meaning and its legitimacy but refusing to accept it. **Oppositional** is recognizing the preferred meaning but not accepting it as legitimate. According to Hall, audiences are free to read a text with any of these meanings: they don’t have to accept the producer’s intent.

Ritual Model of Communication (Carey, 1975)

James Carey (1975) developed the ritual model of communication as an alternative to the transmission model. Carey felt transmission was too focused on the composition of messages and not enough on context. Context, for Carey, belief systems, culture, experience, and other contextual factors reveal underlying truths of a message, both on production and consumption ends. Therefore, if we look at the way that communication is participatory and tied to context, we can more completely understand communication.



"Fresh Produce at Flint Farmers Market Open All Year Round in Flint Michigan Photo by Michigan Municipal League" by Michigan Municipal League (MML) is licensed under CC BY-ND 2.0.

In the ritual model, rather than tracing a message's linear progression, the message is examined through the way it represents several elements: society, individuals, objects, symbols, and transformation. Carey (1975) argues that many communication acts are not aimed at transmitting messages directly to a receiver, but as an aspect of a cultural experience. In other words, a lot of communication is about creating social order, not just conveying a message.

Performativity (Butler, 1990).

According to **Judith Butler** (1990) performativity creates potential for negotiation of agency within a site of resistance. To Butler "Gender is always a doing, though not a doing by a subject whom might be said to pre-exist the dead" (p. 25). She believes that real is only real in so far as we take to be real, therefore the reality of gender is unstable. She also believes that social reality is constructed and so the performances we do in that space can challenge our perceived truths.

Butler's (1990) *Gender Trouble* suggests that there are two types of resistant gender performances, **Transgressive** and **Subversive**. Transgressive performances use humor to undermine our expectations of gender. An example would be someone choosing to perform in **drag**. Subversive performances are more direct attacks on the social structures that reinforce gender. For example, transgender sex-changes are subversive, because the people who choose these surgeries legally change their gender status. These attacks are less welcome in society than transgressive ones because they are viewed as more directly threatening.



"Artistas incorporam Tarsila do Amaral e Frida Kahlo no Calendário Drag 2019" by Brasil de Fato is licensed under CC BY-NC-SA 2.0.

One of the key questions to come out of studies of performance and identity is whether identity is given to us by nature, or if our identities are completely constructed by society. This "nature or nurture" question, especially in regard to gender, remains a central debate in performance and identity studies. While most scholars today agree that there are possibilities for changing our gender roles, many continue to argue that some gendered characteristics are assigned at birth, and the identity messages that evolve from these gender traits come from a person's natural tendencies. Regardless, performance and identity theories show us that basic assumptions about gender identity are not fixed.

Critical Ethnography (Goodall, 2000).

Critical ethnographers apply methods derived from critical theory to their ethnographic fieldwork and participant observation. Critical ethnographers focus on phenomena and cultural events as a way of understanding cultures. However, critical theorists incorporate **self-reflexivity**, or awareness of themselves as a biased researcher, into their work, and use creative writing styles and methods of data collection as a means of reinforcing both their standpoints and the politicized nature of what they see at an ethnographic site.

Critical communication ethnography then became centered on the work of **Henry (Bud) Goodall** (2000). Goodall helped to develop two unique forms of ethnography that have become common in communication fields: **narrative ethnography** and **autoethnography**. Narrative ethnography reflects Fisher's narrative theory, investigating how narratives reflect ideologies and cultural roots. Narratives also illustrate political ideologies and motivations, and can tell us about how a group functions within it's own perspective, and in relation to other groups and cultures.

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Module 2: Quiz

1. Which approach to Communication Studies uses theory to explain the nature of a text? **Multiple choice**
2. Interpretive theory relies more on inductive than deductive reasoning **True / false**
3. Which theory does the following situation best fit?

   A Computer Systems Analyst gets a new cube-mate at their workplace. They introduce themselves to each other to become more familiar with one another. Then the original employee begins to explain what the rules and expectations are for the new employee.

   Multiple choice
4. Which statement best describes Agenda Setting Theory? **Multiple choice**
5. Burke's Pentad describes the five stages of a communication act as part of what theory? **Multiple choice**
6. The five elements of Burke's Pentad are: **Multiple choice**
7. The idea that power produces truth is best associated with which theory? **Multiple choice**
8. When applying textual Deconstruction, the goal is to: **Multiple choice**
9. Which paradigmatic approach is focused on measuring ways to predict and control communication? **Multiple choice**
10. Encoding refers to: **Multiple choice**
11. The three ways a message can be decoded include: **Multiple choice**
12. This theory is concerned with how meaning is collectively defined and reified through shared cultural symbols. **Multiple choice**

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Module 2: Assignment- Build a Study Tool

Objectives

The goal of this assignment is twofold:

1. Apply understanding of the basic theories and methods of communication outlined in the module.
2. Create a means of studying these theories and methods.

Instructions

Your objective for this assignment is to create an effective study tool or quiz based on the material in this module.

You may create an interactive game, a quiz, or a detailed handout. You must make certain that it covers a variety of at least 5 concepts from the major areas of Module 2, including the main subjects within this reading and sections from the textbook.

Be certain that this study tool is one that would be effective for yourself and other students. This activity will be set up for all of you to view each other's work and share each other's study tools.

Once you have completed the assignment, submit it below. Then, read over your peers' submissions. **Read over / interact with** some of your peers' submissions. Then, **choose at least two** to comment on.

Suggested Tools and Resources

- **Create a study guide** in **Google Docs** or another online word processor.
- **Build an online quiz** using **Proprofs**, **Quizlet**, **Kahoot**, or other free online tools
- **Create a slideshow** using **Voicethread**, **Prezi**, **Adobe Express**, or other free online tools.

Don't Forget

- Post your tools by hitting "reply" below.
- Reflect and think about how the concepts and theories in this module related to your life and experiences.
- Think about these assignments as application exercises reflecting the module materials.

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Blog 2

Blog Prompt

Choose a news story from the past week. You can choose any news story, but be sure it's not an editorial piece. Human interest, political, weather-related, and other "hard news" stories are ideal, and these can be from national, local, or international news sources. Try to avoid highly questionable sources, ones that can't easily be verified. Make sure you can locate the subject of your story in more than one news source. Cite all the articles or versions of the stories you use.

Which communication paradigm (behavioral, interpretive, or critical) would be the best way to approach and analyze the issue? Why? What theories or models from that paradigm would be useful? Explain your answer in detail, and be sure to cite the news articles in proper citation format.

Don't Forget

- Submit your blog by hitting "reply" below.
- Don't forget to complete two responses to your peers, and in those responses don't just agree or disagree. Instead, consider the following:
  - challenging their choice in paradigm
  - asking questions
  - giving examples
- Use citations and references, where appropriate

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Congratulations on Reaching the End of Module 2



You have reached the end of Module 2.

Please continue on to Module 3: Public Communications and Advocacy

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CHAPTER OVERVIEW

Module 3: Public Communication and Advocacy

About This Module

In this module we will discuss various forms of public communication.

Public communication is any type of dialogue and messaging that happens in the public sphere. Most public communication is designed to deliver a message to a specific, often large audience. Examples of public communication include public speaking events, journalism, advertisements, public service announcements, press releases, ceremonies, and other occasions where communication is aimed at a large or specific audience.



Figure $Module 3.1$: "Équipement de cabine radio" by Frédéric BISSON Follow is licensed under CC BY 2.0

Completing the Module

- This module contains 4 required reading content pages on Public Communication.
- There is a quiz.
- There is an application activity.
- There is a blog activity.

Module Outcomes

1. Describe Public Communication Studies.
2. Describe Advocacy Studies.
3. Describe Journalism Studies.
4. Describe the different types of advocacy.
5. Articulate why public communication works the way it does in contemporary society.
6. Describe the role of journalism in public communication and advocacy.
7. Describe the role of public communication in advocacy.
8. Apply public communication to political, social, and cultural situations.

3.1: Public Communication- Public Argument, Journalism, and Advocacy
3.2: Rhetorical Responsibility
3.3: The Fourth Estate
3.4: Advocacy and Strategic Communication
Module 3: Quiz
Module 3: Assignment- Applying Advocacy, A Press Release
Communication Literacies Blog 3
Congratulations on Reaching the End of Module 3

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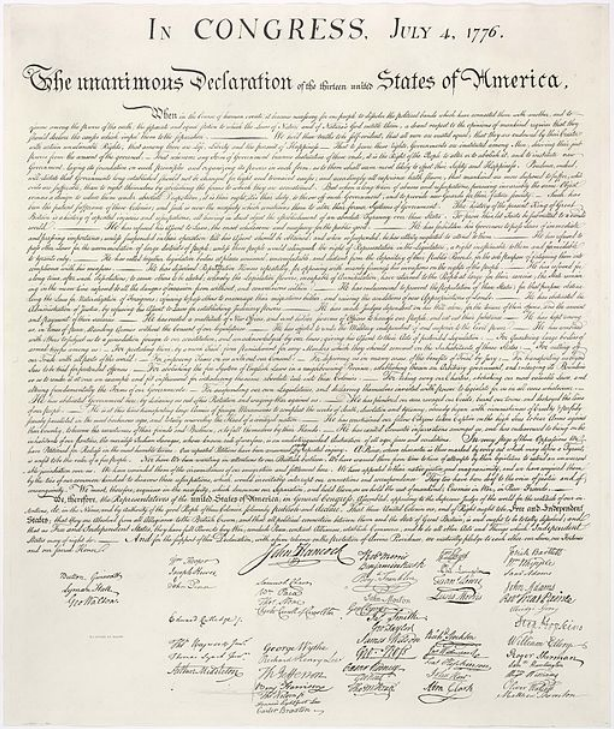
3.1: Public Communication- Public Argument, Journalism, and Advocacy

In Module 1 we took a look at the history of Rhetoric. You may be asking yourselves, how does that relate to me and my life today? As stated in Module 1, the history of Rhetoric is the history of how we study and perceive messages—which is a central point of Communication Studies. But what impact do these messages have? How are these messages representative of our lived experiences in today's world?

Public Communication Studies

Rhetoric is most often viewed as a form of **public communication**. What we mean by public communication is not as simple as it sounds. Public communication can mean communication that is not private—such as a public display of affection. It can also mean communication intended to reach a large audience. It also refers to the rhetorical construction of reality, because rhetoric and public argument are the means of establishing social and cultural rules, political action, and legal processes (Fassett, Warren, & Nainby, 2018; Griffin, Ledbetter, & Sparks, 2018).

If we accept the rhetorical construction of reality—we can also use that to lay the foundation for generating social change. As we learned in module 2—critical paradigm scholars often focus on how their work can change the world (Fassett, Warren, & Nainby, 2018; Merrigan & Huston, 2015; Wander, 1983). These scholars also often study rhetorical texts that were created to construct and change the world.


IN CONGRESS, JULY 4, 1776.

The unanimous Declaration of the thirteen united States of America,

Figure 3.1.1: "United States Declaration of Independence" by William Stone is in the Public Domain

Think about *The Declaration of Independence*. The document is an example of a number of rhetorical processes. Yet the impact of the document within its historical context and in today's interpretation that matter—that's how we judge the value of the words and messages contained in the text.

Public Argument

Studies in public argument are among the earliest academic studies. They are rooted in the rhetorical studies field, with a focus on **Aristotle's Canons of Rhetoric** and the way that arguments are constructed. Arguments in the **public sphere** are formed by various **epistemological concerns**, particularly economics, religion, ideology, and cultural tradition (Fraser, 1993). Public arguments are therefore constructed, in part, by the archaeology of knowledge as described by Foucault, which we looked at in previous modules, and is how the history of knowledge production and what is deemed valuable knowledge is connected to evolving power structures.

For this reason, when we study public argument, we look at the context of the argument, for both the speaker and the audience. This means we look at how the arguments are shaped by the ideologies, histories, economies, and traditions associated with the speaker and the audience. Public arguments also take on very expected styles and narrative approaches, many of which are tied to the structure of the argument itself. These **narrative structures** reflect the type of argument one might expect in relation to the ideological concerns that promote that argument. This also connects to Fisher's narrative theory, as we discussed in earlier modules, by stressing how humans communicate easily through stories and the structural components associated with stories are powerful communication tools. The dominance of stereotypical characteristics in hero stories, for example, does not always easily translate to a heroine.

In recent decades, public arguments are also studied in terms of the media platforms used to generate and promote the messages. In 1964 **Marshal McLuhan** published Understanding Media: The Extensions of Man. In it was a phrase that would become one of the dominant ways media would be analyzed for several more decades, and reintroduced with the growth of digital social media. McLuhan argued, "**The Medium is the Message**," that we should study the media form itself rather than the message separate from the medium. His argument is that the media form has a social impact, based on the way that stories are told in each platform type. This becomes another layer of how public arguments are tied to narrative structures, specifically because different media platforms highlight different aspects of storytelling. A famous example often cited is the idea that during the Kennedy and Nixon presidential debates in 1960, most radio audiences felt Nixon had won the debates based on his language use, but television viewers preferred Kennedy because of how nonverbal communication is visible on television, and because Nixon did not look as appealing in a traditional masculine way.

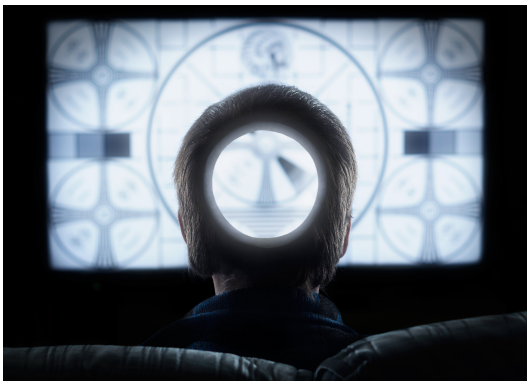


Figure 3.1.2: "Portrait – Telelobotomy" by MattysFlicks is licensed under CC BY 2.0.

Further, the arrival of *MySpace and Facebook* online, along with podcasting, Twitter, YouTube, Google Video, blogging, and other means of streaming, instantly downloading, and viewing interactive media has partially disrupted the traditional structures of the media industry. **Henry Jenkins** describes this phenomenon as **Media Convergence** (Jenkins, 2004). For Jenkins, convergence is about how single messages flow through multiple forms of media simultaneously. Adding to the changing patterns of mediated messaging and public argument, digital media are, by nature, **intertextual**; they refer to and cite each other and themselves constantly. They also go through multiple forms of **gatekeeping**, where producers, copyright owners, editors, and other agents can act to change the message to suit their ideological needs, a process of **digital reflexivity** (Lengel & Newsom, 2014; Newsom, Lengel, & Cassara, 2011). This is part of the **narrative architecture** of social media and impacts controls on both how stories are told and how they are shared (Jenkins, 2007). This is particularly challenging when advocative, political, and other public arguments are made. Audience based messaging in this case can give the appearance of being "authentic", but these messages go through processes of gatekeeping that are just as structured, and possibly more structured, by institutional forces. Contemporary debates about "fake news" highlight this complexity, especially when intentionally biased messages are strategically aimed at distinct audience groups (Bennett, & Pfetsch 2018; de Zuniga, Correa, & Valenzuela, 2012; Greenhow & Lewin, 2015; Hashemi & Ghanizadeh, 2012; Pew Research Center, 2014a, 2014b).

From Propaganda to Politics

In many ways the contemporary field of communication studies emerged after the First and Second World War due to an increased interest in **propaganda studies** (Jamieson & Kenski, 2017). This evolved into a focus on how media forms, content, delivery methods, and message reception work, and how the epistemological concerns studied in rhetoric and argumentation impact the process of messaging. The field of political communication focuses on the relationship between three components of communication: **political agents**, the **audience**, and the **media**. This approach is rooted in the **transmission model of**

communication (Shannon, 1948; Shannon & Weaver, 1963), which looks at how messages are transmitted from a **sender** (the agent) to a **receiver** (the audience) through a communication **mode** or **process** (the media).

Political communication theory therefore focuses on the relationship between the political system and the citizens, how messages transmitted by political institutions, including advertisers, politicians, interest groups, advocates, and/or government sources are received by citizen audiences (Jamieson & Kenski, 2017; McNair, 2017). Political communication also looks at how citizens through advocative and submissive or resistance processes respond. Jamieson and Kenski (2017) define "political communication as 'making sense of symbolic exchanges about the shared exercise of power' and 'the presentation and interpretation of information, messages or signals with potential consequences for the exercise of shared power'" (p. 5). McNair (2017) gives a somewhat simpler definition: "purposeful communication about politics" (p. 1).

The ideal that political communication is a **shared exercise of power** implies that citizens, political actors, and the media all participated in the process. The goals of this ideal are rooted in the notion of a **social contract** between the government and the governed (the citizens). However, political activity does not always illustrate that political agents are willing or likely to share information and authority with the masses. Recent debate over a Washington State public records bill that would exempt State Legislators from the State's Public Records Act illustrates this key issue (O'Sullivan, 2018).

Twenty-first century social media has greatly impacted political communication. This includes both news media and politicians using media, as well as effective citizen engagement in civic and academic processes. Research has shown that voters and political participation in the 21st century is strongly tied to standpoints within **ideological silos** (Pew Research Center, 2014a, 2014b), and therefore producers of political communication direct their rhetoric toward those distinct audience groups.



Figure 3.1.3: "I'm a Die-Hard Conservative" by outtacontext is licensed under CC BY-NC-ND 2.0

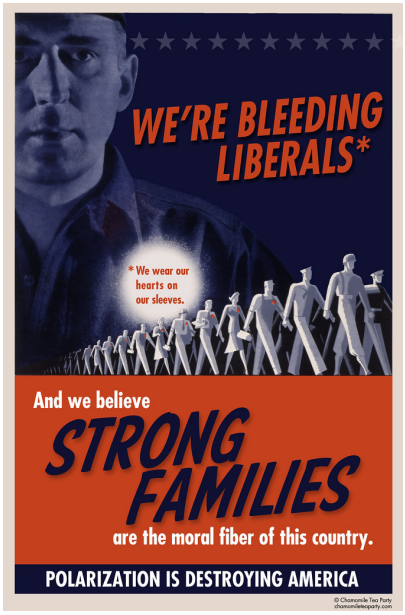


Figure 3.1.4: "We're Bleeding Liberals" by outtacontext is licensed under CC BY-NC-ND 2.0

This generates and reinforces ideological segregation between audience groups. Further, political news stories and the biases associated with their sources become strong predictors of perceptions and actions, including voting, speech, and even hate crime (Adorjan, 2011; Bonn, 2016; de Zuniga et al., 2012). Both biased information and intentional misinformation provided by biased media and political groups is designed to appeal to ideologically-driven consumer groups.

Audience Analysis

Public communication is communication aimed at general audiences, and debates over how complete information needs to be for audiences dates to the era of classical rhetoric. Scholars from all three paradigm approaches are concerned with public communication reaching audiences for a variety of reasons. Behaviorists seek to study how public communication influences groups of audience members to behave in particular ways. Interpretivists are interested in how different groups get meaning from public texts, and how those texts are structured to generate specific actions and goals. Critics are more focused on evaluating the positive and negative impacts of public communication on people within various different social standings, as well as to use public communication as a platform for various advocacies.

Attempting to know your audience—who they are and how they became who they are—is vitally important for anyone who communicates in and with the public. In any communication situation, a speaker or writer must consider the audience: who are you trying to move or affect? What is the best way to share your beliefs so your audience will hear them? (Warren & Fassett, 2015, p. 117)

Different audiences respond to different ideals, values, topics, and arguments. Media producers spend a great deal of time determining what topics are in the **public interest** or topics that will generate interest and response from multiple audience groups and **demographics** (Dunwoody, 2008). In recent decades, particularly due to changes in media consumption patterns associated with social media, public communication research has focused on reaching **targeted consumer groups** more directly than in previous eras (Bennett, W.L., 2018; Pew, 2014; Ems & Gonzales, 2016). This is because today's consumers utilize a larger number of communication platforms, including interactive ones, where targeted marketing strategies can help producers identify topics, ideals, and even products that are likely to appeal to consumers based on their communication technology usage.

Some producers focus on expanding their market shares and, therefore, their audiences. One way producers do this is to try to figure out how much information is too much, or when they need to limit details to increase consumption. There are specific areas of public interest where an assumption of audience perception often places intentional limits on the thoroughness of public information (Boudet, Clarke, Bugden, Maibach, Roser-Renoufm Leiserowitz, 2014; Bucchi, 2008; Scheufele, Jamieson, & Kahan, 2017). **Science communication**, for example, is often simplified for consumers on the assumption that too much detail would not be easily understood. Selections of stories to cover in science journalism, further, is generally focused on health and biology, which are assumed to draw more consumer interest than many other areas (Dunwoody, 2008). **Health communication** is also often tied

to advocative measures, especially in attempting to use public communication to change human behavior patterns (Worden & Flynn, 2002).



Figure 3.1.1: "Suzi Peel on Health Communication for the Least Literate Among Us" by ChimpLearnGood is licensed under CC BY-NC-ND 2.0.

Now that science communication has become obviously politicized (Scheufele, Jamieson, & Kahan, 2017), do we need to rethink how science communication is presented to the public? Is it ethically responsible for communicators to limit the content covered in science communication for the general public, or should more complete coverage be promoted? What other areas of communication are simplified or **redacted** (i.e. media coverage of war)? Are there audience groups potentially harmed by the simplification of the message? Is it the responsibility of audience members to seek out multiple sources and verify not only the accuracy, but also the completeness of the information they obtain?

Effective and accurate audience analysis aids in ensuring a message reaches the intended consumers, but carries with it ethical considerations. We need to keep the ethics of messaging in mind as we look at public communication, its processes, and its impact.

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3.2: Rhetorical Responsibility

When we decide we want to communicate, whether in public or in private, we should consider what responsibilities we have as communicators (Fassett, Warren, & Naimby, 2018). This could be the responsibility to the audience, the responsibility to the argument we are making, the moral considerations that drive rhetoric, and/or the responsibility to the evidence that supports our public claims (Cloud, 1999; Turner & Ryden, 2000; Wander, 1983, 1984, 2011, 2013; Weaver, 1953/1985). Our credibility is also tied to our responsibility to these aspects of argument, and therefore so is the reception of our argument.

Rhetorical Responsibility

In the 1970s and early 1980s a debate arose in the field of Rhetoric that literally changed the definition of Rhetorical studies. American Rhetorical studies in the twentieth century had focused primarily on the construction of messages—often viewed through a scientific lens. In 1972 **Philip Wander** and **Steven Jenkins** published an article on the Vietnam War in the leading Rhetorical journal, *The Quarterly Journal of Speech.* Speaking from an anti-war perspective, the authors critiqued the government's **war rhetoric** and public responses.

In response, prominent Rhetorical scholar Lawrence Rosenfield (1974) wrote a piece in that same journal claiming Jenkins and Wander did their Rhetorical criticism incorrectly and were not psychologically structured to do criticism. His core argument was that Jenkins and Wander cared to much about their subject to be objective: rhetorical critics in Rosenfield's view should not engage in socio-political critique or be personally invested in a topic.

Significantly, Rosenfield's critique undermined his own arguments as he worked to shut out ideological-based criticism while doing precisely that. What he ended up accomplishing was a means of "**othering**" voices in academic fields. **Dominant voices** reflecting dominant ideologies in the field often try to remove controversial or oppositional voices and diminish their impact (Cloud, 1999; Turner & Ryden, 2000; Wander, 1983, 1984, 2011, 2013). In the 1970s this was common for women scholars, black scholars, and other alternative voices. This is not unlike how the Church or the Roman Empire once attempted to control the function of Rhetoric. Philip Wander is a white male but with a radical (at the time) ideology who was therefore shut out of Rhetorical studies and viewed as a radical writing about things he had no business discussing. Rosenfield's response angered Wander, who set about constructing a new response that would define how to do what he called "**Ideological Criticism**" (Wander, 1983).

In the early 1980s Wander (1983) decided to return to Rhetorical studies, and composed "The Ideological Turn in Rhetorical Criticism" which he was able to publish in a smaller and more open to alternatives journal, *The Central States Speech Journal* (now called *Communication Studies*). In this article, Wander argues that rhetorical scholars can't—and shouldn't—separate themselves and their work from their own ideologies. He further argues that rhetorical criticism has a responsibility to be responsible—to have a positive impact on culture and society.

That article became the heart of a formal debate published within that journal over a two-year period, with scholars arguing both for and against allowing personal ideology to play a role in how a scholar does criticism. It expanded into a debate over whether scholarship should be responsible to social needs—and function as a type of advocacy. At the end of the debate, Wander (1984) capstoned his argument with a piece discussing what he saw as the "other" in most rhetorical arguments—the "it" or non-existent ***third persona*** that is invisible in many political and rhetorical arguments couched in "us v. them" terminology. "Wander argued that rhetorical critics should pay attention to audiences not invoked or constructed by a rhetor as symptomatic of communities and interests excluded in dominant rhetoric" (Cloud, 1999, p. 200). Consider this example:

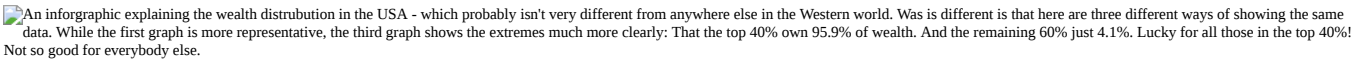

An infographic explaining the wealth distrubution in the USA - which probably isn't very different from anywhere else in the Western world. Was is different is that here are three different ways of showing the same data. While the first graph is more representative, the third graph shows the extremes much more clearly: That the top 40% own 95.9% of wealth. And the remaining 60% just 4.1%. Lucky for all those in the top 40%! Not so good for everybody else.

Figure 3.2.1: "Daylight robbery explained..." by allispossible.org.uk is licensed under CC BY-NC 2.0

How are the rhetorics of "human rights" and "income equality" involved in this example? How are these rhetorics being applied to the people involved? Do the public arguments match what the people themselves are asking? Much like the othering Wander himself went through as a rhetorical scholar whose voice was erased by the more known scholars in the 1970s—the "Third Persona" is the person who is not directly discussed but will be impacted by the arguments and ideas contained in a speech, a law, or other rhetorical construct.

In the ensuing years, Wander and others have further developed the argument that Rhetorical criticism and theory should be about something and have an impact in the world (Cloud, 1999; McGee & Martin, 1983; Turner & Ryden, 2000; Wander, 1983, 1984, 2011, 2013). Today, Wander advocates that scholars need to exercise **Rhetorical Responsibility**. Wander (2011) describes

Rhetorical Responsibility as addressing concrete problems that impact real people's lives. Thus, Wander argues that we should all be advocates and seek to improve the world:

Whither ideology? Nowhere and everywhere, and if we cannot now, in the privacy of our own imagination and the collectivity of our action, find a way out of the labyrinth within which we are gathering up future generations to feed the minotaur we have created, then God help us to help our selves, our people, our fellow citizens, and the whole of life on the planet now and in the future. (Wander, 2011, p. 427)

To tackle these problems, there are a few necessary elements that need to be considered. Solid, accurate research and a solidly constructed argument are a major necessity in being rhetorically responsible.

Critical Listening & Feedback

Additionally significant, in order to be rhetorically responsible, you have to take into consideration your listening energy as well as the verbal and nonverbal feedback that occurs between a speaker and their audience. The communication behaviors associated with this concept include acknowledging the speaker and their message, relating to or associating with, and respectfully developing a constructive response to the message developed and presented by the speaker. This best practice approach to audience response in communication is also known as the “holistic” approach to audience response in communication. In addition, this concept of critical listening and feedback, seen as part of rhetorical responsibility, has exponential application across communication contexts (Way & Tracy, 2012).

In our polarized society where people are ideologically and politically siloed into groups with narrow belief patterns, the need for critical listening has become extremely significant. Recent political theory in the areas of dialogic and deliberative democracy and communication has discovered how important critical listening and feedback are in determining and predicting communication outcomes. Furthermore, we can also see the relationship between this communication behavior and the spectrum of attitude. The spectrum of attitudes includes opinion-based reactions from audiences such as a critical response (strong disagreement), incompatible response (not matching audience current position), and Neutral (does not care either way).



Figure 3.2.1: "'You Commies Can't Fool Us' (New York, N.Y.) (1965)" by Penn State Special Collections Library is licensed under CC BY-NC-SA 2.0.

Given the importance of critical listening and feedback, there is still very little research that specifically looks at this concept in ideological and political communication context (Eveland et al, 2020). However, recent studies (Eveland et al, 2020; Flores et al,

2018) are looking at demographic variables and how they impact and predict audience responses, which naturally include critical listening and feedback.

Forensic Argumentation

Rhetorical criticism is aimed at critiquing arguments that exist in the public sphere. Rhetorical construction of argument, on the other hand, is aimed at creating arguments for public consumption. Both of these concerns need to be ideologically grounded in concern for the audience and how it will be impacted by public messages. However, the construction of public arguments involves balancing ideological concern with accurate and supportable data and evidence to ground and back the argumentative claims.

As discussed in Module 1, the role of rhetoric in public argument has always been a key concern. Aristotle saw (367-322 B.C.E./1991) three branches of rhetoric:

- **Deliberative rhetoric**: deals with political and legislative arguments. These arguments are proposals policies and legislative action. These are predictive arguments, proposing future outcomes for society and nations.
- **Forensic rhetoric**: deals with judicial and legal arguments. This category includes all issues related to court systems and cases, including arguments focused on evidence and data collection standards.
- **Epideictic rhetoric**: deals with ceremonial and performative oratory. This category includes demonstrations by activists, plays, ceremonies, commemorations, and entertainment.

Deliberative and epideictic rhetoric, for Aristotle and more recent scholars (Goodnight, 1982; Toulmin, 1958) are often pathos-driven, which means that ideological motives behind the rhetoric may overshadow the accuracy of information and argument presented. Forensic rhetoric, on the other hand, needs to be grounded in accurate data and detail and backed by research that illustrates how the argument is consistent with legal precedent and logical claims (Allen & Burrell, 1990). In fact, the forensic sciences developed as means of collecting evidence to support public forensic (legal) arguments (Bell, 2008; Neumann, Kaye, Hackson, Reyna, & Ranadive, 2016).



Figure 3.2.1: "Admissible Evidence" by EpicTop10.com is licensed under CC BY 2.0.

Forensic arguments use evidence to frame the claims presented to the public. One of the more common models for forensic arguments was created in the first half of the Twentieth Century by Steven Toulmin (1958). His model set out to look at inductive approaches to argument, and focused on data collection and forming claims and arguments from what the data reveals. Toulmin's model was rooted in legal arguments, and therefore is grounded in Aristotelian definitions of forensic argument. However, Toulmin did not intend his model to be restricted to court and legal system discussion.

The Toulmin Model of Arguments

Toulmin's (1958) model takes us through six elements or stages of research and argument construction: while there are many models of argumentation and responsible research, one of the most solid is based on the work of Steven Toulmin. Toulmin's goal was to suggest a model of argumentation that matched the patterns we already use. Before his model of **casual logic**, most discussion of logic in philosophy followed the patterns of **formal logic**—a system of analysis that feels more like algebra than it does like language. On the other hand, Toulmin's model is all about **natural language.** He recognized that, for the most part, we do all of our thinking with language—the language we already know—and not with even more abstract concepts.

At the core of Toulmin's (1958) model for Argumentation is the idea that it isn't enough to use the techniques that help to sell an argument that we learned from Sophistry and the Elocutionists. We need to build a solid argument that is founded upon **facts** and **data**. But here's the trick: the connection between our **claim** and our **data** might not necessarily be obvious to anyone but us. Because of this, we also have to think through our **warrants**—the logical bridges between facts and arguments. These "bridges" expose our own assumptions about our thinking. If our assumptions are sound, our claim is strong. If our assumptions are invalid, our claim will fail.

It isn't coincidence that the word we use here also appears in legal situations. When the police have **evidence** (a set of fingerprints, for example), and try to make a **claim** about this evidence (that the fellow who matches these prints is guilty), it's the job of a judge to issue a **warrant**, basically verifying that the evidence supports the argument—in other words, that the argument is **warranted**. Readers and audience members do the same thing when taking in a text: it's their job to decide whether the speaker's arguments are well-warranted, that is well-supported by his or her arguments. Consider the example argument included below following Toulmin's Argument Model.

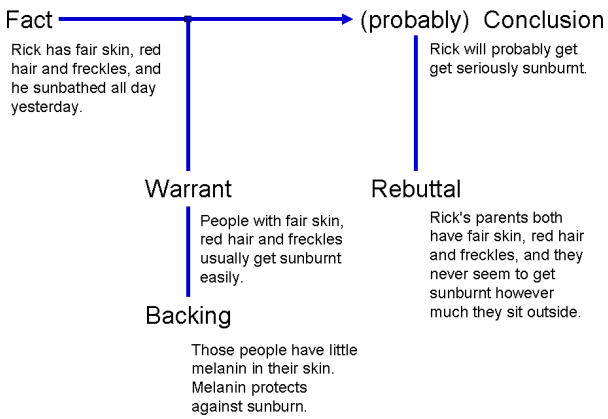


Figure 3.2.1: "File:Toulmin Argumentation Example.gif" by Chiswick Chap is licensed under CC BY-SA 3.0

The Toulmin model is most interested in attempting to acknowledge our assumptions and, using only the tools of language, get as close to a complex, accurate proof as possible. It also acknowledges that truth is complicated and rarely universal. The model proposes that a good argument is composed of six necessary elements:

- **Claim:** The basic argument being made
- **Data:** Evidence in support of the argument
- **Warrant:** An explanation of how the data supports the claim, and the rationale that connects the data to the claim
- **Backing:** Additional data and support that acts as a justification for the warrant
- **Rebuttal/Counterclaim Address:** The opposition, a claim that disagrees with the claim and warrant
- **(Rebuttal) Qualifier:** The "rebut" to the rebuttal" or evidence that disagrees with the counterclaim

Toulmin's (1958) **model** provides what he considered to be practical arguments, or arguments substantial enough to hold up to scrutiny and opposition. This style of argumentation is built around the idea that a claim must be fully justified, so data and evidence need to be collected in support of that claim. Ideally, following the model will result in a favorable verdict or opinion in the audience.

Toulmin's intent was that the model can be applied to multiple types of public argument, not just legal cases (Erduran, Simon, & Osborne, 2004; Toulmin, 1958). Current scholarly discourse promotes the idea that Toulmin's model can appeal to large audiences, because it grounds the argument in inductive reasoning based on evidence. In particular, scientists and other scholars suggest that Toulmin's model, when used to present public discourses that are often overly simplified, such as scientific communication, can help audiences better understand the substance of the claims (Erduran, Simon, & Osborne, 2004; Goodnight, 1982; Walsh, 2016). Others, however, maintain that epidictic and moral arguments in the political arena overshadow evidence-based argumentation (Fisher, 1984; Wander, 1985).

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3.3: The Fourth Estate

Rhetoric is not the only field within communication studies that focuses on social change and public argument. In fact, one field of communication is often recognized as the most visible site of public argument and debate: Journalism. While the field of journalism itself developed out of record-keeping, journalists have long been advocates of social issues and social responsibility. The rhetorical responsibility of journalists and journalism has been given attention at multiple points in the history of news media. In our current political climate, this discussion has returned to prominent public view (Pew 2014a, 2014b).

Communication technologies have had a profound impact on the spread of news and how journalism works (Stephens, 2006). Consider the impact of news "for sale":



Figure 3.3.1: "The bedrock of the Fourth Estate." by seanfoneill is licensed under CC BY-ND 2.0.

Audience awareness of and participation in journalism in recent years has changed how producers of mass communication attempt to reach audiences. While some "mainstream" news sources are still aimed at the largest possible audience, shifts of populations into consumer groups associated with ideological and political silos (Pew Research Center, 2014a, 2014b) have resulted in news being marketed with direct appeals to specified, siloed audiences (de Zuniga, Correa, & Valenzuela, 2012; Pew Research Center, 2014a, 2014b). This has had the negative impact of creating ideological segregation between groups of people with epistemological differences receiving different news (Balmas, 2012; de Zuniga et al., 2012; Hicks & Turner, 2013; Mihailidis & Viotty, 2017; Pew Research Center, 2014b). Therefore, news media has developed a tendency to cater confirmation biases in consumer choices, and the result is potentially manipulative and, in some cases, unverifiable news.

The Fourth Estate

Consider, for example, the relationship between the media and the government leading up to and since the 2016 US Presidential election. Donald Trump both during and after his rise to the Presidency often attacked main-stream media as too corporate, liberal in bias, and critical of his person (Davies, 2016; Jamieson & Taussig, 2017). He further accused the press of creating "fake news" to attack him, in contrast to media and scholarly reports that over 70 percent of what Trump had communicated to his constituents leading up to the election itself was found to be false and unverifiable creating the label "fake news" to refer to Trump himself. This conflict between government entities and the media reaches much farther back into history than just the current era.

The development of the press, or what we call news media, was profoundly influenced by the invention of the printing press and movable type. Before this invention, most news was reported through oral communication practices, such as a messenger conveying a message to a town or castle. Obviously, these messages could not reach large numbers of people quickly or with an ability to be consistent in word and phrase. Gutenberg’s invention changed this, and the first widely distributed periodical was printed in Europe in 1594. By the mid 1660s most nations had their own news journals or newspapers. The first daily newspaper began distribution in 1702 in England (Barrès-Baker, 2006; Stephens, 2006).

The relationship between journalism and advocacy became prominent in the 1700s, particularly due to Independence movements in the American Colonies. Examples of **propaganda** also developed, and flourished within journalism (Davidson, 1941; Schlesinger, 1980). Leading up to the time of the American Revolution most of the colonial papers were anti-Royalist, as they were published by colonists with revolutionary goals (Schlesinger, 1980). In fact, after the Boston Massacre in 1770, most colonial newspapers

discussed the atrocity and that is where the **label** of “massacre” was initially used to stir members of other colonies against British rule (Davidson, 1941; Schlesinger, 1980; Smith, 1976a, 1976b). Pamphlets, newsletters, and other printed media also were used to enflame the Colonists’ resistance to the British. Thomas Paine’s *Common Sense*, published in 1776, is one of the best-known examples of anti-British propaganda (Hogan & Williams, 2000; Paine, 1775-1776/2004). By the time the war began the Sons of Liberty, a radical group based in Boston, had effectively used newspapers and the press to attack the British government and stir up the goal of rebellion in the rest of the Colonies (Schlesinger, 1980).

Journalists have maintained that tradition throughout the following centuries, often playing partisan roles in social movements such as abolition, suffrage, civil rights, anti-vietnam protests, and, more currently, gay rights movements. For many, the journalist is one of the best ways for those silenced voices discussed earlier to be heard. The impact of the Press on social and political change has led to the News Media being labeled **The Fourth Estate**. This label dates to 1787 in England, when Edmund Burke discussed the role of the "fourth estate" and a "**free press**" as crucial to democratic government (Carlyle, 1840/2008). This ideal was included in the First Amendment of the US Constitution, rooted in the belief that a free press was necessary. Consider the image below of Southeast Asia countries' Freedom of the Press scores from 2012 to 2013. The higher scores indicate that the press in that nation has more press freedoms, and therefore more ability to report information contrary to government ideals.

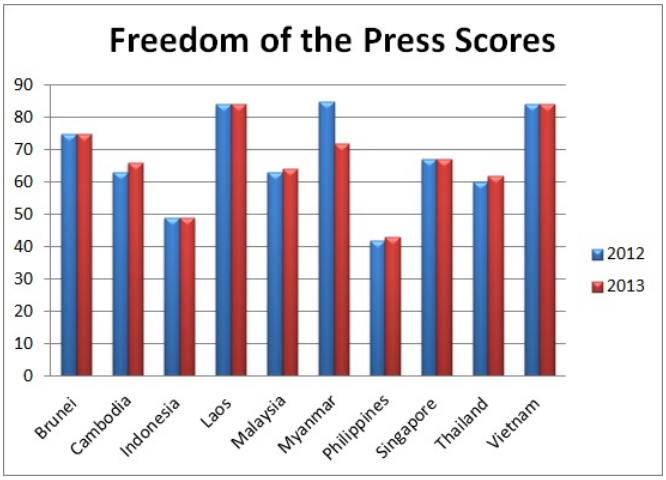


Figure 3.3.2: "2013 Freedom of the Press" by CSIS SEAP is licensed under CC BY 2.0.

Thomas Carlyle (1840/2008) explained Burke's discussion that there were “Three Estates in Parliament; but in the Reporters’ Gallery yonder, there sat a Fourth Estate more important far then they all.” The first three Estates, or political powers in this concept of British Government are 1) the Church, 2) the House of Lords, and 3) the House of Commons. In defining the Press as having the same political significance as the Houses of Parliament and the Church, Carlyle was pointing out the impact that journalism, with its ability to reach and potentially sway a large audience, plays a major role in shaping political futures. We saw some evidence of how this plays out when we examined **Agenda Setting Theory** (McCombs & Shaw, 1972) in module 2. The ability for the media to sway public opinion remains clear today.

Sensationalism, Tabloids, and Exploitation

Journalism is a powerful means of reaching and altering public opinion, but there are ethical considerations in this role. Very often the owners of newspapers and news organizations have their own agendas and goals that become prominent in the way that news is reported. In the 1880s and 1890s this became a common practice (Stephens, 2006). During this era, one we often discuss as the era of **Yellow Journalism**, newspaper owners William Randolph Hearst and Joseph Pulitzer, in an attempt to increase publication, encouraged sensational reporting and the printing of scandals in their papers (Campbell, 2006; Örnebring & Jönsson, 2004; Spencer, 2007). Yellow Journalism led to the development of the Scandal Sheet, tabloid journalism, and the paparazzi as newspapers competed for larger or target audiences (Örnebring & Jönsson, 2004).



Figure 3.3.3: "Upcoming Canadian Election!" by courosa is licensed under CC BY-NC-SA 2.0.

Other, smaller publications became associated with the term **Muckraking** as reporters were encouraged to investigate for scandal and uncover issues that would appeal to large audiences (Feldstein, 2006; Serrin & Serrin, 2002). This muckraking had positive influences in terms of social justice, as it led to the uncovering of bad workplace conditions in the meatpacking industry, the poor conditions of the Chicago slums, and the monopolies of the oil barons (Streitmatter, 2015). This was an important development in terms of social movements, as it led to the founding of many labor unions, workers rights movements, the minimum wage law, and other legal rights for working class citizens (Feldstein, 2006). And journalists, writers, and public speakers, with their ability to reach out to the general public and sway opinion, led the charge.

As the news industry grew during the twentieth century, dominant news networks became the major outlet for information disseminated to the general public. In the United States, the rise of the big three major television networks had a profound impact on the news, as each network began it's own News programming, hired anchor people that the public would welcome into their homes, and determined, through Agenda Setting, what information would be beneficial to the American Public (McCombs & Shaw, 1972). By the 1960s a "new journalism" had become prominent, where the journalist tells the story first hand and with literary and storytelling techniques—much like had been common during the era of Muckraking and Yellow Journalism (Eason, 1982).

Again, the ability of "The Press" to function as the Fourth Estate or the fourth system of power is clear. In fact, many scholars argue that during the Vietnam War, it was the ability for journalists in Vietnam to provide detail and visual information through television news programs into people's living rooms that created momentum within the Anti-Vietnam protest movement (Bailey, 1976; Hallin, 1989).

Media Proliferation, Narrow-Casting, and Targeted News

As first Cable television and then the Internet began to provide alternative news programs, some of the news monopoly was broken up and alternative news sources in any of a variety of formats (i.e. The Daily Show) came into existence (Utley, 1997). However, the lack of monopoly in news media is not as clear as it would appear: currently 5 corporations own over 90% of the media industry (Hanretty, 2014; Noam, 2016). For this reason many consumers have been drawn away from mainstream and “traditional” media outlets in favor of social media such Facebook, Instagram, Twitter, and to alternative and news sources labeled as “independent” but firmly fixed on the extreme right- and left-wing political spectrum, such as Brietbart (right) and the Foundation for National Progress, which publishes *Mother Jones* (left), without recognizing the corporate ownership and standard agenda setting goals of these supposedly "alternative" sources. In fact, several studies reveal that many of these alternative sources on both extremes are actually owned by the same people who are most likely out to make money, regardless of political leaning (Bergman,

2017). This results in news sources, both "mainstream" and "alternative" geared toward specific and limited audiences, with little focus on facts and forensic process. Consider the image below as a form of specalized and targeted news media.

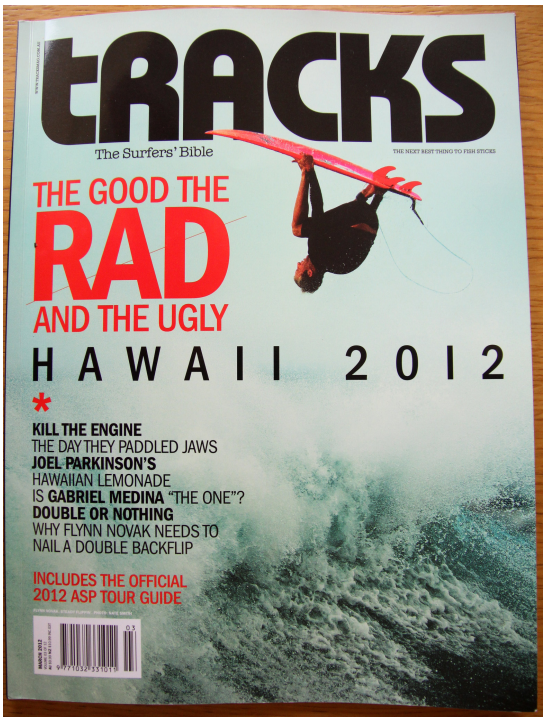


Figure 3.3.4: "Jeff Rowley Big Wave Surfer features in Kill The Engine Xvolution Media Tracks Magazine - March 2012" by Jeff Rowley Big Wave Surfer is licensed under CC BY 2.0.

The ability to monitor these media for accuracy and credibility is more complex than for traditional media. On the one hand, the sheer number of sites available also implies that a person will be able to learn about a topic from multiple points of view. However, this can also lead to siloing or limited viewpoints being experienced by individuals who are drawn to sources they already agree with. Journalistic ethics developed in the twentieth century as a means of avoiding a repeat of the era of Yellow Journalism, yet those ethics are not maintained across the board in today's media markets. Ideally, journalists report the news rather than making judgments about it. Yet, biases clearly exist in different news media outlets, as can be seen by comparing MSNBC and Fox News coverage of the same political event. However, journalistic ethics require accuracy in reporting, credible sources, and clear data similarly to Toulmin's (1958) argumentative and forensic goals.

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3.4: Advocacy and Strategic Communication

A key motivation in including these sections is reflective of a complaint often heard in our public culture: "One of the most common complaints about young people is their lack of participation in our democracy" (Fassett, Warren, & Nainby, 2018, p. 13). The authors go on to say that advocacy is a key element not only in getting young people engaged in politics and civic awareness, but also in helping people learn how to speak up for themselves and others within our public communication frameworks. If a person or group of people are seeking to change something about society and culture, they need to find a means of doing so that reach audiences and generate enough interest to promote the possibility of change.

Advocacy is, in many ways, a sales pitch for an idea, a product, a legal right, or a specific need (Daly, 2011). It can also be about championing a cause (Mattson & Lam, 2016; Wilkins, 2014). Reaching the audience effectively is a necessary component of compelling advocacy.

Victor Hugo was wrong when he wrote that an idea whose time has come cannot be stopped. Ideas can be stopped. Too often, brilliant ideas flounder because of the inability or unwillingness of their creators to sell them to others. Indeed, how many great ideas for lifesaving drugs, world-changing technologies, and innovative business processes have fallen by the wayside simply because their proponents were unable to successfully advocate for their adoption? (Daly, 2011, p. 4)

Advocacy is therefore a type of **strategic communication** process (Wilkins, 2014), or goal-oriented communication (Falkheimer & Heide, 2018). Strategic communication is a merging of business strategy, persuasion, and outreach to generate action, behavior, or understanding on the part of an audience (Connolly-Ahern, 2008). This type of communication is always built around a specified purpose or goal (Falkheimer & Heide, 2018; Hallahan, Hotzhausen, van Ruler, Verčič, & Sriramesh, 2007).

The Process of Advocating

The goal of advocacy in any form is to promote change and to allow voices that are otherwise silenced to be heard. Everyone has problems, and everyone experiences issues that they need help with. Most people in the world, however, have no real ability to voice their concerns in a manner through which they can be heard. This is a primary reason why advocacy is significant—to help voice concerns that are otherwise unheard. Advocacy and activism happen through a number of different channels and utilize a number of different communication processes. The ultimate goal is to reach an audience with the ability to draw that audience into the issue and help them become, at least, marginal participants in the process.

There are three common types of public advocates: **self advocates** who are able to promote themselves (Borofka, Boren, & Ellingson, 2015; Ramos Salazar 2018; Wright, Frey, & Sopory, 2007), **peer advocates** (Gustafson, et. al., 2005; Nelson, 2015) who promote the needs of those with little opportunity to be able to speak for themselves, and **civic advocates**, who promote social and cultural values to promote societal change (Löblich, 2015; Olson, 2008; Paz, 2016). Self advocates are able to speak for themselves, they have access to the mechanisms that can help them create change (Borofka, Boren, & Ellingson, 2015; Wright, Frey, & Sopory, 2007). This includes students with access to student government, student newspapers, and other means of voicing their concerns. It also includes workers with union or other representation on the job, citizens willing to write or call a congressperson, and anyone able to write a blog, letter to the editor, or other means of using media to get their voices out there and heard.



Figure 3.4.1: "Refugee advocates chanting and singing at the backgate of MITA, Broadmeadows" by John Englart (Takver) is licensed under CC BY-SA 2.0.

Peer advocates work to voice concerns for other people (Gustafson, et. al., 2005; Nelson, 2015). This includes social workers, politicians, lawyers, union leaders, neighborhood watch members, multicultural and women's rights representatives on campus or in a business, and other people who choose to be actively involved in promoting needs within groups and organizations. Civic advocates similarly work to change the status of individuals who may be unable to self-advocate, but these advocates are also aiming at larger public impact and getting messages out to wide audiences. Civic advocates are often also called **activists**, but this label can be appleid to any of the types of advocates mentioned if they focus on messages reaching large audiences (Smith & Ferguson, 2018). In any of these cases, those of us with the ability to self-advocate, or to advocate for others, need to find a way to do so that is inviting to our intended audience.

Types of Advocacy

Among the more prominent methods of public advocacy is **narrative advocacy**, or telling the story of a problem (Ellingson, 2017). Narratives get the attention of the audience effectively and addressing variable narrative can be a key means of advocating for change. Personal testimony is often a means of engaging the audience in the narrative (Kahn & Fábos, 2017). For example:

The popular narrative of cancer foregrounds a fierce medical battle waged by brave patients and heroic care providers, resulting in spectacular biotechnological warfare....Individual survivors construct narratives that typically feature a frightening diagnosis, knowledgeable physicians, aggressive treatment, and either a triumphant recovery and return to normal life (i.e. a restitution narrative) or a tragic death....Cancer survivorship research conclusively demonstrates that illness stories for most survivors do not end so tidily, however....Despite the material reality...a heroic story structure organizes public discourse surrounding cancer. (Ellingson, 2019, p. 321)

Cancer advocates use this narrative to sell the need for cancer screenings, diagnosis, and treatment (Ellingson, 2017; King, 2006). The narrative may only illustrate part of the story, but it focuses on a compelling one with heroic themes that encourages audiences to pay attention. Narratives of bullying are another common form of narrative advocacy.



Figure 3.4.2: "Nancy Pelosi and Elizabeth Taylor Testifying Before the House Budget Committee on HIV/AIDS Funding" by Speaker Nancy Pelosi is licensed under CC BY 2.0.

Narrative advocacy is commonly used in **public service announcements,** muckracking, human interest news stories, and by advertisers and political spin doctors hoping to garner support for their product or political candidate (Kahn & Fábos, 2017). It's also a common form of advocacy used by news media and documentary and other filmmakers to promote social change (Crow & Lawlor, 2016; Gonzalez-Polledo & Tarr, 2016). In this process, the advocate tells the story, using emotional language and other forms of emotional appeal, to encourage the audience to relate to the characters in the story.

Another common form of advocacy happens because of what folklorist Victor Turner (1974, 1980) refers to as **social drama**. A social drama is a breach in normal activities: one that can be easily noticed and referenced by an audience, one that shocks the audience into feeling the need to act. The impact of the planes hitting the Twin Towers on September 11, 2001 was as much an emotional shock as it was a literal impact in our culture. Another more recent example is the impact of school shootings throughout the US, and the responses of advocate and activist groups around the nation. This is a performative process, and reflects performance theories as well as narrative approaches to advocacy.

The social drama invokes storytelling and other cultural performances. Think about the celebrity concerts after 9-11 and hurricane relief efforts, concerts that raised awareness and money to help the survivors and deal with the devastation. Or consider the narratives and celebrity involvement in the #MeToo movement. And the story told in each case isn't just the story of the victims and the survivors--it's the story of the United States and it's ability to re-create itself. That's a story with a profound cultural appeal in this nation.

A final form of advocacy to discuss in this module is **collaborative advocacy**. This means that advocates do best when they focus on understanding the positions of everyone involved in a conflict, rather than aggressively taking sides or positions (Ganesh & Zoller, 2012; Spicer, 2007). While narrative advocacy is aimed primarily at large audiences we hope to sway to a particular point of view on a topic, or hope to educate about a particular concern, collaborative advocacy is about working through issues to the benefit of all parties concerned in a conflict or a dispute. These include the advocates who work in child services, criminal justice, divorce courts, and other similar areas. Politicians also often have to communicate in this fashion when advocating for a cause, though this process can get lost when narratives become prevalent in the political arena. Some might argue ultimately the narratives of Left and Right, or Democrat and Republican, that have gotten in the way of collaboration in recent years.

Regardless of the approach, whether you aim for confrontation or collaboration when trying to create change, the primary thing that an advocate must do is speak up, and make themselves heard.

Strategic Communication

Strategic communication is a label that has been applied to a number of different types of strategies and communication plans. One of the earliest applications of the label was to military and government communication processes, particularly in the US, and the affiliated Public Affairs staff (Connolly-Ahern, 2008; Holtzhausen & Zerfass, 2014; Paul, 2011).

Strategic communication is the purposeful communication by a person or an organization designed to persuade audiences with the goal of increasing knowledge, changing attitudes, or inducing desired behavior. Strategic communication campaigns are generally designed to respond to the perceived communications needs of significant publics. The term was originally associated with U.S. governmental communications directed toward audiences outside the United States. However, the use of the term has expanded and is now commonly used to describe the overall communications efforts of both individuals and organizations, including political candidates. (Connolly-Ahern, 2008, p. 765).

The role of **persuasion** in strategic communication is generally as the intent of the message. Propaganda is a clear example of persuasive strategic communication (Paul, 2011).

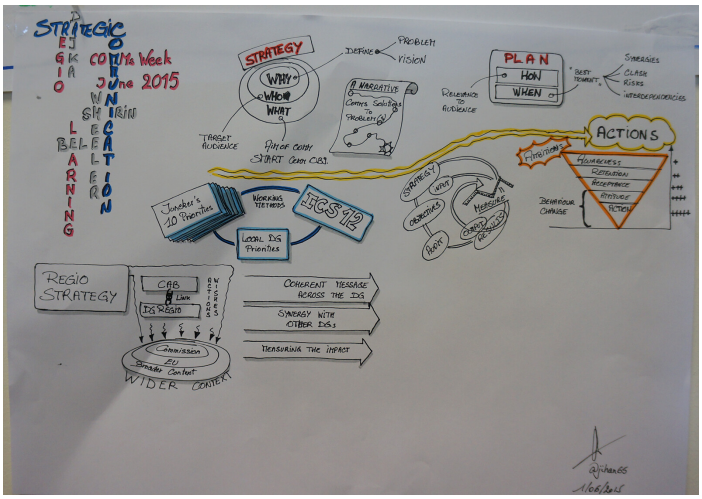


Figure 3.4.3: "Sketchnotes: Strategic Communication presentation" by Claudio Nichele - Twitter: @jihan65 / Instagram: c is licensed under CC BY-NC-ND 2.0.

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Branding is a major component of strategic communication (Hallahan, Hotzhausen, van Ruler, Verčič, & Sriramesh, 2007). There is a key relationship between corporate branding and a company's strategic communication, particularly in terms of audience recognition (Foreman & Argenti, 2005). Audiences are drawn to the familiarity of the brand, and through that process they can relate to new information or new ideas. Consider, for example, commercials for well-recognized brands, such as Nike. Fans of Nike will be drawn to the effective emotional pull of the brand and logo. This form of strategic communication can aid in selling new items to that audience (Ratnatunga & Ewing, 2005). It can also increase participation by fans or those interested in interacting with the brand or corporation (Uzunoğlu & Kip, 2014). Activist branding works along similar lines, and can build interaction with potential participants and donors (Saxton, Niyirora, Guo, & Waters, 2015).

Strategic narratives are a type of strategic communication commonly found in **political communication**. Politicians and government agents use strategic narratives shape public attitudes or promote a particular ideology (Archetti, 2013; Hellman & Wagnsson, 2015; Roselle, Miskimmon, & O'Loughlin, 2014; Schmid, 2014). These narratives are carefully planned stories designed to draw an audience in and get them to believe in and support government institutions (Archetti, 2013; Roselle et al., 2014). Strategic narratives, like narrative advocacy, reflect Fisher's (1984) narrative theory that stories are more persuasive than pulbic arguments. Strategic narratives are used by activists and propagandists as well as government authorities (Roselle et al., 2014). These groups also often aim their strategic narratives at specific audience consumers, raising their visibility to the audience through the compelling aspects of the story.

Ultimately, strategic communication and advocacy are forms of rhetoric as public communication and public argument. The strategic nuances of these current forms of public messaging maintain the persuasive goals of rhetoric as described by Plato and Aristotle. As activism, journalism, and other forms of public argument become more digitized and interactive, the need for more and constant study of these processes will continue. And as more ideological divides occur among consumer groups, the need for public argument that can reach across divides continues to grow.

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Module 3: Quiz

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Module 3: Assignment- Applying Advocacy, A Press Release

Submitting: a text entry box, or a file upload

Points: 40

Module 3 Assignment: Applying Advocacy, A Press Release

Objectives

The goal of this assignment is twofold:

1. Create a press release rooted in advocacy practices as described in the module.
2. Apply the basics of advocacy, problem-posing, reflexivity, hegemony, news media, and public communication.

Instructions

In this assignment you will **advocate** about a local or regional issue or problem you identify based on a review of recent local news stories. Identify **one or two central problems** in the local community based on these news stories. Develop a communication plan that would be an effective means of communicating information about the problem(s), and what could be done to address the problem(s) to one of the following **audience groups**. Use the template hyperlinked here as a guide.

1. A local community group
2. A local campus
3. A town hall meeting
4. A local organization

Choose the appropriate audience you are designing this communication plan for based, in part, on problem(s) you identify in the stories that you choose.

Be sure to apply the basic concepts and ideas about advocacy included in this module for a successful project.

If there is any concern that your advocacy goal might be considered controversial be sure to clear your idea with the instructor.

Parts of the Press Release Communication Plan

Your communication plan should be designed around the following components:

- **Introduction:** Provide a brief, one paragraph abstract or summary of what your communication plan will cover, including a statement of the problem, a statement of your objectives and purpose, a discussion of your intended audience and a brief description of your examples.
- **Background on the Problem:** The background of your communication plan should have information that outlines and explains the **problem(s)** you have identified. This section should draw upon information found in the module, as well as any credible outside sources you choose to include.
- **Audience Analysis:** The audience analysis involves two key elements:
  1. **Who** comprises your audience, and how will their beliefs and understanding of the topic influence your communication needs and goals, and;
  2. **What processes must be undertaken** to effectively reach this audience group? Do they have leaders, committees, required communication processes, and/or public spaces that need to be contacted or utilized for your message to reach the audience group?
- **Goals/Objectives:** What is the core **argument** you are making about the problem you identified? How will **communicating** about this problem make a **difference**? How will involving the **audience** group you have chosen **impact** the problem? Clearly state your objectives and goals for producing this communication plan and communicating about the problem to a public audience.
- **Potential Issues and Risks:** For this section you should identify and define the possible issues or risks in getting your message out to this group. Are there potential **resistant audience** members? Are there **financial considerations** for audiences or your presentation that need to be addressed? Are there potential **at-risk audience members** who might need to be protected?
- **Resource Inventory:** For this section, outline the resources that you have available, and what resources are needed for this communication plan to be effectively implemented. These resources should include community resources affiliated with your audience group, as well as any financial resources available for the audience or yourself. Be sure to reference local news outlets.

- **The Press Release:** For this section you should highlight the following:
  - A headline that grabs the audience's attention
  - A lead paragraph that gets right to the point. Be sure this paragraph includes most of the argumentative message you are trying to convey in the first sentence as readers and reporters tend to scan the information quickly.
  - Include any data you can find.
  - Use quotes whenever possible.
  - Include your contact information.
  - One page is the best length for a press release so be concise.
  - Tell your readers where to go for further details (use the best of your resources here).
  - Proof read and be sure grammar, punctuation, spelling, and message cohesion are addressed correctly.
- **References**: List all **academic research sources** used for your background details. List the stories you used as examples from the modules, and any additional **stories** or **data** you added to support your objectives. All research and data sources should be in **proper citation format**.

Don't Forget

- Be sure to cite and reference all module or external content, in proper format.
- Reflect and think about how the concepts and theories in this module related to your life and experiences.
- Think about these assignments as application exercises reflecting the module materials.

Applying Advocacy: Communication Plan and Press Release Rubric						
Criteria	Ratings					Pts
Clear message and goal for advocacy presented	10.0 pts Full Marks	8.0 pts Very Good	6.0 pts Partial Marks	2.0 pts Borderline	0.0 pts No Marks	10.0
Collaboration is clear with adequate input from all members of the group	10.0 pts Full Marks	8.0 pts Very Good	6.0 pts Partial Marks	2.0 pts Borderline	0.0 pts No Marks	10.0
Concepts are connected to the readings	10.0 pts Full Marks	8.0 pts Very Good	6.0 pts Partial Marks	2.0 pts Borderline	0.0 pts No Marks	10.0
Overall quality of the project is solid	10.0 pts Full Marks	8.0 pts Very Good	6.0 pts Partial Marks	2.0 pts Borderline	0.0 pts No Marks	10.0
					Total points:	40.0

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Communication Literacies Blog 3

Blog Prompt

In 1949 the Federal Communications Commission (FCC) introduced a policy requiring broadcast news agencies to adhere to a **Fairness Doctrine**. This doctrine required two key things:

1. News broadcasts had to cover controversial material
2. Contrasting views had to be presented

In other words, news media had to present "both" or "all" sides of controversial issues to the public for consumption.

In 1987, then President Ronald Reagan eliminated the doctrine. This was part of Reagan's push for de-regulation, a move claimed by many to have led to the polarization of news sources, as well as the formation of political and ideological silos in society. The FCC formally removed the doctrine's language from all its policies in 2011.

In what situations should the media act as a platform for presenting controversies and advocacy? Explain how and why advocacy or providing access for advocates and controversial voices to be heard might be a necessary function of media. Should every media platform attempt to provide multiple sides? You can relate this back to what you have learned so far from Modules 1, 2 and 3.

Don't Forget

- Don't forget to complete two responses to your peers, and in those responses don't just agree or disagree. Instead, consider the following:
  - challenging their choices
  - asking questions
  - giving examples
- Use citations and references, where appropriate

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Congratulations on Reaching the End of Module 3



Congratulations on Reaching the End of Module 3

Please continue on to Module 4: Communicating Identity

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CHAPTER OVERVIEW

Module 4: Communicating Identity

Identity is a form of communication. A person's identity is expressed and maintained through communication practice as part of their daily life. How we self-identify, and how we express our identity to others, is constantly presented and performed as a process of communicated messages. This module guides us through theories of identity and performance of the self as communication practices.



Figure *Module*4.1: "1915 Driver License, San Antonio, Texas" by Steven Polunsky Follow is licensed under CC BY 2.0

Completing the Module

- This module contains contains 4 required reading content pages on identity and performance theories of communication.
- There is a quiz.
- There is an application activity.
- There is a blog activity.

Module Outcomes

1. Describe Performance Studies and Performativity.
2. Describe Performance as social/cultural categories.
3. Describe the role of performance as choice.
4. Articulate how stereotypes function within social and communication theories.
5. Describe nature versus nurture in relation to communication and performance identity theories.
6. Articulate the role of play in culture and society.
7. Apply understanding of performance theory to everyday life.

4.1: Identity and Performance as Communication Practice
4.2: From Rhetorical Identity to Performance Studies
4.3: Theories of Identity and The Self in Communication Studies
4.4: Performativities, Resistance and Subversion
Module 4: Quiz
Module 4: Activity- My Performed Identity
Blog 4
Congratulations on Reaching the End of Module 4

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4.1: Identity and Performance as Communication Practice

In Modules 1-3 we've looked at the reasons to study communication, the long history of rhetoric, and have some understanding of the three major perspectives through which we view communication practices. Now we need to take a look at what communication tells us about ourselves and our lives. We communicate, in some fashion, every moment of every day. We communicate with ourselves, **Intrapersonal Communication**, and with others, **Interpersonal Communication**. At the center of both of these forms of communication is identity: we communicate our identities as part of every communication act with ourselves and others.

Communicating and Performing Identity

You may wonder just how much of our communication involves **communicating identity**. A person's identity is expressed and maintained as part of their social life. How we self-identify, and how we express our identity to others, is something that is constantly communicated. As humans, we have a tendency to define ourselves, and others, by placing people into **categories** of expected behaviors and stereotyped characterizations. We then label ourselves and others as determined by these categories. Once we've self-identified in this manner, we begin to act out the characteristics of the categories. This becomes even further complicated when we apply concepts of intersectionality, and there arises a dissonance between who we *are* and what we *want* to be or promote to others.

This type of acting—or **role play**—based on the **stereotypes** associated with each category, is the basis of how we use communication to perform our identities. We apply symbols to our "selves" and our choice of performance and communicate those symbols to ourselves and others. For example, if we self-identify as part of "Goth" culture, we choose costumes, tattoos, behavior patterns, hairstyles, and even speech patterns that match that culture or category (Gregory, 2002; Hopkinson, 2016; Koller, 2008; Lunceford, 2010; Sweet, 2005). In fact, scholars of **subcultural studies** and **visual communication studies** argue that the commodities we associate with subcultural identity are a common means of communicating the self as a part of a systemic whole. In other words, subcultures reflect the way that people communicate identity characteristics through **nonverbal performance** as a means of trying to belong to a specific category or group of people (Gregory, 2002; Hopkinson, 2016; Koller, 2008; Lunceford, 2010; Sweet, 2005). And the communication used to adhere to these categories is not limited to nonverbal communication—**verbal communication** is also stylized to meet the goals and needs of the identity categories to which a person is drawn (Vaisman, 2016; Wagner, Kunkel, & Compton, 2016).

One of the core actions of verbal communication is a **speech act** (Austin, 1952; Searle, 1962).



Figure 4.1.1: "Meyer London giving a speech" by Kheel Center, Cornell University Library is licensed under CC BY 2.0.

Once speech acts are coded to cultural and subcultural norms, they become aspects of performed selves.

Subcultures then develop as examples of the commodification of identity as fashion industry agents adopt and then sell the clothing, accessories, and other markers of subcultural identities and how those identities become **performative choices**. (Baldwin, 1999; Rakow, 1986). By choosing the costumes, attitudes, and characteristics for communicating our identities each day we literally embody ourselves through our performances—through the way that we choose to communicate our identities. We literally present messages defining who we are to our personal audiences, and this is an audience that includes ourselves. These messages are symbolically constructed: we **encode** the communication of our identities with symbols that match the categorizations and

attitudes we wish to convey. Then our audience **decodes** the message and interprets our symbolic selves (Hall, 1974; Halualani, 2017; Wagner, 2017; Wetzstein & Huber, 2016).

It's important to understand that these multiple performances of identity are not, necessarily, lies—they are varied aspects of our selves and the way we can communicate these aspects to others. While there is a clear opportunity for us to change the identities we perform, we need to remember that we are all connected to the normalizing patterns of social structure and standard behaviors. We've learned to perform these identities, based on scripts that are already out there. But we can, if we choose, edit the script as we go along. This is because, ultimately, the performance of identity is tied to the rhetorical construction of reality.

Take a look at the following spoken word (a stylistic type of public speech) performance:



Figure 4.1.2: "Spoken Word" by jurvetson is licensed under CC BY 2.0.

How does spoken word performance challenge notions of identity? How does it challenge notions of the physicality of identity?

One of the key questions to come out of studies of performance and identity is whether identity is given to us by nature, or if our identities are completely constructed by society. This "nature or nurture" question, especially in regard to gender, remains a central debate in performance and identity studies. While most scholars today agree that there are possibilities for changing our identities, many continue to argue that some characteristics are assigned at birth, and the identity messages that evolve from these traits come from a person's natural tendencies. Regardless, performance and identity theories show us that basic assumptions about identity are not fixed.

Theories about identity provide us with possibilities—the possibility to change who we are, and the possibility to become more aware of our selves and our roles in society. These theories are not new, and they are not all specific to the realms of Communication. We examine them in Communication Studies because they involve message construction—because identities are transmitted through communication processes. And we examine these messages of identity in order to understand them, predict behaviors, and advocate for possibilities and social change. Thus, we examine identity and the performance of self as communication practices.

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4.2: From Rhetorical Identity to Performance Studies

Identity is a very personal thing. Yet, at the same time, our identities are tied up in how we behave with others. Labeling ourselves with particular identities gives us a sense of purpose, or a sense of self. Yet, we aren't the only ones doing the labeling. And a lot of us, at times, feel a bit unsure about who we are and where we are going in life. This is because, no matter how personal our identities are, we are connected to other people and to society and at least part of our identity cannot be separated from that.

That connection between our self and others is a process of communication. The things that help us define who we are; things like family, culture, gender, religion, academic achievement—all of these are things that we learned about through communication with others. And all of these are labels and identity constructs that we give ourselves and present to others using communication. Consider this example of Harajuku girls in Tokyo, gathering at Harajuku station.



Figure 4.2.1: "Harajuku girls, Tokyo" by LHOON is licensed under CC BY-SA 2.0.

Ultimately, through this communication process, identity is a choice. For example, some ways we identify ourselves are through cultural categories, everyday experiences, and role playing. But this choice remains tied to the cultural categorizations that we function within. These cultural categories label people as their race, their gender, their ability status, or any similar category. And then people act out the social norms (normal behaviors) associated with those categories. In other words, we respond to the communication processes and the rhetoric of society that constructs us. We choose to do this—we can resist—but few of us catch on to how much resistance is possible.

Performance Studies as a means of Investigation

Within the field of Communication Studies, one concentration or area of focus is **Performance Studies**, which focuses on how people present their identities through symbolic and performed communication practices. While theories and models from all three paradigms can and have been applied to Performance Studies, the logic of this field is situated between Interpretation (understanding how the performances of identity and culture work and what they represent) and Critical Theory (pointing out how flexible identities and realities actually are and finding ways to encourage changes to social norms through performance critique). Performance studies looks at the representations of identities in theatre, art, and popular culture, sports, ritual behaviors, and the presentations of self in everyday life (Alexander, Anderson, & Gallegos, 2005; Conquergood, 2002; Schechner, 2002).

As discussed in module 2, Schechner (1969) argues that performance should be seen as a means of critical-cultural analysis of everyday life, not just theatre and stage arts, because performance methods can reveal how people follow the scripts that are tied to the identities they choose to perform. Schechner's arguments for the academic field of performance studies drew in many scholars from various interdisciplinary fields who looked at performance through different lenses. Grounding performance studies in established work from these various academic subject areas quickly allowed performance studies to evolve as a field. One of the earliest scholars with influence in performance studies is **Aristotle**, who provided the rhetorical theory of **dramatic action** (335? B.C.E./1998). He argued that individuals and groups use language and ritual to forge memberships and drive **social action**. The

ritual behaviors, for Aristotle, are often driven by **tragedy**, which is then performed and re-performed as a means of establishing connective ties between individuals, thereby persuading people to generate social, behavioral, and communication norms.

Rhetorical scholar Kenneth **Burke** (1945/1969) built on this ideology with his theory of **dramatism**. Burke focuses on the similarities between rhetoric and theatre, viewing theatrical and real life dramas, which he considers very much the same way that Aristotle viewed tragedy, as forms of **persuasion**. Burke sets up a **dramatistic pentad** to explain the process of how dramatism works, using theatre-based language to illustrate the steps of the process:

1. **Act**: What happened? What is the action? What is going on? What action; what thoughts?
2. **Scene**: Where is the act happening? What is the background situation?
3. **Agent**: Who is involved in the action? What are their roles?
4. **Agency**: How do the agents act? By what means do they act?
5. **Purpose**: Why do the agents act? What do they want?

In a similar vein, folklorist Victor **Turner** (1982) looks at performance as **ritual behavior** that can illustrate social beliefs and processes. Turner argues that we need to look at the event surrounding a performance, not the act itself, and the negotiation that happens between performance and audience. Performance events are a way that a culture or group creates meaning and presents that meaning to itself and others. For Turner, the performance is "**making, not faking**" (p. 93) meaning that the performance itself is both real, reflects a social real, and provides the opportunity to generate social change. The performance allows potential change because it is a type of ritual, and therefore goes through a ritual process that includes three primary steps: separation, liminality, and reintegration. **Separation** is how the performer and the audience are temporarily removed from the real world during the event. **Liminality** is the "**betwixt and between**" nature of the performance event itself, especially in terms of how it creates a non-real but temporary space. It is in this space where change can happen, between the separation and incorporation stages. **Reintegration** is when the event ends, and real life becomes dominant again.

Consider a trip to Las Vegas as an example. When you leave with your family or friends for the trip, you are separated from your daily life. When you are in Vegas, you are in a liminal space where anything can happen...and you may change in the process. What happens in Vegas doesn't always stay in Vegas. When the trip is over you reintegrate into daily life. These performance events are identity-building processes, for Turner. In the following image, consider the liminality of the image and its avant-garde nouveau elements, depicting the fantasy and liminal place Las Vegas creates and produces, "What happens in Vegas stays in Vegas."



Figure 4.2.2: "What happens in Vegas stays in Vegas" by Atomic Mutant Flea Circus is licensed under CC BY 2.0.

For linguist and anthropologist Claude **Levi-Strauss** (1979), performance reveals culture. He argues that performances act like **masks** or **mimicry** that illustrate aspects of culture for an audience. Anthropologist Clifford **Geertz** (1973) similarly argues that performance reveals deeper meanings about culture, particularly as a means of expressing cultural truths, issues, and conflicts without having to act them out directly. Communication scholar Richard **Bauman** (1989) argues that performance is transformative, that its significance lies in its ability to transform social realities and structures. In agreement with Turner, Bauman argues that performance is expressive and emergent, and thus it creates.

The social scripts we follow provide us with guidelines for behavior and limits on our own personal creativity. Yet, some argue that we don't have to follow those guidelines. Some people perform their identities along very socially prescribed lines…they work hard to "fit in" to societal norms, also known as the expected and familiar script(s) to perform. Others resist these norms, and perform their identities in ways that attack and challenge normal societal behaviors. And many of us perform our selves using a

combination of both of these schemes, whether consciously or subconsciously. We communicate based on both societal expectations and our own values and ideals.

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4.3: Theories of Identity and The Self in Communication Studies

In Communication Studies, identity theories usually function with a combination of behavioral and semiotic approaches. These theories share roots in social psychology and linguistics. One of the earliest identity theories that we deal with in Communication Studies developed out of a conflict between philosophical models of identity and biological models dating the Post-Enlightenment Period of Philosophy (primarily from the mid-1800s through the first decades of the twentieth century).

Medical science gave us one of our earliest modern theories of identity; one generally called **Mind/Brain Identity Theory** or **Brain State Theory**. Consider the images below taken from "The Book of Fortune," published in 1935. A Divination and Spirituality text influenced by the times of **Brain State Theory**, claiming that a person's physical traits determined their personality and likeness to find a mate or spouse.

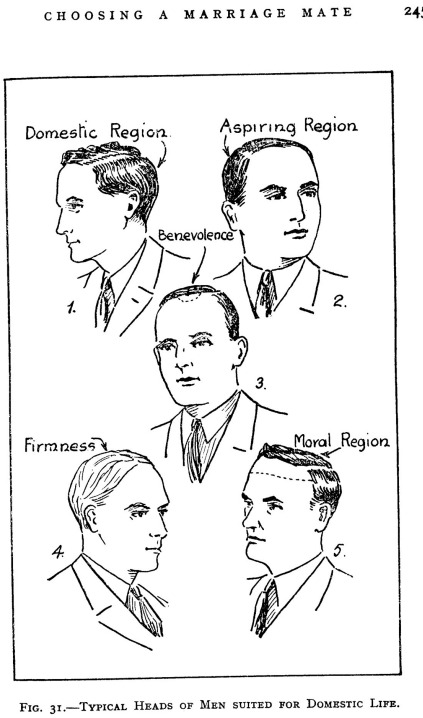


Figure 4.3.1: "Men Suited to Marriage" by spratmackrel is licensed under CC BY-SA 2.0.



Figure 4.3.2: "Women suited to Marriage" by spratmackrel is licensed under CC BY-SA 2.0.

The concept is based on the Enlightenment era assumptions that the physiological state of one's brain determines one's identity (Fiegl, 1958; Place, 1956). This is a psychological approach to identity, and historically was tied to the notion that there are "normal" and "abnormal" brains. Normal brains indicate someone with normal identity characteristics. Someone who behaves in a manner that is not seen as normal would be suspected of having an abnormal brain. This theory evolved to incorporate other physical abnormalities as well, but was most often applied to explain people who deviate from social norms.

Treatment for an abnormal brain or other abnormal state could include electro-shock therapy, lobotomies, medication, or, in some cases, psychoanalysis. You may note that while this theory has evolved past the simplistic notion that "deviant" behavior indicates a physical abnormality, this approach to identity and normalizing behavior remains present in the fields of psychiatry and psychology.

Social and Standpoint Identities

In contrast, philosophers in a number of different fields, like **Darwin** (1859), **Marx** (1867/1907), **Freud** (1923/1927) and **de Saussure** (1916/1959) all theorized about naturalistic processes on social identity construction. The body of knowledge together forms what we talk about, today, as **Social Identity Theories**. Charles Darwin's (1859) theory of evolution is a theory of progress; embedded within is an assumption that we are headed toward a predetermined change processes that will "improve" humanity. **Social Darwinism**—a body of thought that arose from this theory—takes this meaning in many directions, including discussing social, cultural, and identity evolutionary processes (Hofstadter, 1944). Socially, Darwinians promote the ideal that we are progressing toward a **Utopian Society**—a "perfect" society where happiness, health, and democratic ideals cause everyone to be valued. Similarly, Darwinians discuss our "selves" as progressing toward an Ideal—both as individuals whose identities evolve throughout our lives and as a society made up of identities that change over time. It's important to note that these Darwinian ideals are not accepted by everyone and, at times can lead to extremist ideologies.

Marxist approaches—drawing on the work of Karl Marx—echo this sense of progress. Marx (1867/1907) argued that we would progress toward a utopian class structure, where no one is bound to restrictions based on class. Marxists (Jameson, 1990) discuss contemporary identities as bound to social class—the rich act rich and the poor act poor, but are likely to emulate the rich to appear less poor. This is referred to as **social conflict theory**. This concept is significant because it plays a role in how we understand, and therefore talk about reality and therefore impacts how we communicate with others. From a Marxist standpoint, rich people are trapped in the perceptions of their class. They can't really understand what life is like for the poor. Poor people, on the other hand, understand both their own lives and the lives of the rich—because the rich lifestyle is broadcast as "ideal." Therefore, the poor have

an advantage in understanding rich culture, whereas the rich can't really imagine what it's like to be poor. This empowers the poor to resist the Sophistry and message construction of the rich, which can be tied to Stuart Hall's (1973, 1974) reception theory and the processes of encoding and decoding. At the same time, however, the dominance of "rich culture" as an ideal is how they maintain social control.

This standpoint approach, which comes to be labeled **Standpoint Theory** (Hartsock, 1983), can be applied to other social statuses as well, with those belonging to a lesser-ranked status having a privilege in understanding the higher ranks that is not reciprocated. W.E.B. **Du Bois** (1903) used the concept of standpoint to talk about how Black people have a better understanding of White people and White culture than White people do of Black culture. Du Bois called this "**double consciousness**," indicating that Black people see White culture from the outside as well as from within.

Political and social movements have often revolved around conflicts in understanding the perceptions of Du Bois termed double consciousness. Contemporary racial, ethnic, and sexuality social justice movements, such as #blacklivesmatter, #brownlivesmatter, #lovewins, and #metoo highlight how differences in standpoint impact both social norms and understandings of identity as well as legal statuses. Further, pushback by some who struggle to recognize their own assigned privilege highlights how our own perceptions can be limited or constrained by standpoints.

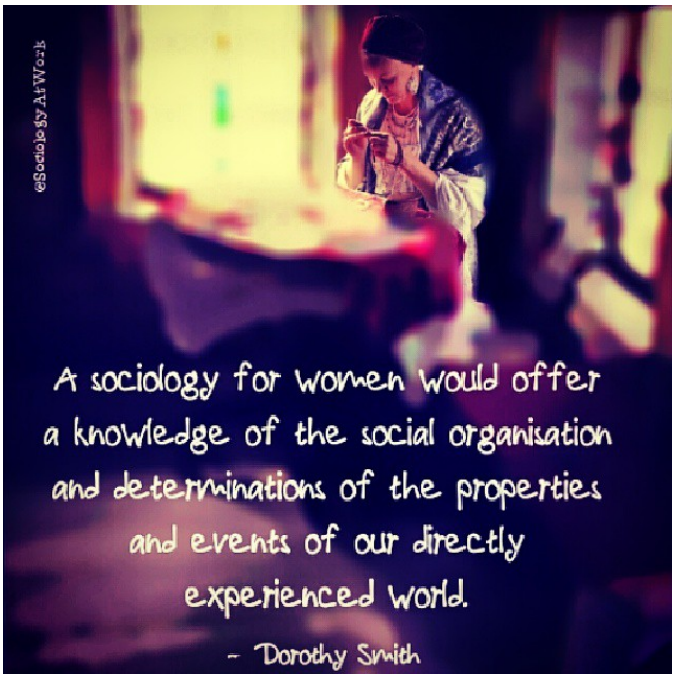


Figure 4.3.3: "Sociology for Women" by Sociology At Work is licensed under CC BY-NC-SA 2.0.

Feminist Standpoint Theory (Hartsock, 1983; Harding, 1986; Collins, 1989) applies this argument to gender, arguing that women understand men's values and perspectives while themselves remaining a "mystery" to men. From the different standpoints, messages are constructed in different ways. Some feminist scholars argue that men and women speak different languages, with different focuses, because of the differences between men's and women's standpoints (Hartsock, 1983; Harding, 1986). Still others argue that women have a more wholistic or complete language, because they are, based on their social roles, closer to nature (Irigaray, 1977/1999). This theory comes from the idea that women's language is rooted in mothering instincts and other natural tendencies that have been bred out, or culturally removed from, men. Men's language, in contrast, is seen as political and technical.

The differences in women's and men's languages don't stop at what things we say—the difference is also visible in what labels and terms are applied to each gender. Remember that old saying, "sugar and spice and everything nice…that's what girls are made of"? Can you imagine those descriptions being tied to a boy? How would that change boyhood? How would that change masculinity?

To better understand the role of language in the construction and performance of identity, we can look at another of our Post-Enlightenment scholars, Ferdinand **de Saussure** (1916/1959). de Saussure, who we've already discussed in terms of **Semiotics**, argued that meaning is produced through the symbols of language. This concept is applied to identity through the way that people build a "self" using language and symbols. de Saussure's semiotic theories led to Henri Tajfel and John Turner's (1979) **Social Identity Theory.**

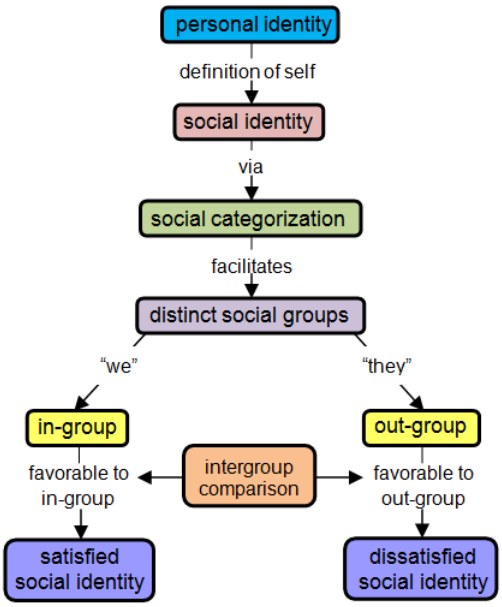


Figure 4.3.4: "File:Tajfel's Theory of Social Identity.png" by w:en:Jfwang (talk | contribs) is licensed under CC BY 3.0.

Tajfel and Turner argue that the self is constructed through a process of labeling and assigning oneself to specific categories of culture. We do this through a process of constantly comparing ourselves to others. The focus here is on the centrality of social identity in the way individuals construct their own identities—the idea that we all want to be like someone we admire. So we emulate those characteristics. Tajfel and Turner's model comprises four elements:

- **Categorization**: how we put ourselves and others into labeled categories by using language and symbolic identifiers
- **Identification**: how we build ourselves up by choosing to label ourselves within categories of people we want to be associated with
- **Comparison**: how we constantly compare ourselves and our groups to others, with the goal of making ourselves come out appearing stronger than other groups
- **Psychological Distinctiveness**: how we mark our group identities as simultaneously different from other groups and better than others.

Tajfel and Turner indicate that these processes are how we become part of a social group—and therefore how we begin to perform in accordance with the social scripts associated with that particular group.

Another theory that shares some characteristics with Tajfel and Turner's Social Identity Theory is Irwin Altman and Dalmas Taylor's (1973) **Social Penetration Theory**. This theory provides an investigation of how people begin to communicate more fully and openly after certain levels of closeness are attained. Altman and Taylor argue that self-disclosure happens in stages, with only minimal disclosure early in a relationship. As each member of a relationship reveals a bit more of themselves, they must each become a bit vulnerable. In order for disclosure to increase, each participant needs to recognize each other's vulnerability.

The way we hide from self-disclosure includes masking—which is done to deflect from revealing too much too quickly. We mask ourselves in layers, like the layers of an onion. We peel back this onion in stages:

1. **Orientation stage**: small talk and initiating conversation
2. **Exploratory stage**: revealing social truths about ourselves, such as political or religious affiliations
3. **Affective stage**: we start to reveal more personal truths, we begin touching and initiating kissing or caresses
4. **Stable Stage**: we are now able to predict each other's behaviors and recognize each other's values
5. **Depenetration**: the relationship begins to unravel and the masks or layers of protection begin to reform

We can see how Social Penetration Theory discusses how we reveal our identities to others, and how our identities are impacted by our relationships with those closest to us.

By looking at these and other theories of identity, we come to understand how identity is constructed by communication processes, and how our identities influence our willingness and ability to communicate fully. Now we need to take a look at the theories that

discuss the performance of identities.

Role Play and Social Scripts

Harold **Garfinkel** (1967) points out way in which we continually restrict our performances to social norms, particularly gendered performances. Garfinkel argues that we perform our identities as a type of **role play** every day. He further argues that normal behaviors and normal social "roles" have changed over time, and will continue to do so. Therefore, our behaviors are tied to socially constructed patterns, rather than biological categorizations. He lays out a five-stage pattern of everyday life performance that each individual goes through as a repeating process.

1. **Indexicality**: how we determine, though language constructions, the categories of behavior and identity that we recognize
2. **Accountability**: how we justify the choices, subconscious and conscious, that we make to participate in one of those indexed categories
3. **Naïve Realism**: the process of making our justification appear to be a natural consequence, i.e. "boys will be boys"
4. **Reflexivity**: making the world fit our Naïve Realism perspective by choosing to acknowledge symbols that reflect the beliefs we presented
5. **Passing**: this term was taken from historical accounts of Black men and women passing for White in the South during slavery. It means passing as the person you are purporting to be, because of the reflexive justification you've done.

Garfinkel argues that this process allows a person to become something whether or not they started out with that identity. This is not the case of someone intentionally trying to disrupt social norms, like a drag artist. This is the case of someone coming to associate themselves with a particular identity construct and performing that identity. Consider the image below of people crossing the street in the middle of time square taken on August 3rd, 2008. Look at how each person presents slightly differently, reminiscent of what Garfinkel called **everyday role-playing** life.



Figure 4.3.5: "Time Square/New York - IMG_1886" by Nicola since 1972 is licensed under CC BY 2.0.

Michel **Foucault** (1976/1978) gives us another way in which identity is restricted with ties to social roles. In his historical analysis, *The History of Sexuality*, Foucault discusses what he terms **biopower**: "an explosion of numerous and diverse techniques for achieving the subjugations of bodies and the control of populations" (p. 140). In other words, social and political institutions create laws and standards that restrict our bodies from being able to perform free interpretations of our identities. For example, there are laws and restrictions on immigration, abortion, homosexuality and gay marriage, and even on whether or not clothing must be worn. Historically, biopower has been applied to interracial marriage, slavery, and immigration. Social institutions also enforce biopower, even without the legal restrictions. Consider dress codes and approved appearances for participation and membership in restrictive clubs and societies.

We can resist biopower and, for Foucault, resistance will eventually lead to social change. Foucault points out that these laws and restrictions constantly change, and are tied to temporal or temporary concerns. This means that these patterns are not permanent, and therefore are changeable given the right impetus and recognition. The challenge, according to Foucault, is getting the awareness of these restrictions out, because we have often been desensitized to this form of social control and accept it as normal unquestioningly. Consider the following resistance to biopower, especially in the larger political context of the past decade.

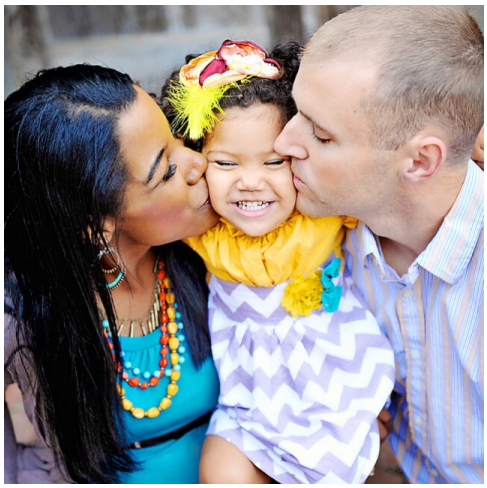


Figure 4.3.6: "Can you believe less than 50 years ago our interracial marriage would have been illegal in 16 states? New on the blog I'm discussing Loving Day and teaching our children to not let fear and hatred hold them back. #LovingDay #makingstrongroots direct link" by Jennifer Borget is licensed under CC BY-NC-ND 2.0.

Resistance, over time, can change culture and reactions to perceptions of bio-power.

Pierce **Bourdieu** (1990) also gives us a means of exploring identities, and how they are confined to social norms. Bourdieu argues that humans repeat behaviors habitually, creating a performance space of **habitas**. Habitas refers to acquired and durable habits that act as unconscious forms of conditioning. These habits keep repeating from childhood into adulthood, generating new layers of the performances. Thus, gendered performance is not arbitrary, but the result of accumulated habits and perceptions that function as a type of second nature. Identity is literally embodied in the habitas, through performance. “It is not hard to imagine the weight that the opposition between masculinity and femininity must bring to bear on the construction of self-image and world-image when this opposition constitutes the fundamental principle of division of the social and the symbolic world” (p. 78).

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4.4: Performativities, Resistance and Subversion

As discussed earlier, Burke's **Dramatic Pentad** (1945/1969) suggests that there are symbolic patterns to look for in how we perform ourselves every day. For some, the performance of self is an ideal to achieve in line with social norms. For other, the self is a means of resisting normal behaviors and social roles. Let's begin by discussing some ways in which we hide or intentionally alter our identities to better function in society. Michel **Foucault**, who we discussed in Module 2 in regard to his archaeology of knowledge, and in the last section of this module in terms of his discussion of **bio-power**, also provides a foundation to why we perform identities in line with social norms. Foucault (1975/1977) argues that, in reference to the brain state and other identity theories, there is often punishment associated with aberrant behaviors or non-conformist performances.

In his archaeology of prison systems, *Discipline and Punish*, Foucault (1975/1977) argues that prisoner's bodies were disciplined both physically and psychologically. The prisons themselves restrict the ability for prisoners to perform their identities freely—and the **panopticon**, or guard tower in the center of the prison, ensures this by allowing guards to observe any prisoner at any time. The term panopticon literally refers to the ability to see in any direction. The guards may or may not be looking at a prisoner, but the prisoner does not know when the guard might look, and therefore the prisoner behaves.

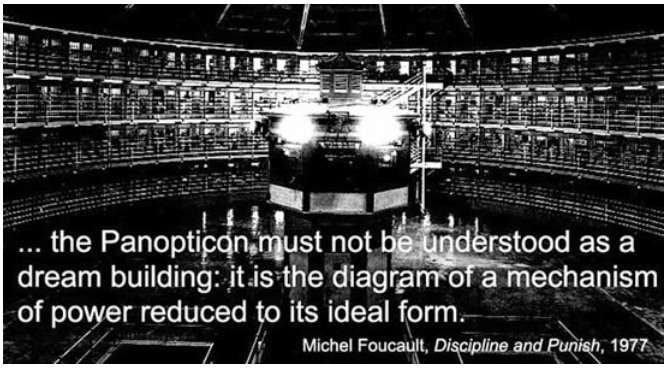


Figure 4.4.1: "Panopticon" by continent. is licensed under CC BY 2.0

Foucault then argues that as a society we behave as if someone in a panopticon tower is watching. We **police ourselves**, behaving within the restrictions of normal social behaviors so as not to get caught. For example, many people report that they are uncomfortable walking around their own homes naked, because this is not an acceptable behavior in public. Yet these people are not in public—so what is really stopping them from going nude? Or imagine driving at night in your car with an itchy nose. Are you likely to pick your nose, even if no one is around who might see?

All the World's a Stage...

Sociologist and communication scholar Erving **Goffman** (1956) presents a **dramaturgical** model or **dramaturgy** that addresses how we perform our identities as part of our presentation of everyday lives. Goffman argues that we live our lives as if we are actors on a stage. Drawing on Burke's Pentad, Goffman develops Dramaturgical analysis as the study of Social Interaction in theatrical terms. Goffman argues that humans wear different mask **back stage** than they do on the **front stage**. In other words, when we know we're being observed or communicating to others, we play our roles with an audience in mind, whereas back stage we are performing for ourselves. Consider the image below as it represents the multiple faces or masks we wear daily depending on whether we know we are performing in front stage (being observed) or back stage (free of judgment zone).



Figure 4.4.2:"All of these Emotions of Mine - Chiaroscuro Self Portrait" by Ryan.Berry is licensed under CC BY-ND 2.0.

Studies of the performativity of identity are grounded in performance studies, but focus on the empowering potential of gender and sexual fluidity and political identities. Performativity theories and studies challenge the notion that identity categories, like gender and sexuality, are fixed, stable entities. Instead, building on the performance studies concept that performative acts create meaning. For performative theorists, this idea is deepened to examine how identity is constructed through words and symbolic action, indicating that there is no core identity or core self other than the one(s) performed.

Judith **Butler** (1990) takes this argument further and says that all identity constructs follow scripted roles that are based in cultural myths. Let's take a minute and revisit Altman and Taylor's Onion Model of Social Penetration Theory. For Butler, there are far more than the five layers discussed by Altman and Taylor to a person's identity. Borrowing from **Derrida's deconstruction** (1967/1997), we can argue that there is no center to our identities, just like there is no center to an onion. The more we peel back the layers of the onion, the more layers are revealed, until we finally reach an empty center. Butler's argument works the same way. Our identities, she explains, are constructed daily, with layer after layer being placed around a lack of center, disguising the absence of a stable, solid self. All we are, in Butler's explanation, is a series of layered performances, each building on the last to create a fiction of a self. Butler argues that identity needs to be viewed as fluid and variable that we behave in different ways in different situations. For Butler, there is not one central identity. Instead, identity is simply the layering of performed masks over each other.



Figure 4.4.3: "Gender | Fluid" by DarlingJack is licensed under CC BY 2.0.

Butler builds Jacques **Derrida's** (1972/1988) **postmodern** discussion of **citation**, that all identity role acts are copies of copies of copies (and so on). Gender roles, for example, are taught to individuals by their mentors, parents, grandparents, and peers. These roles are passed on through generations of time, echoing the past generation though with some variables present. At the core of this

concept, Derrida argues that **copies degrade**, they change, by the very action of copying. So each copy blurs some of the elements of the prior copy, and adds new elements as well. Think about the "telephone game" as an example, where one person tells a story to the next in line, and that person repeats the story, and so on. If enough people are involved in the messaging, the final version of the story often barely resembles the **original**. Since the copies degrade and change, how can we know what the "original" was. Does the original even hold value in the current situation?

Identities and social scripts viewed through a performative lens use this concept. Butler explains that performances are never exact copies, because there is always something new and of the person (the actor) in the performance. Therefore, the gender role is only as real as we take it to be. Further, Butler explains that since we do not know what the "original" gender role performance was, of if there was an actual "original," the idea that **social scripts** are aimed at certain ideals is problematic, because those ideals themselves are unfounded. Therefore, for Butler, performativity encourages the negotiation of agency within a site of resistance, such as through transgressive or subversive acts, to speak past the silence encouraged by the normalization of gender roles.

...And the People, Merely Players

Gender scholar Elizabeth **Grosz** (1994) adds to these arguments by focusing on the performative acts themselves. She argues that acts have their effects even if no audience other than the performer receives them. Using Irigaray's critique of language and the concept of woman as object, Grosz argues that acts don't have an "other" or opposition in a binary. Instead, performative acts are free of binary constraints. They can therefore take on characteristics within, between, around, and encompassing multiple positionalities, rather than restricted to oppositional binary constraints.

And this brings us back to the central debate in performance and identity studies: whether our selves are biologically and naturally fixed or if they are socially and performatively constructed. In Communication Studies, we haven't yet reached the end of that debate. To go a little deeper into how this debate impacts our personal identity constructions, we can view the work of **Kate Bornstein** (1995). Bornstein was born biologically male, and chose sex reassignment surgery in 1986. However, Bornstein never identified as a "woman trapped in a man's body." Instead, she explains that she also never identified as a man, and the only other option was to be a woman. Bornstein became a performance artist to express how social norms and restrictions can both reinforce and challenge a person's sense of self. In her book, *Gender Outlaw*, she states: "There are only people who are fluidly-gendered, and ...the norm is that most of these people continually struggle to maintain the illusion that they are one gender or another" (p. 65).



Figure 4.4.4: "2012_in_photos_029" by Elon University is licensed under CC BY 2.0.

So what do you think? Is identity constructed by nature or through nurturing? Is it a combination of both? Do our identities exist outside of what we perform for ourselves and others? Do our performances hide a "true" identity or mask the absence of one? Is identity rhetorically constructed?

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Module 4: Quiz

1. Some ways we identify ourselves are through: (Choose 3) **Multiple response**
2. Performance Studies: **Multiple choice**
3. What is impression management? **Multiple choice**
4. Goffman argues that human beings follow natural gender performance and they do not follow social norms. **True / false**
5. Transgressive gender performances are direct attacks on the social structures that reinforce gender. **True / false**
6. Mind/Brain Identity Theory is based on the assumption that the physiological state of one's brain determines one's identity. **True / false**
7. Du Bois' Double Consciousness indicates that Black people see White culture from the outside as well as from within. **True / false**
8. Tajfel and Turner's **Social Identity Theory (SIT)** comprises: **Multiple choice**
9. Altman and Taylor's Social Penetration Theory includes the following: **Multiple response**
10. Foucault's **Panopticism** theory argues that as a society, human beings behave as if someone in the Panopticon tower is watching. In other words, we police ourselves in our behaviors. **True / false**
11. According to Harold Garfinkel, normal behaviors and normal social "roles" have changed over time, and will continue to do so. **True / false**
12. Foucault (1977) argues that docile bodies are trained to behave by authority structures. This is reinforced by panopticism. **True / false**

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Module 4: Activity- My Performed Identity

Submitting: a text entry box, or a website url, or a file upload

Points: 40

Module 4 Activity: My Performed Identity

Objectives

The goal of this assignment is threefold:

1. Identify and articulate aspects of yourself that you communicate to others.
2. Analyze how, when, and why you communicate these self-aspects.
3. Illustrate this process in a creative fashion.

Instructions

This activity contains two parts:

1. Create a performance of your identity(ies): a creative project that answers the question, why do you perform your identity the way you do, and how?
2. Write up a 2-3 page discussion of your performance which explains how and why this is a performance of one or more of your selves.

Original Creative Performance

Some example project include but are not limited to the following;

- video-recorded interviews
- soliloquies/proclamations
- songs/raps
- podcasts
- narrated slidedeck/slideshow/presentation
- narrated scrapbooks
- digital storyboards
- digital collages
- storytelling
- autoethnographies/autobiographies

Any other sort of creative form of performing your identity will do as well.

Once you have completed the assignment, submit it into the assignment inbox. Use the media link to upload any videos or audio files. Make sure to use MP4, MP3, WMV or other universally accepted file types.

Written Essay Requirement

Along with the performance, include a **two- to three-page discussion of your performance**, including which identity(ies) it reveals, and how it does so. This written essay should meet the standard writing requirements of the class, including citations and references from the module as well as any outside source materials. See the 0.4 Useful Resources page for more details.

Don't Forget

- **This performance MUST BE ORIGINAL work.**
- A **written description must accompany the actual product or performance**.
- Be sure to cite and reference all module or external content, in proper format.
- Reflect and think about how the concepts and theories in this module related to your life and experiences.
- Think about these assignments as application exercises reflecting the module materials.

Module 4 Acitivity		
Criteria	Ratings	Pts
	Total points:	40.0

Module 4 Acitivity				
Criteria	Ratings			Pts
Creative means to express identity	10.0 pts Full Marks	5.0 pts Partial Marks	0.0 pts No Marks	10.0
Original work	10.0 pts Full Marks	0.0 pts No Marks		10.0
Clearly explained how the performance reveals certain identity(ies)	10.0 pts Full Marks	5.0 pts Partial Marks	0.0 pts No Marks	10.0
Met the length of two to three pages of discussion	10.0 pts Full Marks	5.0 pts Partial Marks	0.0 pts No Marks	10.0
			Total points:	40.0

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Blog 4

Blog Prompt

This week's blog should revolve around the concepts of credit-based identities and identity theft. Consider the many recent credit bureau and other online security breaches, and how identities have long been tied to consumer credit. You are welcome to blog about anything that struck you particularly from the readings in this module. Consider, in particular, the concepts of performativity, cultural scripts, nature vs. nurture, the consumption of identity, and contextual performances of self.

What is Identity Theft?

Identity theft is the process of having one's consumer credit-based identity stolen. What does it mean that we, as individuals, have a consumer credit-base identity?

Consumer and credit-based identities are part of our virtual or digital economy. This also means part of our identity exists in digital and online spaces, and this isn't an identity we have full control over. There are many institutions and mechanisms that interpret our identities and attach a monetary value to that version of self.

Among the more prominent of these institutions in shaping our consumer and credit-based identities are the credit bureaus, particularly Equifax, Experian, and Transunion. Entire industries have developed that help individuals maintain some element of control over how these entities report out our credit-based identities. Somewhat ironically, in using the services that have developed to help protect our credit-based identities, we pay money to protect our ability to have access to money and loans. Yet, these industries tend to privilege some social categories more than others (Aldén & Hammarstedt, 2016; Greer & Cavalhieri, 2019; Marcelino-Aranda, Marcelino, & Jasso, 2020; O'Brien & Kiviat, 2018).

Historically, particular types of identity were more likely to benefit from the credit system:

As with any set of organized commercial relationships, biases and prejudices were and are baked into the credit bureaus' rules and the kinds of information they gathered. Being black, being gay, being a single woman or having strong political opinions — prior to 1970, all of these things could make it much harder to get a job, secure credit, get a loan, buy insurance or fend off a police investigation. During World War II, credit reporting agencies sustained their businesses by running loyalty checks for the military — and that relationship continued after the war. Tens of millions of Americans were subject to background checks for both political and private reasons. (Stoller, 2017).

In running background checks, credit bureaus used to be able to ask a person's neighbors and acquaintances about an individual, and this information could all be included in credit reports. By the 1970s, when these reports started being shifted to computer-based record keeping, Congress became interested in determining the need for monitoring credit databases. As the credit card industry expanded, the influence of credit-based identity reporting and control also expanded. Thus, the Fair Credit Reporting Act of 1970 became the first federal law regulating data-based identities for US Citizens.

Today, because of the overall use of credit cards in US society, credit-based identities are key to how an individual is able to progress through many social systems:

The fact that certain ethnic groups have higher loan denial rates and are charged higher interest rates on their loans is consistent with what has been found in previous research from other countries. There are several plausible explanations for these results. Explanations may be found in differences between immigrant and native firm characteristics that we not have been able to control for in our study. As mentioned above, another explanation may be that non-European immigrants are more likely to apply for bank loans. A further explanation might be found in the occurrence of ethnic discrimination in the market for bank loans in Sweden. (Aldén & Hammarstedt, 2016)

Current studies reveal that many US employers use credit reports and scores when determining qualified applicants for employment opportunities. Significantly, this continues even though most research in business and management studies shows that credit history has little or no impact on workplace outcomes (Aldén & Hammarstedt, 2016; Greer & Cavalhieri, 2019; Lauer, 2017; O'Brien & Kiviat, 2018). This means, your expected performance is tied to your credit-based identity. This also influences how many employers therefore are less likely to hire female and non-white candidates, as credit reporting systems remain problematically biased.

Add to this the problems associated with computer hacking, identity theft, and security breaches involving these identities. Online and dark web spaces currently act as marketplaces for stolen identities (Laurer, 2017; Steel, 2019). Digital currencies which are

difficult to track have increased the marketability of these stolen identities while also lowering their prices so that more individuals can purchase an identity more easily. Some researchers argue that the inherent inequities of the credit-based identity system also play a role in increasing the desire for marketable identities (Lauer, 2017; Marcelino-Aranda, Marcelino, & Jasso, 2020).

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Don't Forget

- Don't forget to complete two responses to your peers, and in those responses don't just agree or disagree. Instead, consider the following:
  - challenging their choices
  - asking questions
  - giving examples
- Use citations and references, where appropriate

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Congratulations on Reaching the End of Module 4



You have reached the end of Module 4.

Please continue on to Module 5: Communication and Culture

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CHAPTER OVERVIEW

Module 5: Communication and Culture

About This Module

In this module we look at the role of culture in communication.

It's important to understand that everyone is connected to others through a layering of a number of aspects of culture: the cultures to which we belong and identify ourselves, and the cultures of those with whom we are interacting. Communicating our cultural identities, and communicating to others and their cultural identities, is not a simple process. Successful intercultural communication starts with cultural awareness. Thus, we need to recognize how different culturally influenced identities interact with each other as we communicate to other people.

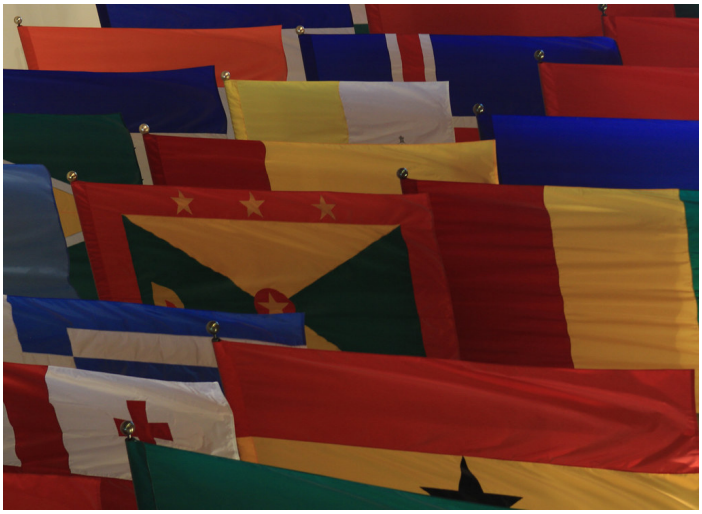


Figure $Module 5.1$: "Hall of Nations Horizontal" by Eric Eberhard is licensed under CC BY 2.0

Completing the Module

- This module contains 5 required reading content pages on communication and culture.
- There is a quiz.
- There is an application activity.
- There is a blog activity.

Module Outcomes

1. Describe the different definitions of culture.
2. Describe Intercultural Communication as a field of study.
3. Describe the different theoretical approaches to Intercultural Communication.
4. Describe the communication processes between individuals with different cultural perspectives.
5. Describe the communication processes between cultural groups.
6. Discuss ethnographic and other culture-focused communication methodologies.
7. Apply cultural theories of communication to different settings.
8. Apply understanding of post-colonial theories of communication to cultural interactions.

5.1: Communication and Culture

5.2: Intercultural Communication and The Foreign Service Institute

5.3: Ethnography of Communication

5.4: The Impact of Cultural Studies in Communication

Module 5: Quiz

Module 5: Assignment- Intercultural Awareness

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5.1: Communication and Culture

In Modules 1-4 we've covered a lot of the approaches to Communication Studies and we've discussed why it's important to study communication. We've also looked at the priority of messages within the field, and discussed several ways in which we understand and study messages. One of the key aspects of studying messages, that many of you have discussed in your blogs and your exams so far, is that not all messages that are transmitted or sent out by a producer are received or consumed in the way intended. Audiences, as we've learned, don't always cooperate with, agree with, or even understand the motivation of the message's sender.

In the last module we discussed how some of this is tied to the identities of the speaker or message sender and the identities in the audience. In this module we will focus on a more collective understanding of why messages do or don't reach audiences in an intended fashion. In this module we look at the role of **culture in communication**.

Every individual is layered with multiple identities, and some of these identities reflect specific cultures. Each person is part of a multitude of cultures all at once—no one exists outside of cultures.

Consider an example of a student named Jacob. Jacob is a White-American, but this cultural label does not really describe who he is or explain his culture or cultural labels. He is a college student—therefore he is a part of college culture, and specifically the culture of his campus. Does this matter in terms of who he is or how he communicates? Absolutely. Jacob is influenced by the cultures to which he belongs—the attitudes, characteristics, and values of those cultures shape who he is and what he will communicate to others.

Jacob is not only a college student—he's also a baseball fan and part of baseball fan culture. He is also a brother to his two younger sisters, and a son to his parents. This makes him a part of his family's culture. Jacob works full-time as a waiter to pay for school—so he's a part of the corporate culture of the restaurant, and when at work he has to behave in accordance with the customs and practices of that culture.

Jacob's girlfriend, Cindy, is from a Chinese-American family. Like Jacob, this particular cultural label doesn't really define her or who she is—but it is one of her many cultures and cultural identities. She doesn't have to work her way through school, so Cindy is a full-time student who concentrates on her studies. This is important in her family culture: her parents practice that "stereotypically Asian" style of placing a lot of emphasis on academic success. But does this mean that she and Jacob aren't really suited to be together—that their cultural differences will get in the way? A lot of people might assume exactly that, and predict that this couple will not survive.

However, what if Jacob's parents also place a lot of value on their children getting an education, and they have always insisted that good grades are important. In this case, that potential "stereotypical Asian" barrier may not have any impact on the relationship of Cindy and Jacob. In fact, while cultural variation may predict communication challenges in a relationship, in reality there are so many cultural identities for every person that predicting the relationship between communication and culture is seldom completely reliable.

It's important to understand that everyone is connected to others through a layering of **cultural identities** (Lustig, 2013), and we need to recognize how these different identities interact with each other as we communicate to other people. Communicating our cultural identities, and communicating to others and their cultural identities, is not a simple process.



Figure 5.1.1: "NYC - East Village: Roberto Clemente Center - mural" by wallyg is licensed under CC BY-NC-ND 2.0.

Successful intercultural communication starts with cultural awareness. Relying on **stereotypes** to guide our communication practices means we aren't really trying to understand the other person, and this is likely to lead to communication failure.

Defining Culture

The relationship between culture and communication is complex because each influences the other. Culture is composed of communication practices. At the same time culture informs and influences human communication behavior. Culture does not have one standard definition that is universally considered to be the best. For some, culture is a **system** of shared patterns of behaviors and interactions, as well as shared symbols and values (Goffman, 1959; Geertz, 1973; Hall, 1976; Hofstede, 1983). For others, culture is a **set of ideologies** that drives the construction of realties (Berger, 1972). In either definition, culture is understood as being learned through socialization and communication practice.

What we study as culture is dependent on the specifics of the definitions we apply. Some definitions of culture are aimed at particular aspects or parts of a greater culture. Other definitions assume that culture involves large populations or is tied to political definitions. For example, some conflate culture with **civilization**, meaning a particular society in a particular time and place and the artifacts and values held to that society's highest levels (Arnold, 1869; Leavis, 1933). Others describe culture as **tastes**, or artistic and elegant endeavors and **products** that are created within society (Adorno & Horkheimer, 1944). Still other definitions look at the knowledge and values or **epistemologies** associated with particular groups of people (Becker, 1980). Others look at **attitudes** and **behaviors** (Goffman, 1959; Hall, 1976; Bordieu, habitas; Gudykunst, Ting-Toomey). And some even describe culture as a **way of life** (Williams, 1958, 1961).

Ultimately, culture is a set of learned characteristics, including beliefs, values, behaviors, and products that inform, create, and reflect human practices. We participate in culture when we perform any of these characteristics. And we participate constantly, in family, local, community, and national identities; in cultures associated with political preferences or diversity factors; and in cultures associated with our favorite pastimes, career choices, and leisure goals.

We participate because we have learned to participate in culture—this is how culture reproduces itself and survives. The traits and characteristics, including the stereotypes, symbols, heroes, and narratives associated with cultures are identifiers or markers of culture when associated with individual people. These are also characteristics that members of a culture assume or choose to perform, or have assigned to them by others. This allows people to be recognized as part of a specific culture. Yet, we seldom perform only one set of characteristics, or only one culture. Most of us present values and symbols from more than one culture simultaneously, though communication.

Given the prominence of culture in our lives and our communication practices, the need to study how communication and culture interact is evident. Studies involving this process reflect three traditions of understanding culture: as a **system of meaning**, as a means of **organizing society**, and as the **practices and products** of a group of people. To better investigate how these views of culture have impacted the study of culture and communication, we'll take a brief historical look at evolution of this field of study.

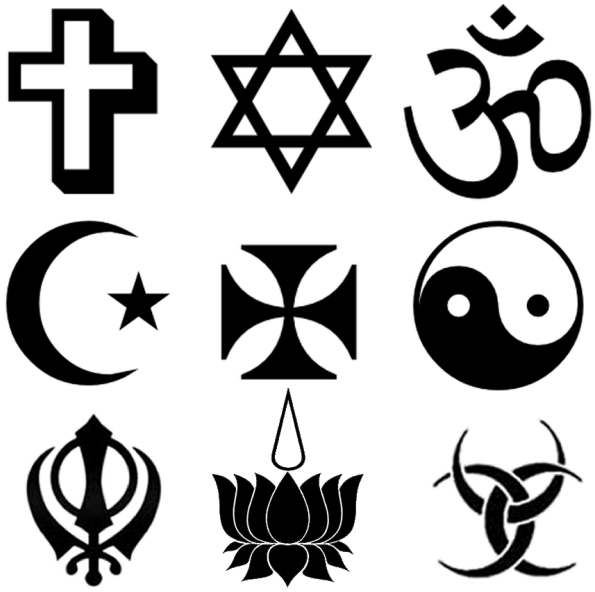


Figure 5.1.2: "File:Religious symbols.png" by Jossifresco is licensed under CC BY-SA 3.0.

- How is culture symbolic? Is it made up of symbols?
- How challenging is it to identify symbols that are specific to individual cultures?
- Why are different symbols evident in different cultures?
- What is the best way to read symbols when they are interpreted differently in different cultural groups?

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5.2: Intercultural Communication and The Foreign Service Institute

The field of Intercultural Communication has foundational ties to the disciplines of Cultural Anthropology and Linguistics, as well as Political Science, Sociology, and History. Communication between people of different cultures has always occurred, and has often been in relation to politics and international concerns. In fact, the modern study of **Intercultural Communication** is directly connected to international politics.

In the United States, the "official" field of Intercultural Communication dates from the early 1950s, when **Edward T. Hall**, a cultural anthropologist working for the United States **Foreign Service Institute (FSI)** after the Second World War. Because of the role of the US as a major world power after the War, government officials felt it important to devise a system for a better understanding of communication among people of various cultures. The study of cultures focused at the time primarily on nationalities and minority groups, and the goal was to gain further understanding of others and train members of the Foreign Service This training included diplomats, government officials, military personnel, and others who would serve as representatives of the United States abroad and interact with foreign businesses and dignitaries. For this reason, the studies evolved from the need to find ways of ensuring that American messages and priorities were understood in multiple cultures.

At the time, very few US officials in the Foreign Service actually spoke the language of the nations where they were stationed. This created what we can now see as obvious problems, as the role of interpretation was left to the other nations. When Congress passed the **Foreign Service Act** in 1946, the Foreign Service Institute was created to train US officials, predominantly in the Department of State. Hall was brought in, with others, to teach the concept of culture itself, particularly as it relates to family structures, behaviors, and other cultural norms. He quickly determined that teaching culture as a monolithic concept in that manner was not beneficial to individuals who needed training on specific cultures.



Figure 5.2.1: "Foreign Service Institute 1st home" by US Department of State is licensed under CC BY 2.0

Hall's background and exposure to academic theory focused on four specific fields: cultural anthropology, **linguistics**, **ethology** (the study of animal behavior), and **Freudian psychoanalytic theory**. Each of these played a role in what Hall began to formulate as training in Intercultural Communication (Hall, 1959, 1963, 1968). Drawing on the differences between communication that relies on symbolic and linguistic processes and communication that is involuntary or embodied, Hall began to focus on what he called "silent communication," or what we today call nonverbal communication and identity performance. Working with other scholars also involved at the FSI, Hall (1959, 1963) outlined concepts for nonverbal usage of movement through space and time: **proxemics** (the study of the use of space), **chronemics** (the study of time orientation), and **kinetics** (the study of the use of movement relevant to objects and people). Hall argued that communication behaviors in each of these categories is culturally dependent: people from different cultures use and value space, time, and movement in different ways.

Hall's (1963) discussion of proxemics introduces four zones that categorize and define the use of space in relation to cultural norms and behaviors, additionally providing insight into the intimacy or lack therefore associated with our communication interactions. In

other words, the space "bubbles" that we allow people to navigate within and through define the relationships we have with them. These four zones include:

- **Intimate space**: usually shared with only romantic partners or close family members
- **Personal space**: usually shared with close friends and those with whom you have regular interactions
- **Social space**: usually shared with acquaintances and work colleagues
- **Public space**: usually shared with people with whom you have limited or no regular interactions

These categories shift in terms of literal distance from one culture to the next. Think about the last time you were shopping at Costco or any large box or department store. What elements determined the space that existed between you and the other shoppers waiting in line to check out? Or, consider what determined you navigated sharing your space with adjacent shoppers looking at the same products. The answer is simple: cultural orientations in terms of how we define our space. These distinctions, in Hall's discussion, lead to basic cultural stereotypes viewed as useful for understanding cultural norms and practices. Variations between cultures, including regional differences, impact our behaviors with others. This also generates stereotypical expectations during cultural interactions and can influence people's desire to integrate, also known as cultural assimilation. It can also generate potential misunderstandings or apprehension.

For example, an Italian New Yorker might use a lot of gestures while speaking, while a Japanese woman might be very reserved in her movements. Let's say these two people were speaking to each other. A lot of motion on the part of the Italian New Yorker when speaking could be understood as threatening or rude by the Japanese woman. Similarly, standing too close to someone whose culture requires distance could also be seen as rude or invasive. And let's take a more contemporary example of chronemics: someone who is used to being five minutes early for everything on "East Coast Time" might be confused or insulted by someone with a more relaxed attitude toward time, i.e. "Island Time." For Hall and others in the FSI, the categorical information that would be provided by a better understanding of proxemics, chronemics, and kinesics would be an invaluable addition to their training program.

Using this approach, Hall described what we now call intercultural communication as patterned and analyzable in its **microculture** workings—meaning he firmly believed that if we break culture down into its components we will be able to understand the individual components themselves. Hall then applied that knowledge to understanding culture as a system. He looked at what he called **kinemes** (behaviors) and **phonemes** (utterances) to understand systemic culture, and trained his students through role play exercises using these microcultures as the basis for intercultural communication practices. Hall saw the potential for this process and began teaching it not only to members of the foreign service, but also to business travelers. As interest in the system grew, it began to be taught in US colleges and universities. As a guiding process for intercultural understanding, Hall's system would remain in place through the 1970s, when the field would gain its official label, "Intercultural Communication" in academic journals.

By the 1980s the academic field had shifted from being the domain of the federal government and onto college campuses. The majority of intercultural research until that time had been conducted by US and Japanese scholars, with a growing focus on business and industrial relations. In 1983, **William Gudykunst** published the first book of Intercultural Communication theory. Incorporated into Gudykunst's theories and models of Intercultural Communication was **Geert Hofstede's** theory of **Cultural Dimensions**, which looks at how different cultures are structured along different systemic patterns.

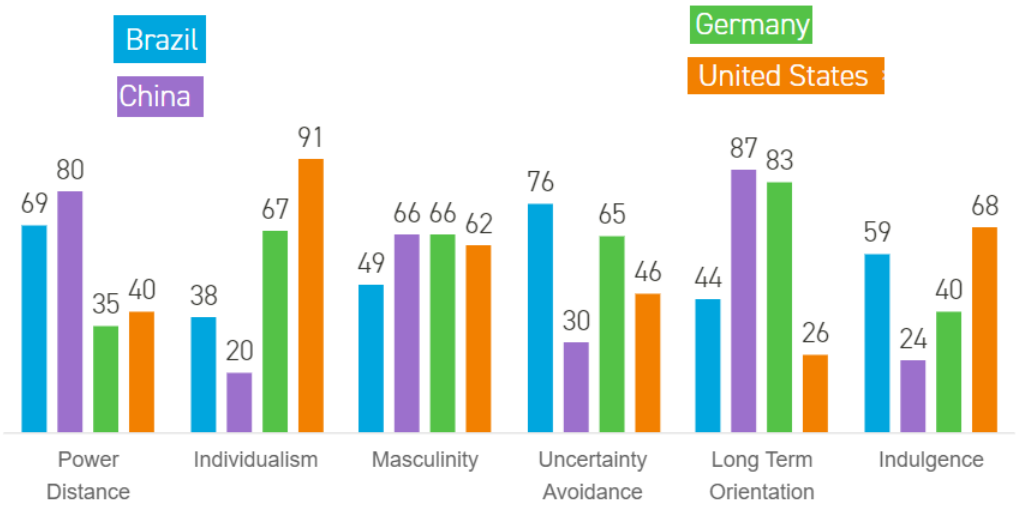


Figure 5.2.1: "Hofestede 4 Countries 6 Dimensions" by Piotrus is licensed under CC BY-SA 4.0

Hofstede's theory generates four types of systemic patterns of culture (note the image above illustrates two patterns later added to Hofstede's original framework):

- **Power Distance Index (PDI)**: the treatment of individuals in culture reflects their social status
  - low power distance means people with low social status can still contribute and expect to contribute to decision making processes
  - high power distance means communication regarding decision making is restricted to those at the top or severe limits are placed on the ability for those with lower status to gain a voice in the process
- **Collectivist v. Individualist Cultures Index (IDV)**: whether emphasis is placed on collective or community-based needs and freedom of expression or an individual's needs and freedom of expression
- **Uncertainty Avoidance Index (UAI)**: cultural norms of uncertainty or anxiety management, or how people are culturally expected to respond in new or unusual situations
- **Masculinity Index (MAS)**: are masculine (rational) or feminine (emotional) values regarded more highly in the culture

In each of these patterns, there are levels of cultural adherence along a spectrum, and these levels are intended to be measurable. The majority of intercultural theories and models from this era evolve from this behavioral paradigm approach.

Building on Hofstede's work, Berger's Uncertainty Reduction Theory, and Tajfel and Turner's Social Identity Theory, Gudykunst developed the **Anxiety/Uncertainty Management (AUM)** model (1985) to explain how people adapt to cultures when faced with intercultural uncertainty. Gudykunst argued that people have to manage communication uncertainty, rather than simply reduce it, at four levels simultaneously: **individual**, **interpersonal**, **intergroup**, and **cultural**. He explained that we have boundaries at all of these levels, and if our social identities are secure at any of these levels, then we can manage our uncertainty within that level's boundaries, but without reducing the uncertainty outside of those boundaries in the other levels. However, we sometimes need to negotiate our identities between these levels to reduce uncertainty in multiple levels. Therefore, we may take on the characteristics of a culture in order to disguise our uncertainty at the outward levels, while working to maintain our sense of self and individuality on a more private basis.

Gudykunst also promoted colleague **Stella Ting-Toomey's** (1985) **Face Negotiation** model, which drew on the studies conducted in the US and Japan to discuss how in collectivist cultures like Japan it becomes more important for the individual to maintain their status as part of a collective and protect the collective whole from real or imagined slights.



Figure 5.2.1: "The Changing Face of China" by canonsnapper is licensed under CC BY-NC-ND 2.0.

Those who seek to save face will often do so by avoiding, obliging, or compromising rather than standing ground on an issue. These and other models form the basis of Intercultural Communication in the Behavioral Paradigm. As we progress into the last decades of the twentieth century, however, influences from the other research paradigms will dramatically change the field.

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5.3: Ethnography of Communication

By the 1990s there was a solid shift in Intercultural Communication to Interpretive models and theories, and then toward Critical Theoretical approaches, with the incorporation of a research method that evolved in Cultural Anthropology: **Ethnography**. Ethnography originally developed in the field of cultural anthropology as a means of investigating the **cultures** and **life patterns** of people outside of Western cultures. Sociologists adapted ethnography to examine people and cultures closer to home, often those in need of financial and psychological aid, or those facing ethnic, racial, class, or gender **oppressions**. **Folklorists** further adapted ethnography to talk about how small groups of people communicate creatively within their **communities**. In communication studies, ethnography has been adapted to highlight particular communication patterns and behaviors in groups and cultures. We call this method an **Ethnography of Communication**.

Ethnography of Communication is rooted in two academic processes: anthropological ethnography and narrative paradigm analyses. Ethnography is the process of investigating a culture, group, or organization by observing and sometimes participating in the culture over an extended period of time. Among the first to use this method was anthropologist **Bronislaw Malinowski**. Malinowski believed that in order to fully understand a culture, the ethnographer needs to interact directly and daily with that culture. The in-depth style of observation that resulted allows the ethnographer to collect rich data that reflects multiple layers of the culture being observed. The cultural data that result are explained ***from the understanding of the observed culture*** rather than from the perspective of the researcher.



Figure 5.3.1: "Image of Bronislaw Malinowski with members of the Trobriand tribe, Trobriand Islands, circa. 1912. " is in the Public Domain, CC0

After Malinoski, anthropologist **Margaret Mead** examined international cultures by looking for forms or patterns in cultures that crossed national and ethnic borders. She found that many patterns of culture were unique to specific cultures, and did not cross borders. Her husband, linguist and cultural anthropologist, **Gregory Bateson**, focused on how personalities develop within unique cultural settings: a person's identity is tied to his or her background, and identical people develop differently when they grow up with different backgrounds and values. Bateson also argued that cultural data are specific to the **cultural frame** or **context** in which they develop. If you change the context, the background and history of a particular artifact, that artifact cannot mean the same thing.

Communication scholar **Dell Hymes** proposed ethnography of communication in 1962 as "ethnography of speaking." Using the term "speaking" he created a model for ethnographic process centered on communication patterns. The SPEAKING model looks at eight specific elements of communication reflective of rhetorical theories in communication. In particular, the process draws from **Walter Fisher's narrative paradigm** that focuses on how humans naturally communicate through storytelling and **Kenneth Burke's dramatic pentad** that highlights the cultural and social scripts and other theatrical elements that are evident in communication behaviors. Hymes' model is as follows:

S: Scene and setting

P: Participants

E: Ends or end-outcomes

A: Act or the speech act

K: Key or tone

I: Instrumentalities

N: Norms or normalized interactions and patterns

G: Genre or type of speech act

Hymes' model became the basis for what we do in Ethnography of Communication, but the processes we use are not limited to these. This model was predominantly interpretive in nature, as was most traditional ethnography. Performative moments of the speech act remain at the center, but context-driven studies with more critical focus have become the standard of ethnography in communication fields.

Critical ethnography evolved in multiple fields, and is often cited as having started with the work of Clifford Geertz. Anthropologist Clifford Geertz promoted using a type of **thick description** in ethnographic research: a multilayered description of cultural events, that was enveloped into Ethnography of Communication. Geertz instructs the ethnographer to look at all possible levels of interpretation. This means, that when we, as ethnographers, witness a communication event or occurrence, we must avoid jumping to one particular conclusion about what that occurrence means. For example, Geertz suggests we take into account "the wink" as we saw in an earlier video. If you witness someone winking, what are all the possible things that a wink might mean? It could be an act of flirtation. Or maybe it means someone is telling a joke. Or maybe it's simply physiological: someone got something in his or her eye. In order to fully understand the wink, we need to know more about the context. If the person winking is involved in a courting ritual, then the wink might be flirtatious. We can't explain the wink itself without understanding the context.

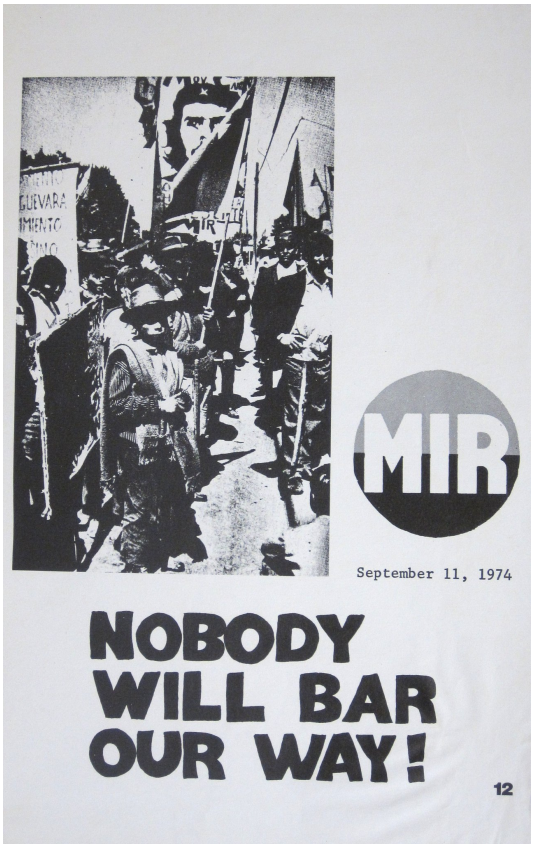


Figure 5.3.2: "[Chile] Nobody Will Bar Our Way! (1974)" by Penn State Special Collections Library is licensed under CC BY-NC-SA 2.0.

Finally, folklorist and anthropologist Victor Turner guides us to communication rituals as cultural practices that reinforce and reveal **cultural myths**. Building on folklore studies as **artistic communication studies**, we can analyze the way that a culture, or cultural unit (such as a family) is able to pass their traditions and values from one generation to the next through ritualized communication practices. These cultural events all are important aspects of building a community: they provide a space where the members of a community can share values and stories, and get to know one another fully. By focusing on these cultural events, communication ethnographers are able to tell the story of a culture and identify how that culture rhetorically defines reality.

Building on these processes, rhetoric and performance studies scholar Dwight Conquergood began examining marginalized groups of society and how they performed their cultures in both everyday and ritualistic patterns, developing what came to be called **performance ethnography**. Note that this is not to be confused with *ethnography of performance* which investigates actual theatrical experience. Performance ethnography looks at how culture is performed through everyday acts, much as performance studies looks at the individual.

Ethnography of communication is focused on understanding culture, and the rhetorical processes that the culture uses to define itself and promote its longevity. This method would evolve and merge with another growing field of cultural inquiry: Cultural Studies, a critical field. In Intercultural Communication, this led to a shift toward critical ethnography, which draw from cultural and critical theories and analytic methods that strongly reflect **political ideologies**.

Critical ethnographers both use critical methods and apply critical theory to their ethnographic fieldwork and writing. Critical ethnographers focus on phenomena and cultural events as a way of understanding cultures. However, critical theorists incorporate **self-reflexivity**, or awareness of themselves as a biased researcher, into their work, and use creative writing styles and methods of data collection as a means of reinforcing both their standpoints and the politicized nature of what they see at an ethnographic site.

Critical communication ethnography then became centered on the work of **Henry (Bud) Goodall**. Goodall helped to develop two unique forms of ethnography that have become common in communication fields: **narrative ethnography** and **autoethnography**. Narrative ethnography reflects Fisher's narrative theory, investigating how narratives reflect ideologies and cultural roots. Narratives also illustrate political ideologies and motivations, and can tell us about how a group functions within its own perspective, and in relation to other groups and cultures.

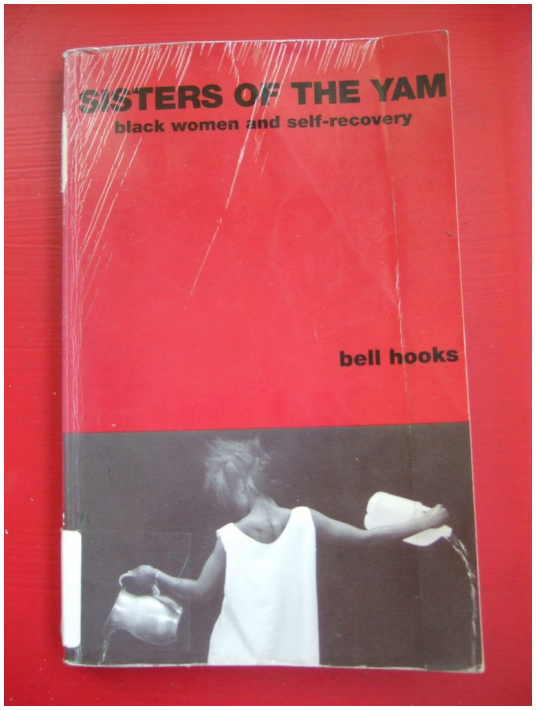


Figure 5.3.3: "Sisters Of The Yam" by Earthworm is licensed under CC BY-NC-SA 2.0.

Autoethnography is a combination of autobiographical process and ethnography. By placing one's story into a greater context of a group, it can become a process to help the individual overcome personal tragedy or experience through confession-type practice while at the same time acting as an advocative mechanism. Thus, many autoethnographies come from victims who write their own stories and place their personal narratives within a larger social context. Many authoethnographies have taken on performative aspects similar to performance art.

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5.4: The Impact of Cultural Studies in Communication

After the 1960s, social movements and human and civil rights arguments entered the public sphere—and from there began to permeate the academic world. As more and more academics began looking at issues of humans as part of organic or living cultures a paradigm shift began to dominate intercultural studies. This process started with a postmodern acknowledgement that individual identities are linked to multiple cultures—part of the fragmentation of individual identities. Scholars then began looking at how these multiple, fragmented identities were constructed and found that many people's identities were tied to consumer products and **consumer culture**. For example, to be an active member of punk culture in the 1970's, one purchased the right clothing, music, and hair color.

Thus, **Cultural Studies** evolved as an academic field with a focus on **popular culture** and consumerism. The label "Cultural Studies" was created by Richard **Hoggart** in 1964 (Gibson & Hartley, 1998). At this time Hoggart and colleagues created the **Center for Contemporary Cultural Studies (CCCS)** in Birmingham, England. Their approach to studying culture was significantly different from the established disciplines of history and anthropology because the focus was on contemporary or modern cultures. Further, the studies at the Center focused on Western cultures, rather than the cultures of the "Other" or foreign cultures, as many earlier studies had done.

From the beginning, Cultural Studies took a critical turn and observed cultural artifacts and communication practices in relationship to power: which would eventually drive the shift to Critical Theory in Communication Studies. By the 1980s, drawing on **Foucault's** (1969/1972) work on archaeology of knowledge and power, Cultural Studies had established itself as the cutting edge of contemporary cultural research. As these studies became more and more popular, Intercultural Communication scholars began turning to the models and theories of Cultural Studies to provide new ways of understanding cultural communication practices.

Stuart Hall's (1973, 1974) **reception theory** with his focus on encoding and decoding was one of the central arguments that much of Critical Intercultural Studies focused on: laying a foundation for understanding that dominant messages are not necessarily read by all cultures from a dominant perspective. **Adorno** and **Horkheimer's** (1946) discussion of the "**culture industry**" or the economically driven mechanism for producing and transmitting cultural themes and messages also became a central concept in this approach to communication. Still others looked at how the products and symbols of non-dominant cultures were appropriated and mainstreamed by the culture industry itself.



Figure 5.4.1: "Cross Worlds | Olga Kisseleva [ru]" by mediateletipos is licensed under CC BY-NC-SA 2.0.

As people began to analyze the economic and political overtones of dominant, Western cultural communication processes, this led to the incorporation of a specific body of Intercultural theory and method into Intercultural Communication practices: **Post-colonial Theory and Criticism**.

Post-colonial criticism draws from both cultural studies and Rhetorical criticism to look at and compare literature, communication, and political practice produced by colonial powers and the colonized. In particular, this approach looks at how the history of Western colonization and imperialism has impacted both those who were part of colonial cultures and those who were in colonized cultures. Post-colonial theory is critical of empires and the assumed global perspectives of those with international power. In Communication Studies, this discussion is organized around issues of **voice** and **voicelessness**.

A number of Post-colonial scholars focus on the discourses and arguments presented by dominant, colonizing voices and how those shaped the way that the colonized are discussed and treated in international communication and policy. For example, Post-colonial critic **Edward Said** (1978) argues that the traditions of Western imperialism, anthropology, and political organizing created a process he called **Orientalism**. Orientalism is, simply described, the process of Westerners looking at those from the East (the Middle East and East-Asia, in particular) and describing "*Them.*" It's a process of "**othering**," where people in power label, define, and explain other people from a dominant point of view. The label itself is a type of rhetorical construction that influences our perceptions and therefore our assumptions of the reality of the people being labeled. Said suggests that we lose a lot of truths and values about people when all the description and discourse about them is done from an outsider's perspective.



Figure 5.4.2: "Women of Algiers in their apartment" by lluisribesmateu1969 is licensed under CC BY-NC-SA 2.0.

Building on this concept, **Gayatri Spivak** (1988) argues that Westerners, those of us with dominant voices and perspectives, need to learn how to listen to the others. She asks us to consider, ***"Can the Subaltern Speak?"*** Spivak's label "Subaltern" refers to those who are "beneath" or outside of normalizing systems of power. This goes further than a simple form of oppression—the Subaltern experience multiple forms of oppression all at once. Their voices are not heard in global discussions and arguments because they cannot break through all of the barriers of oppression and marginalization present, so their needs and concerns are ignored.



Figure 5.4.3: "Can the Subaltern Speak?" by gaelx is licensed under CC BY-SA 2.0.

Spivak challenges us by saying the Subaltern can, in fact, speak. Those of us in the West need to learn how to **listen**. The Subaltern talk to each other all the time—they express their concerns and do understand the limitations inflicted upon them by social constructs. But, rather than listening to what they have to say, we tend to ask others to speak for them, to give them voices rather than letting them use their own voices. A Western-educated professor from India but living and teaching in the United States, Spivak was herself asked to speak for Indian women repeatedly and describe their wants and needs. Spivak explains that she is not capable of explaining "them" from their own perspective.



Figure 5.4.4: "SWANSTON STREET" by Tom Civil is licensed under CC BY-NC-SA 2.0.

So we see how dominant discourses or discussions, drawn from standardized and recognized forms of power, overshadow the voices of the oppressed and can lead to a sense of voicelessness. Within Intercultural Communication studies, this concept has shifted much research toward finding ways to encourage minorities and the oppressed to speak and creating platforms for voices to be shared. Among the most prevalant is a body of work that merges critical theory, cultural studies, and Post-colonial criticism with issues of multiculturalism and local diversities: **ethnic studies research**.

Latina author **Gloria Anzaldúa** (1999) discusses what it means "to live in the borderlands." Anzaldúa and other multicultural and ethnic studies scholars take a look at the complicated discourses created by immigration, diasporas, mixed-race populations, and the growing diversity in the United States. Anzaldúa, often associated with Border Studies, describes the process of living in a borderland—living in-between White culture and the culture of Mexico. Like many Post-colonial scholars concerned with Orientalism, Anzaldúa questions the power and impact of labels on people whose identities fluctuate outside of standardized stereotypes and categories. Instead, in her arguments, those in the border defy labels and resist categorization.

In a sense, this makes the borders a **liminal** place, betwixt and between (Turner, 1969) standard forms of power and standard ways of being heard. As such, a borderland is a space where new creations and new forms of labeling and discourse can be designed. Anzaldúa suggests that those in the border take this to heart, and create new identities that do not have to be restricted to “not” White or “not” Mexican. She challenges us to find new labels and new descriptors.



Figure 5.4.5: "Obscuring Identity" by Riggzy is licensed under CC BY-NC 2.0.

As another means of resisting imperial and colonial discourses, many Border Cultures and Post-colonial scholars also take non-Western approaches to their style of criticism. Many of Anzaldúa’s critiques, for example, are written as poetry rather than the

traditional academic essay. This process disrupts the normal form of discourse and Rhetoric associated with criticism, and ideally creates another space where new ideals and new forms of power can be created.

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Module 5: Quiz

1. Some define culture as a system of shared patterns of behaviors and interactions. **True / false**
2. We participate in culture constantly when we perform our beliefs, values, behaviors. **True / false**
3. The "official" field of Intercultural communication in the U.S. began with Edward T. Hall in the Foreign Service Institute. **True / false**
4. Hall's academic background included which of the following? **Multiple response**
5. People from different cultures value *chronemics*, *kinesics* and *proxemics* in different ways. What is *chronemics*? **Multiple choice**
6. Hofstede's theory of Cultural Dimensions generates four types of systemic patterns of culture. The four types include: **Multiple response**
7. Gudykunst's Anxiety/Uncertainty Management model explains that people have to manage communication uncertainty, rather than reduce it. **True / false**
8. Ethnography is a means of investigating the cultures and life patterns of people. **True / false**
9. Margaret Mead promoted the use of thick description in ethnographic research **True / false**
10. Post-colonial Theory and Criticism analyze the literature, communication, and political practice produced by both colonial powers and the colonized. **True / false**
11. According to Edward Said, Orientalism is the process of "othering," where the people from a dominant point of view label, define and explain those in non-dominant groups. **True / false**
12. Gayatri Spivak's concept of the *subaltern* refers to those who are inside the normalized systems of power. **True / false**
13. Which of the following is an example of Face-Negotiation Theory? **Multiple choice**
14. Reception theory focuses on **Multiple choice**

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Module 5: Assignment- Intercultural Awareness

Submitting: a text entry box, or a file upload

Points: 40

Module 5 Assignment: Intercultural Awareness

Objectives

The goal of this assignment is in three parts:

1. Apply concepts of intercultural communication to your own life.
2. Analyze your own cultural identity.
3. Compare and contrast your cultural self to the cultural experiences of others.

Instructions

This assignment requires that you reflect upon an intercultural interaction that you had in the past with someone from a culture different than your own, read about that different culture in depth, reflect upon it and write about it. Once you have identified the "previous intercultural interaction" you will be reflecting on that interaction for this assignment. The purpose of this assignment is to help you learn about a cultural system that is different from yours through reading and through a reflection of the interactions with members of a different cultural group. Write a **minimum of 2 pages** (not including the title page, abstract, or references) reflective paper about the intercultural experience in which you have participated.

This assignment should include:

- A detailed description of the experience
- A discussion of the history of the cultural group you interacted with, as well as the values and assumptions operating in the other cultural system
- A discussion of how the other culture differs from your own and implications for future interactions
- Attention to the context in which the interactions occurred and how that affected the communication, as well as the power positions of your own race/ethnicity/group compared with that of the other person's culture
- An application of concepts and at least one theory from this module, as well as communication skills and attitudes learned thus far in the course to your understanding of the experience
- The paper should be **2 pages** (not including the title page, abstract or references), and follow proper citation style. For more on citation style, see the 0.4 Useful Resources page

In your reflection, please connect your interaction with at least one theory or concept that we have learned in class. For example, you were having difficulties communicating with the other person because of external and internal noises, such as the other person's accent and your stereotypes about the other person. In addition, when interacting with the other person you did not accommodate his or her communication style.

Requirements

- Connection with at **least one communication theory** or concept from the module
- Explanation of the communication interaction that occurred
- Be sure to cite and reference all module or external content, in proper format.
- Reflect and think about how the concepts and theories in this module related to your life and experiences.
- Think about these assignments as application exercises reflecting the module materials.

Don't Forget

- Be sure to cite and reference module content and/or external sources.
- Reflect and think about how the concepts and theories in this module related to your life and experiences.
- Think about these assignments as application exercises reflecting the module materials.

Intercultural Awareness Assignment Rubric		
Criteria	Ratings	Pts
	Total points:	40.0

Intercultural Awareness Assignment Rubric					
Criteria	Ratings				Pts
Description of cultural interaction	10.0 pts Full Marks	7.0 pts Fair	4.0 pts Needs Improvement	0.0 pts No Marks	10.0
Analysis and Application of Module Theory and Concepts	10.0 pts Full Marks	7.0 pts Fair	4.0 pts Needs Improvement	0.0 pts No Marks	10.0
In-text Citations	10.0 pts Full Marks	7.0 pts Fair	4.0 pts Needs Improvement	0.0 pts No Marks	10.0
Format and References	10.0 pts Full Marks	7.0 pts Fair	4.0 pts Partial Marks	0.0 pts No Marks	10.0
				Total points:	40.0

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Blog 5

Blog Topic

Consider the impact of communication in different cultural processes. How does communication construct oppression? How can it be used to take apart those same constructions?

Take for example the following semantic differences:

1. Illegal aliens
2. Undocumented immigrants
3. Unauthorized migrants

How do the semantic and rhetorical differences here play out? What power structures and paths to empowerment are implied in each case? Are the terms equally oppressive?

Are there similar terms that also need discussion, related to different cultural and intercultural issues?

Discuss these concepts fully, and reference examples of content from the text and readings as appropriate. You may also reference news stories or other materials as needed. Use citations and referencing.

Don't Forget

- Don't forget to complete two responses to your peers, and in those responses don't just agree or disagree. Instead, consider the following:
  - challenging their choices
  - asking questions
  - giving examples
- Use citations and references, where appropriate

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Congratulations on Reaching the End of Module 5



You have reached the end of Module 5.

Please continue on to Module 6: Gender Communication

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CHAPTER OVERVIEW

Module 6: Gender Communication

About This Module

Why do we study gender and sexuality in communication? To help students understand and engage in dialogue, performance, and theory regarding sex and gender in communication. These studies are centered on the role of gender and sexuality as communication practice in our everyday lives. The studies also serve to heighten public awareness of and sensitivity to other gender stereotypes, gendered biases, gendered communication practices, and the social, political, cultural, and historical contexts in which we live and communicate. This module covers methods and theories about communicating effectively between and across multiple gender and sexuality divides as we reach out to diverse individuals and diverse audiences. Included are an introduction to major gender communication theories and principles, feminist and queer theory approaches to communication studies, and the application of these principles in local and global contexts.



Figure *Module*6.1: "Handmaid's-Tale-6" by Mark Schneider Follow is licensed under CC BY 2.0

Completing the Module

- This module contains 5 required reading content pages on gender communication.
- There is a quiz.
- There is an application activity.
- There is a blog activity.

Module Outcomes

1. Describe definitions of Gender.
2. Describe definitions of Sexuality.
3. Describe Gender Communication as a field of study.
4. Describe Queer and Sexuality Studies theories of communication.
5. Describe different theoretical approaches to Gender Communication.
6. Apply understanding of Feminist Criticism and other gender-focused communication methodologies to communication examples.
7. Analyze the communication processes between individuals with different gender perspectives.
8. Critique communication processes between gender groups.
9. Apply feminist and gender theories of communication to lived experience.

6.1: Gender Communication

6.2: Gender, Sexuality, and Discourse

6.3: Feminist Media Studies

6.4: Sex and Gender as Rhetorically Constructed Commodities

6.5: Queer Communication

Module 6: Quiz

Module 6: Assignment- Gender Analysis

Blog 6

Congratulations on Reaching the End of Module 6

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6.1: Gender Communication

Why should we study Sex and Gender in Communication? Public discourse about sex and gender has been limited by multiple institutional constraints. Among institutions that play a role in codifying sex and gender are education, medicine, politics, economics, and religion, to name a few.

Consider the following example:

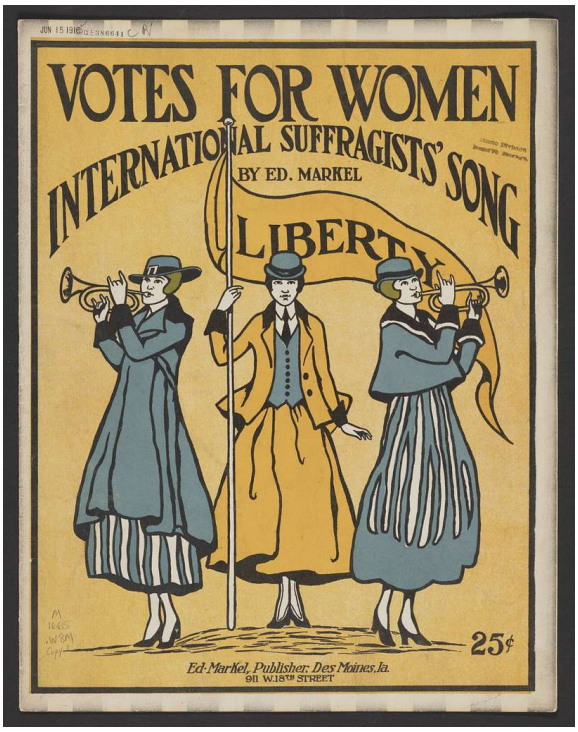


Figure 6.1.1: "Votes for Women: International Suffragists' Song" by Ed. Markel Publishers is in the Public Domain.

Codifications, or legitimized and institutionalized understandings, of sex and gender throughout history have had a profound impact on personal identity, personal expectations, and personal narratives. When our mothers or other authority figures within the institutions where we are raised give us information about our sex and gender, we generally do not question it unless confronted with alternative possibilities. This illustrates how institutional codification, especially if it is reinforced through repetition and cultural narratives, is a **rhetorical construction of reality**.

What is "normal" about sex and gender is not something that has always been understood or interpreted the same way nor is it the same across all cultures. The history of political, religious, moral, and legal definitional norms about sex and gender illustrates how various narratives have shaped our understanding of these essential categories (Evans, 1993; Foucault, 1978/1990; Laqueur, 1992). These narratives often work together to construct consistent biases across institutions of power, and are reinforced by the perceived lack of gender variance in the way history is told (Foucault, 1978/1990; Laqueur, 1992; Wierling, 1989/1995). Gender did, of course, play a role in many historical political constructs, but the visibility of gender was often hidden.

Public arguments about gender and sexuality raise a variety of concerns. Consider the following quote from a feminist public argument in the early 2000s:

I am a woman, and I often have sex with a man…When I think about all the things I've learned to do to appeal to him and pleasure him, I realized that I, too, would like to be the man in bed. I don't mean, however, that I'd like to be the one with the penis (McCaughey & French, 2002, ¶s 1 & 4).

This quote, from the Spring, 2002 issue of the third wave feminist e-journal *Sexing the Political* refers, not only to the idea of having power in bed and in sexual relationships, but to the idea that female pleasure (clitoral sex) could be privileged and valued in society, and thus in individual sexual relationships. This concept, that female pleasure needs to be assigned cultural capital, illustrates how women, non-heteronormative or straight males, and non-binary individuals are limited by language, culture, legal, and social perceptions in something as natural as the sex act itself. This has implications far beyond the act of intercourse, as the

implied difference between a male actor and female receptacle in the sex act influences multiple public arguments related to rape culture, sexual harassment, definitions of marriage, identity rights, contraception, abortion, and even influences arguments about the glass ceiling and gender pay inequity, and the very definitions of gender and sexuality.

The multitudes of ways that communication and language inform the performance of gender and gender roles cannot be covered in this one module. However, there is one other example of communication processes reinforcing gender roles and stereotypes that can help us to understand the significance of these labels and processes. The history of gender and sexuality in public rhetoric and political communication has always been complex. In many ways, this complexity is centered on a definition of sex as a **procreative** act.

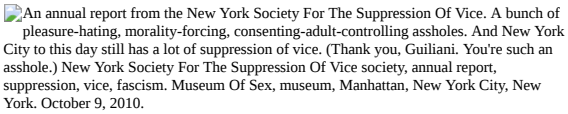

An annual report from the New York Society For The Suppression Of Vice. A bunch of pleasure-hating, morality-forcing, consenting-adult-controlling assholes. And New York City to this day still has a lot of suppression of vice. (Thank you, Guiliani. You're such an asshole.) New York Society For The Suppression Of Vice society, annual report, suppression, vice, fascism. Museum Of Sex, museum, Manhattan, New York City, New York. October 9, 2010.

Figure 6.1.2: "20101009 1701 - Museum Of Sex - fascism incarnate - New York Society For The Suppression Of Vice annual report - IMG_2277" by Claire CJS is licensed under CC BY-NC-SA 2.0

The study of sex and gender in politics and public argument is complicated. This is partly due to the fact that gender involves the category of woman, and *women are technically not a minority group*. For this reason, legal protections accorded to "minority" groups have not been evenly applied to women, and similarly to other gender-based groupings. This complication echoes the **invisibility of women** in history (Weirling, 1985/1999), the invisibility of lesbians in public and legal discussions of homosexuality (Castle, 1993; Ranger & Fedoroff, 2015), and the **hystericization of the female body** (Evans, 1993; Foucault, 1978/1990) in religious, medicinal, psychological, and public discourse. Some aspects of men's bodies were also hidden through **normalization** processes. For example, male circumcision is normalized in much of Western society so that an uncircumcised man is viewed as "abnormal".

From its roots, medicine has served to codify and commodify bodies. Hippocrates, and his **Hippocratic** school of medicine described bodies in what we refer to as a "two sex" model, viewing men and women as separate (though not necessarily equal) species. On the other hand, Aristotle described what we refer to as a "one sex" model, with women as defective or imperfect men. The differences between the sexes were made clear in both sets of rhetoric. Hippocrates described diseases that could only belong to one sex or the other. Among the more famous of these was **hysteria**, caused by a woman's uterus moving through her body causing imbalances. The power of the system itself to **essentialize** women's medical needs and place "her" against "him" in medical discourse has always been problematic. By rhetorically constructing a reality that empowers one half of the gender binary over the other, the rights of those not empowered in the rhetoric are easily constrained. The history of hysteria is one clear example of how women's rights and empowerment potential can be minimized by discursive strategies and rhetorical constructs.

According to **Foucault**, the **hysterization** of women's bodies was a process of scrutinizing and assigning the worth of women to their bodies, and particularly their roles in relation to procreative ability, childbirth, family, and children. This process was constructed through public rhetorics and institutionalized through moralistic value assignments, tied both to church and legislation, and later medical knowledge. Foucault's argument addressed that hysterization had its roots in classical and medieval public moral argument, though he focused on the developments within hysteria during the late eighteenth and nineteenth centuries (Evans, 1993; Foucault, 1978/1990).

The history of '**female hysteria**' had a profound impact on gender roles. The role of hysteria as a disease or psychological problem, however, was also influenced by other understandings of gender roles. An example of a medieval Catholic argument from **St. Thomas Aquinas** (1225? - 1274/2006) gives us some understanding of how women and women's sexuality were viewed within the hegemonic structures of the time. He explains in his Summa Theological that woman is a failed man, or incomplete man and should be subservient to man. Her purpose is about childbearing, he argues, labeling this as God's work.

First, we need to understand that in some centuries it was assumed that women are incapable of obtaining pleasure from the sex act. By the seventeenth century, hysteria was tied in medical studies to procreation that claimed marriage and childbearing were a cure (Jones, 2015; Schleiner, 2009). Semen was thought to have healing properties, and thus parents were urged to marry off their daughters lest they fall prey to the disease. Nuns and widows, often cited as the only women who could own property or make public arguments in this era, were seen as prone to melancholy due to a lack of regular intercourse. Contraceptives were also argued as problematic as they would not allow the healing properties of semen to aid a hysterical woman and could cause a buildup of excess female fluid, either female ejaculation or more commonly menstrual blood, echoing St. Thomas' concern that women are too moist by nature, which was associated as a primary cause of hysteria (Arnaud, 2015; Scull, 2009).

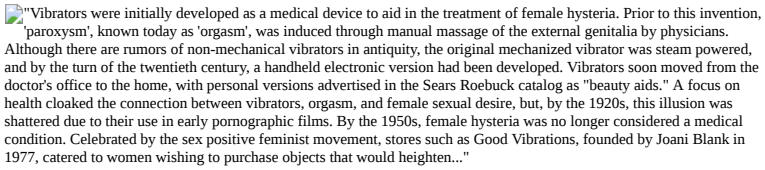

"Vibrators were initially developed as a medical device to aid in the treatment of female hysteria. Prior to this invention, 'paroxysm', known today as 'orgasm', was induced through manual massage of the external genitalia by physicians. Although there are rumors of non-mechanical vibrators in antiquity, the original mechanized vibrator was steam powered, and by the turn of the twentieth century, a handheld electronic version had been developed. Vibrators soon moved from the doctor's office to the home, with personal versions advertised in the Sears Roebuck catalog as "beauty aids." A focus on health cloaked the connection between vibrators, orgasm, and female sexual desire, but, by the 1920s, this illusion was shattered due to their use in early pornographic films. By the 1950s, female hysteria was no longer considered a medical condition. Celebrated by the sex positive feminist movement, stores such as Good Vibrations, founded by Joani Blank in 1977, catered to women wishing to purchase objects that would heighten..."

Figure 6.1.3: "20101009 1652 - Museum Of Sex - vintage vibrators - IMG_2259" by Claire CJS is licensed under CC BY-NC-SA 2.0

Dismissing women's need for pleasure also reinforced the male ability to find pleasure in the sex act without regard for a woman's needs. This impacted a variety of issues related to sexuality. Consider the role of women in media and porn as objects of desire to be treated as receptacles rather than as partners. Or consider the language associated with rape and rape legislation, especially as it concerns how the victim is often re-victimized. The discussion of the sex act in culture further illustrates how this works: the male organ penetrates the female organ...the man penetrates the woman. There is no similarly easy way to discuss the woman actively participating in sex. And also consider the taboos on the words associated with the sex act; it is much easier to talk about a penis in society than it is to talk about a clitoris or a vagina. So ask yourself, is language really that biased against women's identities? Does it really place such restrictions on our gender roles?

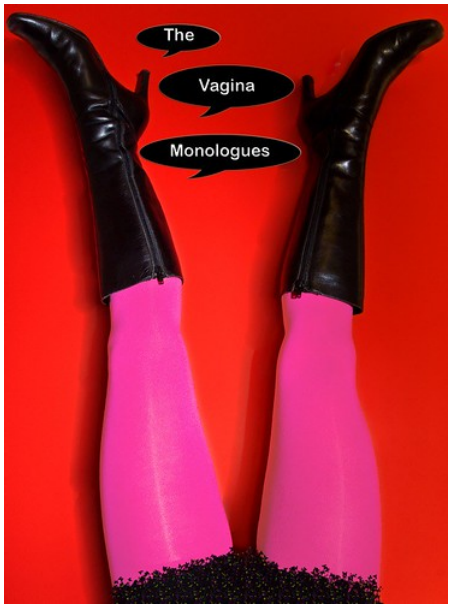


Figure 6.1.4: "Vagina Monologues Poster.jpg" by nickyfern is licensed under CC BY 2.0.

Consider the following quote from Luce Irigaray (1987/1993), a French feminist theorist and linguist known for her critique of male-dominant language.

Each sex has a relation to madness. Every desire has a relation to madness. But it would seem that one desire has been taken as wisdom, moderation, truth, leaving to the other sex the weight of a madness that cannot be acknowledged or accommodated.

How seriously should we take Irigaray's concerns? If we compare what Irigaray is concerned with to the motivations and challenges behind the #MeToo movement, should we be concerned about how patriarchal language norms rhetorically construct our reality?

In her textbook *Gendered Lives: Communication, Gender, and Culture*, Julia Wood (2013) explains that studying Gender Communication is important to each individual in two primary ways. First, it helps a person understand how communication works in our own relationships where gender is involved. It helps us to understand how to talk to the opposite, or even our own, sex. Second, it helps us to understand our own genders, how we live within our selves, and what we can do if we choose to revise our genders.

When discussing gender communication and gender roles, we need to distinguish some terminology. "**Gender**" as a term is generally used to discuss social norms and expectations, and the performance of sexual identity, associated with an individual's self. "**Sex**" refers to biological categories, particularly male and female, determined by internal reproductive organs and external genitalia. While sex generally refers to two categories, gender can refer to a wide variety of categories based on personal preference and choice.

Other terms reflect this distinction. "**Sexuality**" is a performance of self tied to both the biological category and the performed self. "**Sex Roles**" refers to the roles we perform in society based on biological sex, and "**Gender Roles**" are the roles we perform based on choice. "**Queer**" refers to any adaptation of gender or gender role categories that challenges normal understandings. When we study gender communication we study the role communication plays in shaping our reality, as well as how to communicate effectively between and within gender categories.

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6.2: Gender, Sexuality, and Discourse

In Communication Studies, before we can study Sex and Gender we need to determine what those terms mean and how they can be applied to academic study. First and foremost, we need to start from a critique of perceptual norms associated with culture: sexuality and gender are not stable categories and should not be treated as such. Instead we need to consider how and why the definitions associated with these categories have developed over time, and how they play out in culture.

Most gender-based critiques start from the perspective of a cultural narrative of the *Other*: anyone who is not a **heteronormative** (straight) male is the "Other" (de Beauvoir, 1949/2011). In her text, *The Second Sex*, Simone de Beauvoir explained that this leads to definitions of gender and sexuality rooted in **difference**, and the expectations that go along with that difference. It's important to realize that these concepts are culturally produced, and these definitions vary between cultures and have varied within cultures over time. For example, theorists of gender and sexuality often point to the greater acceptance of same-sex relations in ancient cultures.

Multiple feminist theorists point to the Greek lyric poet **Sappho**, who is one of the few recognized female voices in ancient Greek literature and philosophy (Skinner, 1996). She is known for writing sensuous poetry, meant to be accompanied by a lyre, that often focused on the love between women. Her life and poetry are associated with the isle of Lesbos, the root of the modern term for lesbian, and freedoms attributed the women of that island. However, the Greeks also illustrated exceptionally misogynistic tendencies in their literature and philosophy, as infamous passages about women in Hesiod's *Theogony* and Homer's *Odyssey* illustrate (Hallett, 1979). Therefore Sappho stands out as a unique feminist heritage from the earliest eras of rhetorical studies.

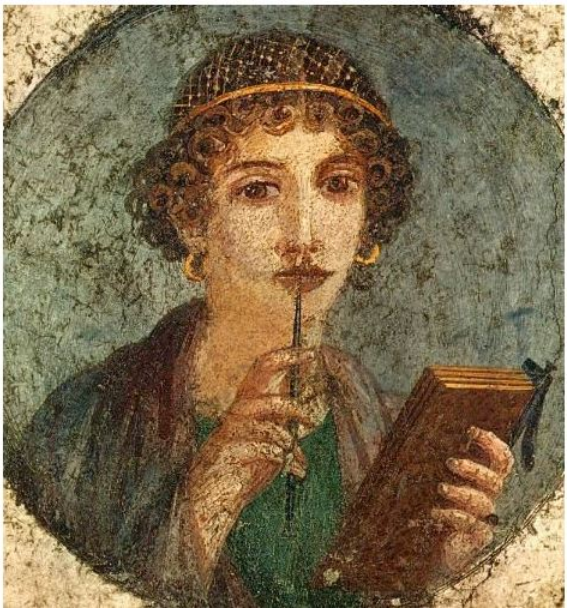


Figure 6.2.1: "Sappho" by tonynetone is licensed under CC BY 2.0

The power structures that ground communication practices themselves influence the "othering" of non-heteronormative males. When women communicate, they are using language that was structured and defined by men. Women's issues have to therefore be framed in masculine terms—especially if men are involved in the conversation. Therefore, in order to communicate, a woman must translate from women-centered though into masculine language structures so that a man will understand her (Irigaray, 1977/1999). Note that the job and responsibility of comprehension does not reside with the person in power, but with the person presumed to lack power.

From a behavioral studies perspective, gender is most generally viewed as a factor or influence on communication patterns. One of the more dynamic issues that can arise in a communication is gender difference, and the expectations that go along with that difference. The level of self-disclosure that women expect in a relationship seldom matches what men are looking for. This is because, whether we claim it as being natural or taught by society, men and women have different communication styles.

One of the more commonly cited Gender Communication theorists, Deborah Tannen (1990), gives us a means of beginning the discussion about how communication differs between the genders: **Rapport-talk** and **Report-talk**, or women's vs. men's communication styles. In other words, women communicate in rapport-talk in which they communicate to build relationships and community. On the other hand, men communicate using a report style that focuses on conveying information rather than on

relational processes. The level of self-disclosure that women expect in a relationship seldom matches what men are looking for. This is because, whether we claim it as being natural or taught by society, men and women have different communication styles. Remember that report-talk is men's style of communication, where they talk as if they are reporting facts and data, and minimize their emotional responses. Rapport-talk is women's style of communication, where they use more storytelling methods and emotional contexts in their conversations. These behavioral communication patterns are used in interpersonal communication to look at communication styles and relationship maintenance.

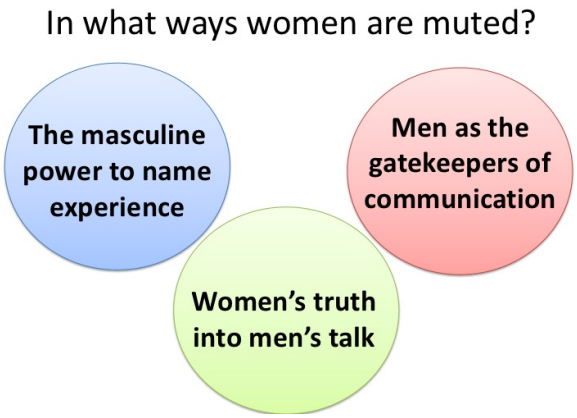


Figure 6.2.2: "Muted" by WMMaddox is licensed under CC BY 4.0

Tannen (1990) explains that women are more likely to read "between the lines" than men are in a relationship. Therefore, women are more likely to be looking for deeper levels of communication in a relationship. Men are more likely to expect that expression remains primarily at the surface of a conversation. This leads to women expecting relationships to be cooperative while men expect to be more autonomous. Think about how this ties to the autonomy-connectedness dialectic, and to levels of self-disclosure. Tannen argues that these differences often result in miscommunication or misunderstood expectations about the relationships. As you can see, Tannen's differences do face some problems of application particularly when we realized these styles of communication are limited within the confines of a binary assumption of two core genders.

Feminist standpoint theory takes another approach (Hartsock, 1983; Harding 1986). This perspective assumes that marginalized groups have access to knowledge unavailable to the privileged, since the privileged only need to understand themselves. Therefore, standpoint theorists argue that embodiments of power and discourse must be organized into a united front to stand against the overwhelming power of patriarchy. When women communicate, they are using language that was structured and defined by men.

Women's issues have to therefore be framed in masculine terms—especially if men are involved in the conversation.This idea can be compared to Michel **Foucault's** (1972) archaeology of knowledge—those in control of the production of language also control its meaning. It also reflects W.E.B. **Dubois's** (1903) double consciousness—that black people understand authoritative structures and therefore white people better than white people can understand blacks, due to a lack of a clear frame of reference when the view of power structures is limited to the top. Standpoint also reflects **Spivak's** (1988) discussion of the Subaltern—women have to speak men's language, but men don't have to speak women's. Therefore, in a relational situation, a woman must translate from women-centered though into masculine language structures so that a man will understand her. Note that the job and responsibility of comprehension does not reside with the person in power.



Figure 6.2.3: "Tarana Burke, founder of the #MeToo movement, speaks to a full house at Webster University." by Inkyhack is licensed under CC BY-NC 2.0.

The gendered nature of **power dynamics** also plays a role in gender communication. Scholars discuss gendered power dynamics in terms of masculine vs. feminine characteristics (Trethewey, 1999). Masculine characteristics are often viewed as being more valued by society. When a woman exhibits these characteristics, such as communicating aggressively, she is often labeled as masculine, i.e. "butch", or threatening, i.e. "bitch". Similarly, when men exhibit the less valuable women's characteristics and communication patterns they can be feminized, or labeled as "sissies".

In a sense, what society ultimately does to women, especially in the public sphere, is silence them. This can be witnessed in a literal way when, in some societies, women are literally segregated from power or silenced because they are not welcome to voice their opinions and concerns. **Houston** & **Kramarae** (1991) theorized about the processes through which women's voices are silenced in public and private discourses. Borrowing from an anthropology theory that looked at how ethnographic work focused on masculine ideals and sense-making, she used the label muted group theory to argue that basic communication patterns are created by men, giving them an advantage.

Kramarae (1995) argues that women must therefore be careful of what and how they speak. Women's arguments are constrained by patriarchy, and individual women are responsible for speaking in their relationships with men in a manner that neither threatens nor eludes men. And since men don't share in this responsibility, it reinforces a stereotype that women are mysterious and can't really be understood by men. This reduces women's needs and desires—an argument that has been applied to workplace communication, sexual communication, and abusive communication arguments.

The issues related to the gendered balance of power build from there. In relationships, society has expectations tied to these behaviors and gender roles. Men are expected to be dominant, especially in public situations, while women are often expected to have more dominance in the home or private spaces. While these stereotypical roles have evolved over time, for some individuals this created a sense of uncertainty. This may play out by encouraging subservient and dominant behavior patterns to establish a sense of control. While some couples comfortably adapt, in other cases this leads to conflict, which may then lead to potentially abusive situations.

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6.3: Feminist Media Studies

Media studies of sex and gender are rooted in the history of feminist media studies. They are often approached as a combination of critical and interpretive studies, though behavioral studies are common as well. Feminist media theory is centered on the analysis of **idealized femininities** as projected within popular culture. These idealized representations of what it means to be female fall well within **heteronormative** values, meaning they reflect the gender ideals associated with patriarchy, heterosexuality, and traditionally understood gender roles. Within this framework, feminist media studies center around the critique of characterizations of women on screen in film and television as reinforcing repressive stereotypes about women and women's roles in society. A foundational argument is **Mulvey's** (1975/1992) **male gaze**, which critiques the **objectification** of women in films as characters “to-be-looked-at” (p. 27) rather than characters to act as full agents from a **subject positionality**. In other words, the woman on screen becomes, specifically, the object of the gaze: of the male characters, the camera, and the audience.

Media studies also look at the roles women play in media production. Women have always been involved in the culture industry, and were early leaders in the development of modern media. The first fiction film, *The Cabbage Fairy*, was directed by a woman, Alice Guy-Blaché, in 1896. The first female general manager of a Hollywood studio Julia Crawford in 1915 (Seger, 1996). Yet these and many other early firsts and successes for women are overshadowed by the historical reality that women in Hollywood have filled only a small percentage of director and producer jobs. In 1908 the industry paper, *The Film Index* reported that "Women's chances of making a living have been increased by the rise of the cinematographic machines" (Slide, 1996). Yet, from looking at the media industry, we can see that women have not held the dominant power or placement of men.

Women in the Culture Industry

Women as storytellers is one way that contemporary media theorists construct and problematize the gendered nature of the industry. The example of **Alice Guy-Blaché** as the first fiction film director highlights this interpretation. Guy-Blaché made her film at a time when the male-dominated industry was primarily using film technology to create documentaries and visual studies of real life. The film was only about 90 seconds long, and is a short fairy tale, a **genre** associated with women and children (Seger, 1996), who were also seen as the likely **audience** for films (Slide, 1996). It was her idea to tell a story through film, and after her success the head of her Parisian studio, Leon Gaumont, placed her in charge of the fiction production arm of the studio. She directed over 400 films for the studio before starting her own company in New York, **Solax**, eventually producing more than 600 films in her career (McMahan, 2002).

Appropriations of artistic style is another means of critique of the lack of high-ranking women in the industry. One of the early Hollywood stories of female work appropriated by men is the story of German animator **Lotte Reiniger**. Reiniger was a pioneer in early film and animation techniques, and was the creator of the first feature-length animated film, *The Adventures of Prince Achmed* (1926). She also invented the first **multiplane camera**, with the ability to layer images. Both creations, the camera and the first feature-length animation however, are generally attributed to Walt Disney, and Reiniger's contributions **obscured** (Taylor, 2011).



Figure 6.3.1: "Lotte Reiniger Prinz Achmed" by Lotte Reiniger/Primrose Productions is licensed under CC BY-SA 4.0

Reineger's story was complicated by the international depression and its impact on Germany, the Second World War, and the dominance of US popular culture in the first half of the 20th century (Taylor, 2011). Given those complications it's easy to understand why so few people are aware of her contributions. However, her story is certainly not the only story of a woman overshadowed by her male colleagues and competitors in the history of the Culture Industry.

During the silent film era, multiple women including Guy-Blaché and silent film star Mary Pickford helmed studios. Women also made films that dealt with social issues of interest to women audience.



Figure 6.3.2: "Mary Pickford, half-length portrait, standing, facing slightly left, with motion picture camera, on beach" is in the Public Domain.

From the 1930s through the late 1980s there were very few women in positions of power in the industry. Critiques of this gap in women's empowerment are often tied to the dominance of the male gaze or male audience preference, including arguments that as audiences grew and more men were in the audience watching films to relieve stress, and so the goal of producing for women and children gave way to a dominant male (and white) audience (Hurd, 2007; Quart, 1988) and was reinforced by the Hollywood Production Code and male-dominated unionization (Hurd, 2007). This resulted in what is recognized in feminist literature as the **masculinization** of the industry (Bielby, 2009; Tuckman, 1989).

Women as Performers

In the forward to the third edition of Molly Haskell's groundbreaking *From Reverence to Rape: The treatment of women in the movies*, Dargis (2016) states:

Yet one of the great paradoxes of the movies—and perhaps its saving grace—is that even while women were bing kept out of the studio front offices and director's chair, the star system was producing immortals like Pickford, Greta Garbo, Jean Harlow, Bette Davis, Katharine Hepburn, Barbara Stanwyck, Rosalind Russell, Joan Crawford, Grace Kelly, Audrey Hepburn, Doris Day, Marilyn Monroe—and on and on and on. Women were shut out of the power corridors of an industry that they were helping to build, creating art and beauty, obscuring sexism and racism (p. ix).

Haskell's arguments are built around the inherent misogyny of the Hollywood system. In her third edition, she examines how Mulvey's male gaze has been turned back on men in contemporary 21st century film. However, the challenge for women to enter and maintain high-level careers throughout Hollywood history still impacts women in today's culture industry. The 2017 **#MeToo** movement which dominated the culture industry with reports of **sexual harassment** and misogynistic attitudes toward women is a direct reflection of the history of the industry including the repression of women.

The gender wage and employment gaps in the culture industry has a long history that reflects both patriarchal norms and the studio system, unionization, agency system, and other institutional components of the industry as a whole.



Figure 6.3.3: "I am going to let the world know that your wife has to get out and earn her own living" by Thomas Fogarty is in the Public Domain. Originally published in Ladies Home Journal, 1921.

In the first half of the 20th century in Hollywood, screenwriters, actors, and other participants in the industry were salaried employees of the studios. This would shift in the 1970s to individuals being employed in temporary status for individual productions. The masculinization of the production end of the film industry mentioned above was reinforced by the belief that women should write (and produce) **women's stories** (Bielby, 2009), ironically echoing how Guy-Blaché created the first fiction film. In the 1970s the shift to production-based work coincides with an increase in women writers.

The television industry reflected similar characteristics. Genre-oriented work aimed at women, like the **soap opera**, did have some presence of women at production levels. Irma Phillips created three long-lasting soap operas, *The Guiding Light* (1937-1949 as a radio serial; 1952-2009), *As the World Turns* (1956-2010), and *Another World* (1964-1999), and is often credited with creating the soap opera form. These were all created as Proctor and Gamble properties, and one of them, Another World, ran on a competing network to the other two, though the stories were meant to be interwoven with characters potentially interacting on all three properties. Agnes Nixon was another long-time soap opera writer and producer working in an overlapping era. Yet these examples were not the rule, and the majority of television writers and producers, especially for prime time, were male. It was not until the proliferation of cable television with its narrowcasting (aimed at specific audiences) rather than broadcasting (aimed at wide audiences) format that a marked increase in female writers, directors, and producers was seen (Bielby, 2009).

Psychoanalytic film theory

Laura Mulvey's (1975) concept of the **male gaze**. This theory is based on the idea that male perspectives for film viewership are dominant for audiences. Drawing from Freudian theory, Mulvey argues that the female body symbolizes the threat of castration for male audience members. Therefore, film producers have to contain or limit her power, visually, on screen. To do this, female bodies are objectified. Mulvey claims that females therefore carry meaning in film, rather than creating meaning—in other words, female characters are to-be-looked-at rather than the ones doing the looking. Audience members therefore look at the characters on screen, through the gaze of the camera, the way that the male characters (who do the looking) look at the female ones. Mulvey's critique is that this makes it challenging for women audience members, since they are limited to viewing from a male perspective. This means that films teach women to view other women and themselves as objects for male lust.

Mulvey uses Freudian **psychoanalytic analysis** to explain her theory: the female character is clearly identifiable as feminine and this contains her in a specific, objectified role meant, in part, to deflect male fears of castration and simultaneously present her as a

fetish object for male pleasure. In addition, because point of view scenes in the classic films of her criticism are filmed from the perspective of a male character, the audience member becomes a **voyeuristic spectator** who identifies with the male character.

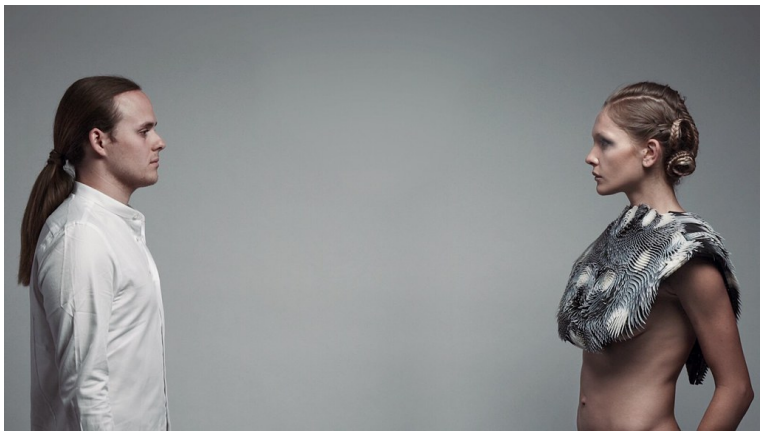


Figure 6.3.4: "Caress of the Gaze" by Behnaz Farahi for Ars Electronica is licensed under CC BY-NC-ND 2.0

For Mulvey and many feminist critics that follow, the constant objectification of the female body on screen is problematic in multiple ways. First, it is problematic for **female audience** members who see themselves and their lives reflected by the objectified characters on screen. Second, it reinforces stereotypical categorizations for women and women's roles in society. Third, it allows male audience members to gaze at the female body onscreen as objects, reinforcing the tendency to do the same in live culture, an application often related to arguments such as the prevalence of **rape culture** and **misogyny** in society. Fourth, it also creates norms for male characters, relegating them to active subject roles, and indicating potential reinforcement of **homophobic** standards if a male were objectified instead.

Critic **Steve Neale** (1982) adds to this with the argument that male characters, on the other hand, are subjects—they are the primary action figures in the films. Unlike female characters who have to be limited because they may otherwise be threatening to men in the audience, male characters cannot be objectified because that may imply that men have to view them through a homosexual gaze.

To avoid sexual confusion for men, and the possibility that men may look at a male character through lust, the men are always shown in action, or as a **spectacle** or comedic figure that cannot be taken seriously. Consider Tarzan who, though he wears a loincloth, is shown as muscular and active, and usually is doing something action-oriented rather than posing for the camera or the other characters the way that female characters do.

bell hooks (1992) added another layer to this argument with her criticism that film carries a raced as well as gendered gaze. She argues, however, that not all viewers adhere to the gaze. She claims an **oppositional gaze**, meaning that black audiences are aware of the racial normalizing factors in film and television, and therefore view media products with skepticism and even a humorous eye. However, hooks also argues that the representation of black people in film recreates numerous affects of racism and oppression in culture.

This argument reaches back to Stuart **Hall's** (1973, 1974) reception theory with the concepts of encoding and decoding reminding us that not all audiences automatically read texts the same way.

While some argue that the male gaze is now an outdated theory, we still see the constant objectification of female characters in mainstream contemporary media. Consider the example presented in the following image:



Figure 6.3.5: "Pin-up Girl Vagas Vintage" by AnnaliseArt is licensed under CC0

The male gaze can still be actively witnessed in contemporary media products, but the argument that it is not fully prescriptive is possible. Other feminist scholars agree, and have presented alternatives to the prescribed categorization from Mulvey's essay and theory.

The Hyperfeminine Masquerade

Doane, (1982/1992) building on Mulvey's theory, argues that the feminine appearance valued on screen to denote female characters and keep male audience members from confusing them with castrated males becomes a means of illustrating an empowered woman in a "safe" way for a homophobic audience. Since, as Irigaray (1977/1999) argued, women can only be objects within patriarchal language structure and Mulvey similarly argued regarding the film industry, Doane argues it's normal for women to want to act in the masculine position. However, especially in reference to the era of Hollywood films that Mulvey and Doane analyze, social norms and gender roles make it difficult for women to succeed in men's roles. Therefore, womanliness becomes a mask so a woman can hide her masculine characteristics: the **feminine masquerade**. Consider the exaggerated femininity in the image below:



Figure 6.3.6: "Sexy Steampunk Girls: 2012 Shoot : Tink & Floz 1" by Hyper Hamlet is licensed under CC BY-NC-ND 2.0

Doane's masquerade, a discussion of **hyperfeminine** exaggerations that allow women to act in men's roles and in the subject position, becomes a way that female characters can present the power associated with males without raising the male audience

members' fear of castration. The hyperfeminine can play out in two key ways, a woman exaggerating female characteristics that make her valuable in a traditional male-female relationship, i.e. Marilyn Monroe characters in films like *Some Like it Hot*; and as a bad girl with dominatrix or *femme fatale* qualities, i.e. Catwoman in the *Batman* comics, films, and television series, and Disney's characterizations of Maleficent.

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6.4: Sex and Gender as Rhetorically Constructed Commodities

When we think of a sex industry we often think of **pornography**. Yet the sex industry contains a number of other components, most of which reflect gender-based issues and concerns. The sex industry encompasses globally recognized criminal activities such as **sex trafficking**, **prostitution**, **child prostitution**, **sexual tourism**, **mail-order brides, and war crimes,** as well as encompassing more mundane areas such as dance clubs, advertising, erotica, and porn. In all of these cases, the industry focus is on the commodification of sexualized human beings. The sex industry is a capitalist system that turns humans and their bodies into commodities that can be bought and sold, in metaphoric, virtual, and real capacity. The "goods" are human beings who sell sexual services in some capacity. Consider the following example of a uniform from Twin Peaks restaurant (known locally as a "breastaurant") in Austin, Texas:



Figure 6.4.1: "Twin Peaks Bikini Uniform" by MarkScottAustinTX is licensed under CC BY 2.0

The industrialization of the sex trade involves the mass production of sexual goods and services structured around local, regional, national, and international divisions of labor. The international marked in these goods encompasses the local and regional levels, making the global imperatives impossible to avoid. Also impossible to avoid are the objectified status of women and children within the industry, and the patriarchal and misogynistic values that underlie and are reinforced by the sex industry. According to the United Nations Office on Drugs and Crime (2009), "women are disproportionately involved in human trafficking, as victims. Nevertheless, the majority of traffickers are male." Sex trafficking is widespread, and the 2005 UN estimate of the total market value of illicit human trafficking was 150 billion USD (ILO, 2014). Add to that the legitimized trafficking, pornography, and other legal forms of sex and gender commodification, and the total industry worth over 200 billion.

As with all commodification, the system thrives by rhetorically constructing itself and related industries in a way that reinforces core values benefitting itself. Thus, businesses such as international, regional, and local hotel chains, airline companies, and the tourist industry benefit greatly, if not always openly, from the sex industry. Take for example the current entrepreneurship trends such as "Bar Chix," "the Caddy Girls," and "Corona Beer Girls."

Selling Sex Appeal: Advertising as Sex Industry

In the 1970s Jean **Kilbourne** began a series of lectures that culminated in the 1979 documentary *Killing Us Softly: Advertising's Image of Women*. Kilbourne's lectures and the film critiqued the advertising industry for using sexualized images of women to sell a variety of goods to consumers. Killbourne has continued to discuss the stereotypes and images of women in advertising, pointing out the dangers of advertising standards for women and girls who become accustomed to seeing themselves and their gender through overtly sexualized representations.



Figure 6.4.2: "Sex Sells... Fruit Bars" by Gavin Kealy is licensed under CC BY-NC-SA 2.0.

The advertising industry continues to reproduce images of sexualized women and girls, and as Kilbourne points out it has impact on reaffirming the misogyny in culture. There are some who disagree with Kilbourne's analysis, pointing out that girls and women can find means of personal empowerment by reclaiming those traditional feminine images and using them as empowering icons. This was a trend illustrated particularly within the Third Wave Feminism, Girl Power, and so-called "Lipstick Feminism" movements of the 1990s and 2000s (Baumgardner and Richards, 2000; Orr, 1997). But that type of **hyperfeminine** ideal, echoing Doane's **masquerade**, provides only limited empowerment when faced with the ongoing systemic reinforcement of feminine sexuality through industries such as advertising and mass media (Douglas, 1994; Newsom, 2004).

Susan **Bordo** (1993) defines the body as woman's enemy within patriarchal culture. The body becomes a prison for the soul. Women and girls attempt to shape and control their bodies because it gives them a sense of personal empowerment-power over their own bodies. However, Bordo argues that this is false empowerment because it is reconstructing the female body to the confines of the patriarchal system. The feminine images in the media often have **"perfect"** bodies; however, these bodies imprison the image-carriers who must use their bodies in prescribed fashions. Bordo also argues that the imprisoning features of these restricted bodies cause self-policing in the audience, which can lead to body dysmorphia and self-harm through cutting, anorexia, bulimia, and other problematic means of body image control.



Figure 6.4.3: "The Perfect Body" by Johnny Silvercloud is licensed under CC BY-SA 2.0.

The problem is further complicated by the acknowledgment of the artifice behind much of the advertising industry. One researcher states:

My lab at Northwestern University created a self-report measure of women's tendency to critique the beauty standards they see in media images. After surveying hundreds of women, we learned that many are highly critical of unrealistic beauty images. The bad

news is that there was no evidence that this protected women from the effects of these images. In fact, women who were most critical reported *higher* body dissatisfaction (Engeln, 2018).

Since Killborne's arguments became commonly recognized, some within the advertising industry have attempted to address the problematic nature of sexuality, body image, and selling sex. The Dove Self-Esteem Project is one of the best known corporate attempts to address the problem of body image, especially for girls and teens faced with airbrushed media un-reality. In January 2018 CVS pharmacy announced it was planning to make over it's beauty aisles without **airbrushed** images (Engeln, 2018).

Yet will these attempts fix the problem when the entities speaking out against airbrushing and overly sexualized images are still a minority in the industry? Will pointing out the false images be enough when we are still surrounded by the created images of beauty and sexuality? By enacting and the ability to define and re-define woman and femininity, the advertising industry is able to commodify the images of woman and sexuality, and therefore offer consumer products to reinforce that identity in the audience.

Selling Sex Acts: Pornography as Sex Industry

The word pornography comes from the Greek words *porne* (meaning "prostitute" or "whore") and *graphos* (to write) (Dworkin, 1979/2003). Therefore, feminist Andrea **Dworkin** (1979/2003) claims, pornography literally refers to "writing about whores", who for the ancient Greeks was a sexual slave. Dworkin goes on to argue that pornography therefore isn't about sex, it's about the "depiction of women as vile whores" (p. 385). Dworkin connects this depiction to the degraded status of prostitutes in language. Citing Kate **Millett's** *The Prostitution Papers*, she argues that the porn industry serves to victimize and dehumanize women through terrorism and male physical strength, and the power of money (Dworkin, 1979) by using degrading language as a means of containment and disempowerment. Take the quote she cites from Millett (1973):

Somehow every indignity the female suffers ultimately comes to be symbolized in a sexuality that is held to be her responsibility, her shame....It can be summarized in one four-letter word. And the word is not *fuck*, it's *cunt*. Our self-contempt originates in this: in knowing we are cunt. This is what we are supposed to be about — our essence, our offense. (p. 95)

Pornography holds a unique space in feminist theories as it is read by feminists in multiple ways. Some (Dworkin, 1979; Steinem, 1980) argue that pornography is degrading to women, and can lead to violence against women including rape and sexual harassment (Edwards, 1987; Phipps, Ringrose, Renold, & Jackson, 2018; Romito & Beltramini, 2011; Zillman & Bryant, 1982). Others argued it leads to a distorted understanding of the female and male bodies, including the appearance of sexual organs (Dines, 2010; Sharp & Tiggeman, 2016; Tylka, 2015). Some claim it has a negative impact on ideals of sexuality (Dines, 2010; Mikorski & Szymanski, 2017; Sharp & Tiggeman, 2016). Some have even argued that it encourages male anxiety about their sexuality (Mikorski & Szymanski, 2017; Sharp & Tiggeman, 2016; Zillman & Bryant, 1982). And there are those who argue that it holds the potential for true feminine and female empowerment (Attwood, 2007; Crewe & Martin, 2016). Dworkin (1979/2003) also argues that **capitalism** is at play, as the porn industry is one of the largest media industries in the U.S.



Figure 6.4.4: "Porn Shop" by Thomas Hawk is licensed under CC BY-NC 2.0.

Dines (2010) argues that one of the key problems with the porn industry is the increasing inclusion of violence and misogyny in the products. Consumer **desensitization**, she argues, has pushed the industry to incorporate more **hardcore** extremes. Distinguishing

between hardcore and softcore pornography highlights how some feminist and academic scholars argue for the potential empowerment of the porn industry for its stars and audiences. Echoing **Radway's** Reading the Romance (1984), proponents of soft core porn argue that women-centered and other new forms of pornography can help audiences and producers construct sexual display as recreation and pleasure (Attwood, 2004, 2007). Other feminists firmly disagree, citing pornography and women's pleasure media, such as erotica, as very different art forms (Steinem, 1980).

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6.5: Queer Communication

Queer Communication is a both a body of study and a means of changing social systems through activist discourse. Queer communication studies are rooted in **queer theory**, which seeks to question how society and culture frame sex, gender, and sexuality. Queer theory is situated in the analysis and critique of gendered and sexual systems, discourses, and representations. In particular, it focuses on how these systems, representations, and discourses inform and impact the lives and epistemologies of LGBTQ persons. Queer theory sets out to debunk standard identity constructs such as gender, sex, race, and others by looking at the historical, economic, social, and cultural traditions that have shaped those understood societal "norms (de Lauretis, 1991; Tierney, 1997; Yep, Lovaas, & Elia, 2014). Academic approaches to queer theory, such as queer communication studies, illustrate how and why these social constructions can be critiqued and undone (Tierney, 1997; Yep, Lovaas, & Elia, 2014).

"In the academy, this "queering" has taken place in a number of disciplines in the social sciences, education, humanities and the arts....In the community, queer theory has reshaped identity politics, political organizing, and community activism" (Yep, Lovaas, & Elia, 2014, pp. 2-3).

Queer communication studies is grounded in the concept of **sexual orientation** and gender being parts of a continuum, rather than fixed or defined biological categories (Heinz, 2009). Therefore, most queer theorists are **social constructionists**, that is they believe that gender and sexuality are primarily social constructs and performances, though some do address **biological determinist** arguments and look at how the science of sexuality is not as clear-cut as traditional medical science has argued. However, these arguments are also tied to how the social and rhetorical constructions of the medical industry has predetermined ideals about gender, sex, and sexuality. From this constructionist perspective, identities such as sex and gender are not stable and are often described as **fluid,** or capable of shifting between and beyond boundaries.

A lot of how we understand queer theory in communication studies is influenced by Judith Butler's (1990) *Gender Trouble* and her critiques and understanding of performativity. Queer theory is situated in the assumption that gender and sexuality have performative roots, and that bodies are sites of the performance of identity. These performances generally maintained by expectations we associate with heterosexual culture, but they can be used to challenge understandings of cultural meanings associated with our bodies (Sloop, 2009).



Figure 6.5.1: "Queer Muslims Against Homophobia and Islamophobia. An activist at London's vigil in memory of the victims of the orlando gay nightclub terror attaack." by alisdare1 is licensed under CC BY-NC 2.0.

Queering Language

Irigaray's critique of language as patriarchal and not having a true place for women's emotion and experience is echoed in discussions about language and queer identity. Patriarchal and **heteronormative** language have little place for queer experience and discourse, and "*the love that dare not speak its name*" (Douglas, 1894). That phrase, in fact, was so counter to heteronormative language and ideology that it was used in the 1895 'indecency' trials of **Oscar Wilde**.

As in the case of Wilde, **homosexuality** was historically illegal or highly restricted in many cultures. Because of this repression, many homosexual, **genderqueer**, and **non-binary** individuals either worked to pass as straight or sought solace in queer communities (Dolimore, 1999; Foucault, 1976/1990; Halwani, 1998). Some of these queer communities were set up to help members pass in society, others were more activist in nature (Chauncey, 1994). These gay communities developed their own characteristics and language patterns, and many similar LGBTQ+ and queer-influenced communities exist today. For example, contemporary "ball culture" has roots in drag culture and arose in response to a need for a sense of culture, community, family, and belonging.

Groups such as these often illustrate distinct characteristics, including an associated **lexicon** or speech pattern and **symbolic characteristics** associated with both verbal and nonverbal communication, function as **speech communities** or as they are sometimes known, **language communities**. Speech communities can create their own style of language, terminologies, performances, and communication styles, many of which conflict with broader social codes and norms (Chomsky, 1965). Similarly, **discourse communities** share basic discourse or speech patterns and lexicon forms rooted in epistemological concerns as public arguments (Bizzell, 1992; Perelman & Olbrechts-Tyceta, 1958/1991). The key difference is that speech communities tend to form through natural communication processes (such as fans of a sports team over time adopting similar behaviors, language styles, and ritual practices) while discourse communities are formed through strategic arguments, generally in response to a perceived public need (people coming together to explore weight loss and developing language patterns to encourage that goal). The strategies motivating discourse communities can eventually fade, and a speech community can continue to evolve from the group.

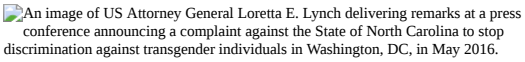

An image of US Attorney General Loretta E. Lynch delivering remarks at a press conference announcing a complaint against the State of North Carolina to stop discrimination against transgender individuals in Washington, DC, in May 2016.

Figure 6.5.2: "You tell 'em! #lgtbq #lgbtpride #repealhb2 #nohateinmystate" by mcbonet is licensed under CC BY-NC-ND 2.0.

Queer communities can be formed in either way and often the political motivations behind queer organizing and bonding will eventually lead to a speech community. The ability, or inability, for members of speech and discourse communities to engage with public arguments outside of their own communities is, essentially, a communication problem. James **Cheesbro** (1981) examined same-sex orientation as a **communication construct** associated with social labels that carried problematic meanings: *homosexual*, *gay*, *lesbian* (Heinze, 2009). The communication differences between homosexual and heterosexual communities, in terms of language choice and narrative style, is highlighted Cheesbro's work. Speech and discourse communities set patterns of acceptance that do not always range beyond the community boundaries.



Figure 6.5.3: "More fats + More fems" by Views from the Seven Photography is licensed under CC BY-NC-SA 2.0.

When someone leaves the speech community, stereotypes from the outside world are often at play in their experiences. This is because the group's patterns can be easily misunderstood from the outside. Early studies of queer speech patterns illustrate this process. The lexicon that forms within the group, or the norms of language choices associated with the group, can take on stereotypical characteristics to outsiders. Gay speech communities are associated with a **lavender lexicon** (Leap, 1995). Scholars looking at the related speech patterns view gay communities as a part of a larger gay subculture and the speech patterns as echoing stereotypical norms of patriarchal language. For example, gay male speech patterns, an early lavender lexicon studied, are compared to feminine language patterns and tones, such as the use of wider **pitch variables** than normally associated with men, a pattern still examined by current **linguists** (Gaudio, 1994). The use of slang terms associated with gay subculture was also studied, with a focus on terms associated with sex organs and sexual behaviors (Doyle, 1982; Jacobs, 1996). These early studies are considered problematic by many in queer theory today, as they essentialized gay culture and gay behavior and speech into minority statuses (Livia & Hall, 1997).



Figure 6.5.4: "File:CeCe McDonald at SF LGBT Center.jpg" by Pax Ahimsa Gethen is licensed under CC BY-SA 4.0.

Queer communications studies are rooted in political action. The speech communities of many of the earliest queer communication studies are political communities (Brummet, 1979; Cheesbro, Cragan & McCullogh, 1973; Hayes, 1976). These were dominantly rhetorical analyses of the language and rhetoric used to promote gay rights, gay activism, and gay consciousness-raising. These early studies also echoed feminist communication studies, with a focus on the relationship between categories of gender and sexuality with systemic power (Sloop, 2009). In one of the earliest edited volumes on queer communication, the editor writes that the book "examines the rhetoric of gay politicians, the symbols and strategies used during the coming out process, these strategies use to resolve conflicts in gay and lesbian relationships, and the decision whether or not to come out" (Ringer, 1994, p. 2).

In these early studies, queer identities are treated as categories of resistance to heteronormative ideologies, which itself implies marginalization (Yep, Lovass, & Elia, 2014, p. 4). Newer approaches to queer communication studies still focus on political ideals, but from a more inclusive approach. These approaches investigate **intersectionality** or the idea that aspects of the self, like categorizations of race, gender, sex, ability, and class, do not exist in isolation but impact each other (Crenshaw, 1989). This concept reinforces the perception of sex, gender, and other categorizations as fluid, and capable of bleeding into each other and outside of perceived barriers.

Queer Narratives

According to Walter **Fisher** (1987), “all forms of human communication can be seen fundamentally as stories” (p. 57). Fisher argued for what he called **narrative paradigm theory**, based on his belief that people are essentially storytellers, and therefore communication is primarily done as a process of storytelling. This means that all communication has a plot, characters, and setting, and we use these narrative elements to construct the world around us. Fisher's arguments influence performance studies and performativity theories, as well as have a profound impact on how we understand human gender and sexual life. Narratives are powerful tools, as storytelling can engage an audience in emotional connection to the story, characters, and the storyteller.

Fisher (1984) explains the key components of the narrative paradigm:

(1) humans are essentially storytellers; (2) the paradigmatic mode of human decision-making and communication is "good reasons" which vary in form among communication situations, genres, and media; (3) the production and practice of good reasons is ruled by matters of history, biography, culture, and character...; (4) rationality is determined by the nature of persons as narrative beings. (pp. 7-8)

In other words, the way that people understand and respond to stories is tied to the overarching or **master narratives** that guide our cultural perspectives, and therefore we are persuaded by stories that fit our cultural, historical, and social framing or those stories that break from that framing, based on our personal experience and values.

Fisher argues that ultimately, narratives (stories) are more persuasive than arguments. This is because narratives are generally built around **pathos** (emotion) while arguments ideally are grounded in **logos** (logic). Good narratives, however, should still appeal to logos, by presenting facts and evidence to support the story. Further, because narratives have a beginning, a middle, and an end, it appeals to audiences' **sensemaking** abilities, or their ability to apply their own reason and judgment to the facts of the story, whereas in a **forensic** or rational argument audiences may have difficulty making logical connections to their own opinions. This is why many persuasive public arguments are built around a narrative component used to draw audiences in and generate their emotional interest in staying involved with the stories and the stories' underlying rationale and emotionally charged themes, values, and conclusions.

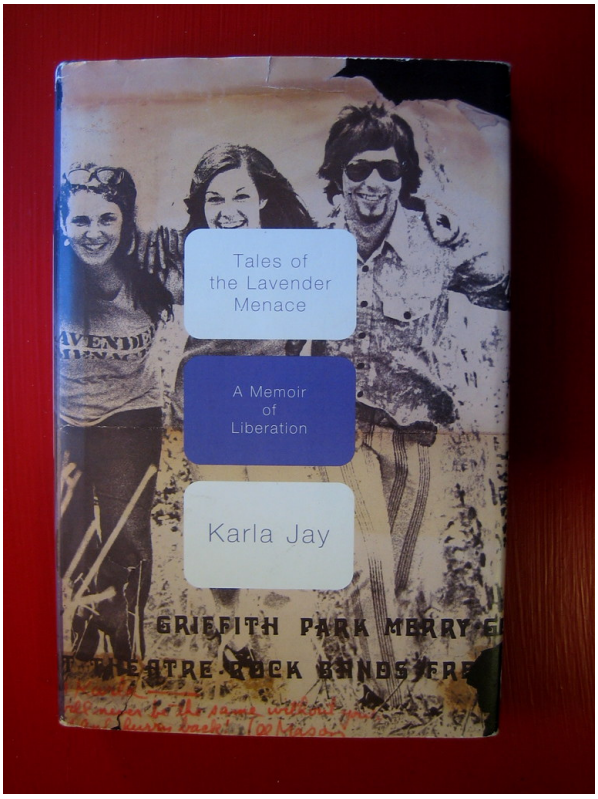


Figure 6.5.5: "Tales of the Lavender Menace" by Earthworm is licensed under CC BY-NC-SA 2.0.

Queer performances often carry narrative components (Alexander, 2003). Fisher goes on to argue that **public moral arguments** are often made through narratives. Fisher explains that these arguments are made toward what Aristotle called "untrained thinkers" and therefore often rely more on the emotive than the logical aspects of argumentation. He criticizes these as problematic narratives, and suggests that audiences with more awareness are also present, and therefore the narratives are best when they apply logical and not just moral reasoning to the stories told.

Voicing Genderqueer

While studies and public concerns regarding intersectionality have risen in recent decades, so have studies and public concerns on **non-binary** or **genderqueer** identities. Genderqueer identities are those which defy binary classification to the two-sex model (Griffin, 2014; Vivienne, 2017). Genderqueer approaches encompass **transgender**, **transexual**, **intersex**, **crossdressers**, **drag artists**, **third gender**, **gender-fluid**, and **non-binary** gender identities and performances. Communication scholars are interested in these identities in communication contexts, especially public contexts. These contexts include online gaming (Shaw & Friesem, 2016), social-media images (Griffin, 2014), news media (Billard, 2016; Landau, 2009), health communication (Kosenko, 2010), and popular culture forms (Capuzza & Spencer, 2017). Scholars and communication industry investigators also critique and examine how particular cultural forms are more or less likely to present genderqueer or intersectional identities.



Figure 6.5.6: "Cover Girl Boy" by Wanda Wisdom is licensed under CC BY-NC-SA 2.0.

Communication scholars also look at interpersonal communication contexts, such as how families, friends, and individuals communicate when someone chooses to transition (Chevrette, 2013; Norwood, 2013).

Genderqueer identities can also be examined as **gender-fluid**. Gender-fluid identities are often challenging to mainstream culture because they function as openly subversive (Butler, 1990) rejections of the gender binary (Vivienne, 2017). Gender-fluid individuals are viewed as being in open negotiation between their identities and culture. This is seen as different from intersectionality in part because of the presumption of choice in performing gender-fluidity (Davis, 2009). However, some scholars challenge this notion, as nature vs. nurture arguments often look at intersexed and asexual individuals as being biologically bound to those identities. According to news media, there is, however, a noticeable increase in performances of gender-fluidity and transgender choices, especially among younger generations (Marsh, 2016; Tanner, 2018).

Because non-binary identities are not normalized everywhere in culture, and are demonized in some areas, genderqueer voices are often initially communicated in isolation. As connections with others speaking from similar non-binary spaces are made, the conversations can advance (Howell, 2002). Voicing non-binary selves can act as conversation, as emotive release, and/or as activism, dependent on the goals of the speaker.

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Module 6: Quiz

1. Queer theory is predominantly viewed from a social constructionist perspective. **True / false**
2. "Gender" refers to biological categories, determined by internal reproductive organs and external genitalia. **True / false**
3. Deborah Tannen argues that men use _____-talk and women use _____-talk in their communication. **Multiple choice**
4. In ancient Greece, Hippocrates argued that a woman's uterus could move through her body, causing imbalances. He called this "disease": **Multiple choice**
5. Laura Mulvey argues that the female body symbolizes the threat of castration for male audience members, which leads to her concept of _____. **Multiple choice**
6. With her criticism that media products carry a raced as well as gendered gaze, bell hooks claimed an oppositional gaze, where black audiences are aware of the racial normalizing factors in film and television and view media products with skepticism and a humorous eye. **True / false**
7. Wonder Woman sometimes uses a hyperfeminine masquerade to help subdue her adversaries. **True / false**
8. Which of the following is an understood category of the label genderqueer? **Multiple response**
9. The first feature-length animated film was Walt Disney's *Snow White* and it perpetuated the male gaze. **True / false**
10. The current Hollywood pay gap only applies to race, not gender. **True / false**
11. Match the following terms: **Match Questions**
12. The vibrator was designed to give women pleasure without the need of males in the act of intercourse. **True / false**

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Module 6: Assignment- Gender Analysis

Submitting: a website url, or a media recording, or a file upload

Points: 40

Module 6 Activity: Gender Analysis

Objectives

The goal of this assignment is in three parts:

1. Apply concepts of sex and gender communication to daily life experiences.
2. Analyze the impact of gendered commodities on identity construction.
3. Discuss the gendered nature of cultural artifacts and scripts.

Instructions

For the module 6 assignment, we will take a look at a different aspect of gender in communication. To complete this assignment, choose a toy. You can choose any toy at all. To complete the assignment, **make a short, 3-5 minute video blog discussing the toy**, citing at least two of the readings from the module, and using the criteria listed below. Use the questions below as a guide when scripting your video.

- What is the history of the toy as a cultural product or in your own life?
- Is your toy clearly gendered?
- Is it reflective of gender commodification?
- Does this toy have the potential to influence children to act like adults within particular gender constructs?

Focus on your toy and what it reveals about gender, sexuality, and cultural scripting. You can apply this concept in creative or literal ways, but be sure that the gendering of the toy (or lack thereof, if applicable) is discussed.

Don't Forget

- **This performance MUST BE ORIGINAL work.**
- Be sure to show us the toy in the video.
- Be sure to **reference the module's readings**. You can state or type in the citations directly into the video, or as commentary/information on a site where you host the video.
- Reflect and think about how the concepts and theories in this module related to your life and experiences.
- Think about these assignments as application exercises reflecting the module materials.
- Click here for instructions on submitting videos in Canvas.

Module 6 Activity: Gendered Toys					
Criteria	Ratings				Pts
Toy is discussed in terms of gender characteristics	10.0 pts Excellent	7.0 pts Good	3.0 pts Poor	0.0 pts No Marks	10.0
Toy is well "problematized"	20.0 pts Excellent	15.0 pts Good	8.0 pts Poor	0.0 pts No Marks	20.0
Module materials are directly incorporated	10.0 pts Full Marks	5.0 pts Needs Improvement		0.0 pts No Marks	10.0
				Total points:	40.0

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Blog 6

Blog Prompt

For this blog, you will explain how and why a censorship mechanism such as the Production Code (see below) would negatively impact women's empowerment and representation in the entertainment industry? Consider the institutional alignments of the era, standards for gender roles, and the concepts of "sin" and "scandal" as they relate to the readings for this module. Be sure include and properly cite at least two concepts from the module readings in your blogs.

What is the Motion Picture Production Code (1930)?

In 1930 the **Motion Picture Production Code** was adopted by the **Motion Picture Producers and Distributors of America** (MPPDA), the industry's self-governing body, as a means of setting moral standards and guidelines within the industry. The MPPDA began enforcement of the Code in 1934, requiring they screen every film before it was released to the public, and that enforcement remained in place until 1968.

The Code was designed to combat behaviors such as those that led to early Hollywood scandals (Black, 1989; Gardner, 1987; Johnson-Yale, 2015; Mondello, 2008). These scandals, such as the case of popular actor, murderer, and rapist **Fatty Arbuckle**, reflect some of the same concerns now being highlighted and debated in the Culture Industry: rape, sexual harassment, misogynistic behavior, and what was called "moral decline."

Examples of language from the code include: that no picture should ever "lower the moral standards of those who see it" and that "the sympathy of the audience shall never be thrown to the side of crime, wrongdoing, evil or sin" (Mondello, 2008).

The primary activity of the Code was to **censor** movies, generally by encouraging the studios to self-censor. With this self-policing attitude, the movie studios of the era managed to create some of the most misogynistic standards for women and women's roles, and act almost entirely within the male gaze of the camera, which would seem on the surface to conflict with the Code's goals of reducing scandalous and overtly sexual behavior. Similarly, the lessening of women's careers behind the camera coincides with the implementation of the Code.

It is not until after the Code and Code-based censorship was removed in 1968 that we began to see a return of women in high-level production roles, other than those films and television series aimed at women audiences such as the soap opera. After the Code is also when we see more and more female characters beginning to act beyond the limitations of the male gaze as highlighted by Mulvey.

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Don't Forget

- Don't forget to complete two responses to your peers, and in those responses don't just agree or disagree. Instead, consider the following:
  - challenging their choices
  - asking questions
  - giving examples
- Use citations and references, where appropriate

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Congratulations on Reaching the End of Module 6



You have reached the end of Module 6.

Please continue on to Module 7: Relational Communication

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CHAPTER OVERVIEW

Module 7: Relational Communication

About This Module

This module covers how people communicate in a variety of different types of relationships.

Communication in relationships can be about romance, a friendship, part of a family, a workplace relationship, or even an acquaintanceship. Our communication in each of these situations is different, generally influenced by the different values we place on the relationships themselves. Communication in relationships also involves conflicts, and how to resolve these conflicts through communicative means.

This module briefly covers interpersonal, group, and organizational communication, and includes a discussion on communication and conflict.



Figure $Module 7.1$: "Romantic Adventures 31" by Michael Vance1 is licensed under CC BY-SA 2.0

Completing the Module

- This module contains 5 required reading content pages on relational communication studies.
- There is a quiz.
- There is an application activity.
- There is a blog activity.

Module Outcomes

1. Describe Relational Communication Studies.
2. Describe Interpersonal Communication.
3. Describe Small Group Communication.
4. Describe Organizational Communication.
5. Articulate Conflict and Abuse in Communication.
6. Articulate the role of gender, sexuality, and culture in Relational Communication.
7. Apply understanding of Relational Dynamics and Interpersonal Communication theories to lived experience.
8. Apply understanding of Group Dynamics and Groupthink to lived experience.
9. Analyze and critique organizational communication theories from Scientific Management to Corporate Colonization.

7.1: Relational Communication
7.2: Interpersonal Communication

7.3: Abuse and Conflict in Relationships
7.4: Small Group Communication
7.5: Organizational Communication
Module 7: Quiz
Module 7: Assignment- Relational Dialectics Self-Assessment
Blog 7
Congratulations on Reaching the End of Module 7

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7.1: Relational Communication

Most of the communication in our lives occurs when we are sending messages back and forth with people we have some sort of **relationship** with. This relationship can be a romantic one, a friendship, part of a family, a workplace relationship, or even an acquaintanceship. Our communication in each of these situations is different, generally influenced by the different values we place on the relationships themselves.

Relational Communication Studies

We study the type of communication between people in situations like this as **Relational Communication**. Relational communication is a label that is used to reference both a variety of fields of study and a number of types of communication (Baxter & Montgomery, 1996; Guerrero, Andersen, & Afifi, 2011; Wilmot, 1995). The fields of relational communication include three we will focus on for this module: **interpersonal communication**, **small group communication**, and **organizational communication.**

Studies in these areas combine approaches from the three research paradigms and perspectives. Research focuses on human expressiveness, the interpretation of messages within these contexts, everyday interactions and relational events. Because communication is a necessary part of relationships, these studies often look at the role of communication in relationship maintenance, conflict resolution, assertiveness, power dynamics, abusive situations, dating interactions, family dynamics, group and team building and maintenance, and workplace environments.

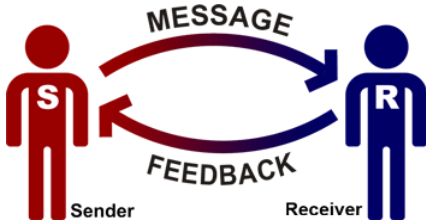


Figure 7.1.1: "Basic Elements Interpersonal Communications" by Robert M. Thomas is in the Public Domain

In this unit we will discuss how communication functions within and impacts our lives in multiple types of relationships. These studies investigate our daily lives and our daily communication interactions. This ranges from our relationships with intimate partners, family, and friends to our relationships with our workplace colleagues and the organizational cultures we work within. While the way we perform our identities varies in these different contexts, we understand and communicate based on the regard we grant to the individuals in these categories.

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7.2: Interpersonal Communication

You have many relationships in your own life. You have friends from childhood, family members, and old school friends. Many of you have friends from your time in the Army, Navy, Air Force, Marines, or other organizational affiliations. You also may have newer friends or acquaintances that you've made in recent months, including ones you've only met recently, such as the members of this class. You will experience different forms of communication with all of these different types of people, in part due to your perceived levels of closeness with them. But there are other factors that distinguish your communication with them. How, where, and why you met someone will shape your relationship with them. Have you become friends with an old teacher or former boss or commanding officer? Does that impact your relationship and the way you communicate with them now? When you go back to your family home, does your communication pattern change? All of these relational dynamics play a role in interpersonal communication practices. Interpersonal communication refers to communication between individuals or very small groups.

Usually, interpersonal communication is viewed as happening in **dyads**, or pairs of two people. Very small groups such as small families or a small group of friends can also be viewed through the lens of interpersonal communication studies. We consider it interpersonal communication when the focus of the communication style is on the people involved as individuals, rather than as an organization, group, or team. Because of this, our focus in this field is on how individuals negotiate their identities, power relationships, personal needs, goals, and values with each other.

Perception in Interpersonal Messaging

Interpersonal communication is focused on interpersonal messaging, or how messages are transmitted between individuals in a dyad or in close relationships. A basic definition of interpersonal communication is "the **process of message transaction** between people to create and **sustain shared meaning**" (West & Turner, 2012, p. 7). Because of the focus on message transaction, rooted in the mathematical model or transmission model of communication (Shannon, 1948; Shannon & Weaver, 1963), the majority of Interpersonal Communication theories and methods come from the behavioral paradigm. However, the idea that interpersonal communication is a process implies avenues for change, both for the individuals involved in the communication, and in terms of the cultural and epistemological influences that impact those individuals, implying critical approaches (West & Turner, 2012). Further, the end result of the process implies an interpretive model of meaning production (Adler & Proctor, 2017). Therefore, while the majority of the history of interpersonal communication has dealt with behavioral models and theories, the influences of the interpretive and critical paradigms are strong in the field of study.

Interpersonal communication theories rooted in the transmission model often focus on the **interaction** stage or feedback aspect of that model. This is due to the need for interpersonal communication to respond to two-way communication between people, rather than the one-way communication implied by the original model. The interaction stage led to Wilbur Schramm's (1954) **Interactional Model of Communication**. Schramm was interested in the intended and unintended impacts of a message on the receiving individual or **target**. Because the target exists in society, there is a **social interaction** that occurs with every communicated interpersonal message. Societal and environmental roles can therefore impact the interaction, and thus the reception of the message, particularly if the contexts between the producer and receiver of the message are different (Adler & Proctor, 2017; West & Turner, 2012). Therefore, from an interactional perspective, interpersonal communication studies look at variable **channels** or avenues through which a message flows. These channels can be mediated channels, intrapersonal experience and identity constructs, and cultural and societal norms (Adler & Proctor, 2017; West & Turner, 2012).

The interactional model leads to the **Transactional Model of Communication** (Barnlund, 1970). This model is centered on the concept of a reciprocal relationship between message producers and receivers. In this model, senders and receivers are each both simultaneously receiving and sending messages. The model focuses on the presence of feedback in the communication process and how noise can influence both messaging and message feedback. Further, the transactional model references how messages build upon each other, so if you are participating in ongoing communication with another individual you can draw upon prior communication with that person to influence meaning production (West & Turner, 2012).

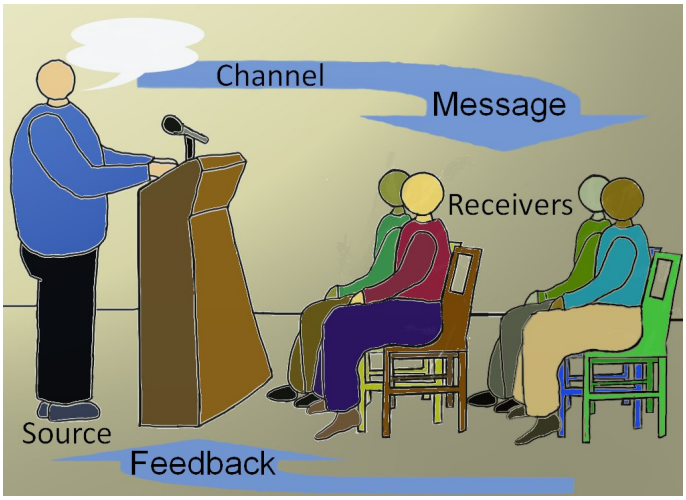


Figure 7.2.1: "File:Transactional comm model.jpg" by JasonSWrench is licensed under CC BY 3.0

How and where a message is impacted by noise that can disrupt the flow of communication is a major point of study. Consider the following:

In the linear model, the focus is on noise in the channel--what is known as *external noise*. For instance, loud music or too much cigarette smoke in a crowded room might make it difficult for you to pay attention to another person. The transactional model shows that noise also resides within communicators. (Adler & Proctor, 2017, p. 11)

All of us practice transactional communication every day; it plays a role in how we get to know one another and relate to each other. It occurs through both verbal and nonverbal communication practices, and involves sharing not only messages, but also systems of thought and values with each other. There are **emotional contexts** to interpersonal communication that cannot be avoided, because when we communicate with those closest to us is when we are the most likely to express our emotional concerns. **Gender contexts** also play a role, as our socially constructed gender roles dictate some of our communication styles in relationships. Also present in interpersonal communication is **self-disclosure**, or the ways in which we communicate a part of our identities to others.

Attribution theory (Heider, 1944, 1958) is one of the interpersonal communication models rooted in contextual characteristics we discussed in Module 2. This theory is centered on the internal and external attributions people exhibit during communication processes. It investigates how these become means of drawing inferences and conclusions about events and messages (Heider, 1944, 1958; Griffin, Ledbetter, & Sparks, 2018). There are three components or steps in attribution theory: **perception** of the action or message, **judgement** of intent, and attribution of **disposition** (Heider, 1958; Griffin, Ledbetter, & Sparks, 2018). People hold inherent biases based on previous experience that can predict attributions. Interpersonal communication is based on those predictions and influences how we perceive, judge, and attribute others--and how they do the same to us.

As both production of messaging and feedback are partially constructed by context, this model therefore leads to social constructionist approaches to interpersonal communication and to **constructivism**. Constructivism (Delia, 1977) in communication theory is focused on how different people exhibit different communication skill sets in social settings. The contextual aspects of theory's application to social settings are often discussed in terms of **communication competencies** (Griffin, Ledbetter, & Sparks, 2018). Constructivists assume people make sense of the world based on various constructs, similarly to how we rhetorically construct institutional and socio-cultural realities. Constructs become the core components of our understanding of the world, and how we communicate with that understanding in place.

As **cognitive** approaches to constructivism increased, models of message production within the theory also evolved. Cognitive approaches look at how speakers and receivers understand complexities within messages. One of the more commonly recognized of these looks at how an interpersonal message contains three elements: goals, plans, and action. **Goals** are what the speaker intends to accomplish through the message. **Plans** are based on the speaker's own memories and contextual leanings, and become the means of constructing the message. **Action** is rooted in how the speaker shapes the cognitive elements of the message to meet the cognitive needs of the receiver (Griffin, Ledbetter, & Sparks 2018).

When the speaker and receiver share similar competencies and cognitive styles, communication is generally successful. While constructivism does not assume that this is a common occurrence, another body of communication theory looks at speech acts in

specified contexts defined as speech communities. Groups with distinct characteristics, including an associated **lexicon** or speech pattern and **symbolic characteristics** associated with both verbal and nonverbal communication, function as **speech communities**.



Figure 7.2.2: "United Colors of Furry Fandom" by GreenReaper is licensed under CC BY-SA 2.0.

Speech communities can create their own style of language, terminologies, performances, and communication styles, many of which conflict with broader social codes and norms (Chomsky, 1965). Speech communities tend to form through natural communication processes (such as fans of a sports team over time adopting similar behaviors, language styles, and ritual practices). The communication practices within that community are known as **speech codes**.

Philipsen (1975, 1976, 1997) rooted his approach to the theory on his ethnographic research observing different groups and different styles of communication. He discusses Speech Codes Theory as centered around answering four specific questions:

1. Do distinctive speech codes exist?
2. What vocabularies or ways of speaking hold meaning within the speech codes?
3. How can these speech codes be observed and cataloged by the ethnographer?
4. What impact does the speech code have in social life? (Philipsen & Albrecht, 1997).

Because speech code theory is rooted in cultural and **subcultural** understandings of meanings and values, the answers to these questions are rooted in cultural differences associated with various speech communities.

Self-Disclosure

We communicate **self-disclosure** as a process of getting to know another person. Self-disclosure is the process of revealing parts of yourself and your identity to others as you get to know them. For example, telling someone that you are a former Marine, or that you have been married twice before is self-disclosure. This is information that people have to learn about you as they get to know you, though it also includes characteristics that come up very quickly in a relationship, like being single or being tall.

We discussed two theories related to self-disclosure in Module 2. **Communication Accommodation Theory** (CAT) (Giles, 1973) investigates how message producers alter or shift message construction to meet audience needs. These needs include attributions, race, ethnicity, culture, gender, experience, age, environment, and communication style. Producers accomodate their communication processes and styles in order to alleviate perceived discomfort and miscommunication (Giles, 1973). **Uncertainty Reduction Theory** (Berger, 1975) looks at changing patterns of communication as two individuals initiate and then continue through conversation. Uncertainty reduction argues that interpersonal communication between strangers is grounded by attempts for each member of the dyad to reduce discomfort in the communication process, thereby reducing uncertainty.

Consider the following image:

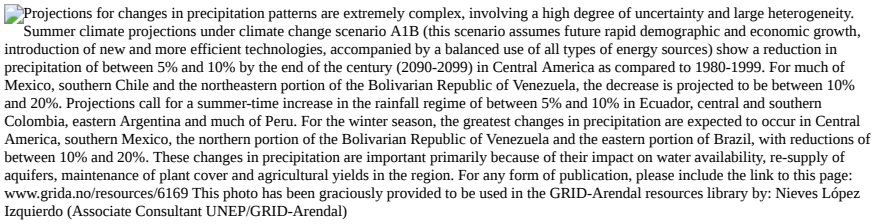

Projections for changes in precipitation patterns are extremely complex, involving a high degree of uncertainty and large heterogeneity. Summer climate projections under climate change scenario A1B (this scenario assumes future rapid demographic and economic growth, introduction of new and more efficient technologies, accompanied by a balanced use of all types of energy sources) show a reduction in precipitation of between 5% and 10% by the end of the century (2090-2099) in Central America as compared to 1980-1999. For much of Mexico, southern Chile and the northeastern portion of the Bolivarian Republic of Venezuela, the decrease is projected to be between 10% and 20%. Projections call for a summer-time increase in the rainfall regime of between 5% and 10% in Ecuador, central and southern Colombia, eastern Argentina and much of Peru. For the winter season, the greatest changes in precipitation are expected to occur in Central America, southern Mexico, the northern portion of the Bolivarian Republic of Venezuela and the eastern portion of Brazil, with reductions of between 10% and 20%. These changes in precipitation are important primarily because of their impact on water availability, re-supply of aquifers, maintenance of plant cover and agricultural yields in the region. For any form of publication, please include the link to this page: www.grida.no/resources/6169 This photo has been graciously provided to be used in the GRID-Arendal resources library by: Nieves López Izquierdo (Associate Consultant UNEP/GRID-Arendal)

Figure 7.2.3: "Relative changes in precipitation" by GRIDArendal is licensed under CC BY-NC-SA 2.0

We as humans seek to reduce our uncertainty about the weather so that we have a sense of predictability about what the immediate and longer-term futures will look like. This is a process of uncertainty reduction. When we communicate in dyadic relationships, we attempt to find ways of predicting the behaviors of the other member of the dyad, by revealing small things about ourselves through a process of self-disclosure. Self-disclosure is hampered by uncertainty between the two people in the communication dyad. To overcome this challenge, each half of the dyad can ask questions back and forth, and reveal small aspects in order to lessen the uncertainty factor. As communication increases, self-disclosure also increases, and uncertainty is reduced.

Another of the more common models we use to examine self-disclosure is **Luft** and **Ingraham's** (1955) **Johari Window**. This model frames communication practices in terms of what aspects of ourselves are self-disclosed to ourselves and to others (Carney, 1979). The theory poses four arenas or panes in the window of self-disclosure that occur when we present ourselves to others. In the top left corner of the model we have those aspects of ourselves that are known to the self and to others. These aspects would include surface details; things like job descriptions, dominant personality traits, physical descriptions, and typical behaviors. This arena is referred to as the **open area**.

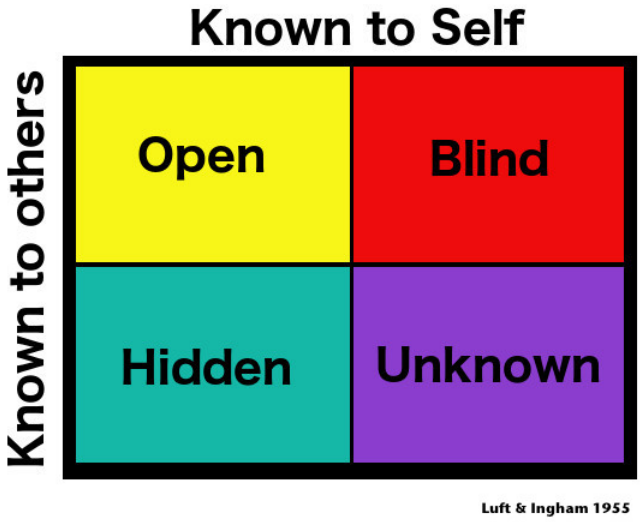


Figure 7.2.4: "Johari Window" by laramilvain is licensed under CC BY-NC-SA 2.0.

The top right of the model represents the behaviors and aspects of ourselves that we don't know about our own self. These can be things like how other perceive us in situations, such as being interesting or thoughtful, nervous behaviors, or levels of friendliness. This arena is discussed as the **blind area** or **blind spot**. On the bottom left is the part of ourselves that we are aware of but we hide

from others, the **hidden area**. This includes things like personal fears, things we are embarrassed about, past failures, and stories and values we prefer to keep hidden from others. This is the quadrant where the most intentionally monitored self-disclosure occurs, as we pick and choose who to reveal things to, and when. This arena is labeled the **façade** because it is hidden by a mask. Finally is the **unknown area** quadrant. These are the aspects of our selves that we don't know, and others don't recognize in us. They are hidden from everyone. For example, before we gain any experience in the process, we can't know how we will react in a crisis. Or how we may become after experiencing a trauma. This arena is reserved for those things that are not a recognized part of our current or past existence.

Another theory that discusses self-disclosure is based on self-disclosure preferences in terms of the notion of privacy. **Communication Privacy Management Theory** (Petronio, 1991) discusses how individuals regulate disclosing private information. The theory discusses how interpersonal communication uses boundaries established by the individuals in an interpersonal dyad around private information. How the dyads manage communication around those boundaries is examined, as well as what conditions are needed for disclosure of private information to occur.

Relational Communication Processes

Another way of understanding how communication works in interpersonal relationships is **Baxter and Montgomery's** (1996) **Relational Dialectics Model**. Relational dialectics is defined as opposing and continual tensions that are normal in personal relationships. Relational dialectics are literally the choices and experiences that occur within a relationship. The term draws from Aristotle's Dialectic, and is applied to refer to the nature of the people in a relationship and their philosophy or attitude toward the relationship itself. Baxter and Montgomery describe three dominant relational dialectics at work in all relationships.

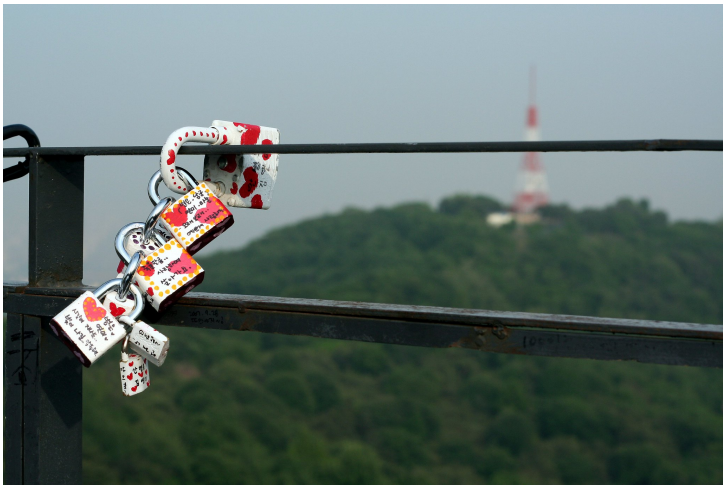


Figure 7.2.5: "relationships are complicated" by hojusaram is licensed under CC BY-SA 2.0.

First is the **autonomy-connection dialectic**, which illustrates the level of individuality versus communal goals are valued by members of a relationship. Those who are more autonomous focus on maintaining their individuality in the relationship, while those who are more connected are more interested in merging identities.

The second is the **novelty-predictability dialectic**. Some people are more spontaneous by nature and value a lack of structure. Others depend on structure and stability. There needs to be a balance between routine and spontaneity for most people to be truly comfortable in a relationship. Finally, the **openness-closedness dialectic** refers to how much each person in the relationship self-discloses.

Baxter and Montgomery argue that it is necessary to find a balancing point on each of these scales, and that each relationship has to find its own position. We negotiate for these goals on a regular basis, and the bulk of our relational communication is designed to locate and ensure these balances. The process of relationship management is dependent on self-disclosure and recognition of the other person's needs, and the only way to manage this is through communication.

As we self-disclose we build our relationships, whether for good or with bad consequences. This leads us to another model for understanding interpersonal communication, one that looks at how relationships progress. In 1984, **Knapp** and **Vangelisti** developed a model to describe how relationships pass through a series of stages or steps as the people in the relationship draw closer to each other and/or eventually pull apart. The model is generally referred to as **Knapp's Relational Development Model** because Mark Knapp developed the theory over a number of years and with a number of co-authors. This behavioral model can be

applied to romantic or platonic relationships. It is often used to discuss how one or both members of a dyad may be ready to progress to another level, or to predict how a couple might continue to grow closer or apart in their relationship.

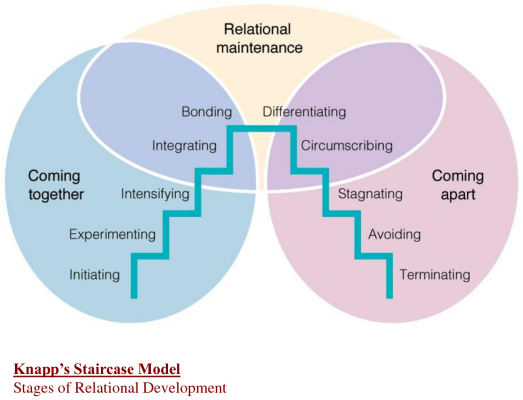


Figure 7.2.6: "Knapp's Relational Development Model" by Ronald B. Adler & Russell F Proctor II (2017)

This model is dependent, in part, on the levels of self-disclosure utilized by each party in the relationship.

Knapp's Model has ten stages. The first five are the stages of coming together, and the last five are stages of coming apart.

Coming Together

1. **Initiating**:The beginning of the relationship. Making small talk.
2. **Experimenting**: Trying each other out. Pushing each other to see what works well between you.
3. **Intensifying**: Testing out labels. "I love you." Using pet names.
4. **Integrating**: Becoming committed. Individuality fades and you.
5. **Bonding**: A formal declaration of the relationship. Creating permanence in the relationship.

Coming Apart

1. **Differentiating**: Revealing a lack of understanding between each other. Illustrating that you are no longer a single unit.
2. **Circumscribing**: Establishing boundaries for separate identities.
3. **Stagnating**: Getting bored with each other. Revealing a lack of interest in continuing to disclose.
4. **Avoiding**: Finding ways to avoid being in the same places. Refusing to talk to each other.
5. **Terminating**: Ending the relationship. Ending communication.

It is important to recognize that not all relationships go through all of these stages. Further, not all relationships that are coming together progress to a bonding stage—the majority of relationships seldom make it past the initiating or experimenting stages. Think of this as the "honeymoon stage" when everything is simple and seemingly easy as well as new and interesting. Not every relationship survives once the newness wears off. Similarly, not all relationships that come apart progress through all of the coming apart stages. For example, a divorced couple may stay connected for purposes of parenting or business needs. By measuring the stage at which a problem occurs, sometimes this can help lead to a solution by predicting what would be beneficial at that stage. The choices we make regarding self-disclosure and how much how much we want to reveal, and when, through communication to the other person are ultimately what causes us to progress, both positively and negatively, through these stages.

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7.3: Abuse and Conflict in Relationships

Conflict occurs in relationships because everyone carries unique characteristics, needs, desires, and experiences. Because of these contextual variances, communication will always carry a risk of misunderstanding, uncertainty, and oppositional beliefs. When differences between individuals in relationships generate friction, conflict results. Conflict has many definitions, and communication conflict can play out in multiple ways. Relational conflict can be defined as interactions between people with incompatible goals, and interference between each other in achieving goals (Folger, Poole, & Stutman, 2001; West & Turner, 2012). However, it's important to note that conflict can be a good thing if practiced responsibly and respectfully in interpersonal communication to negotiate and settle differences in personal interest.

There are a number of different types of communication conflict that can arise in relationships. These include **image conflicts** over self-presentation, **content conflicts** regarding issues and topics, **value conflicts** involving ideological concerns, **relational conflicts** centered on the relationship and relational goals, and **serial conflict**s that are repeating issues within a relationship (West & Turner, 2012). Conflict can be influenced by culture, gender, sexuality, communication patterns and behaviors, and personality issues (Adler & Proctor, 2017; West & Turner, 2012). While it may seem unlikely, conflict can be good for relationships as well as problematic. Conflict can produce positive results for dyads, teams, and organizations when the conflict is **constructive**. Some scholars even argue that conflict is necessary to maintain a relationship (Coser, 1956; Jandt, 2017). Other conflict is **destructive**, meaning that it becomes a reason and means for ending a relationship (Jandt, 2017). However, conflict can also cause damage to relationships and individuals within relationships. Navigating and **managing conflict** are key goals for relational communication practice.

Interpersonal Conflict

Conflict happens in every relationship (Adler & Proctor, 2017; West & Turner, 2012). Therefore, managing the conflict, and understanding what deeper issues are revealed through the communication that occurs during conflict is an important goal. Conflict is rooted in communication—both verbal and nonverbal messages are shared as part of a struggle between the people involved. One major model of conflict is the **four-part conflict model** (Satir, 1972).

This model examines four key components of conflict: **me** (us), **you** (them), **context**, and **subject**. In this model, conflict management requires that all four aspects be equally considered. Most conflicts arise when one or more of these areas is **disqualified**. For example, sometimes "me" is disqualified by putting our own needs behind the needs of the relationship or the topic. This type of disqualification is labeled "**placating**" in the theory. "You" is similarly disqualified by ignoring the goals, opinions, and concerns of the other person(s) involved in the conflict. This type of disqualification is **pouncing**, an aggressive attack on the other person. Similarly, "context" is often disqualified by ignoring emotion in favor of rational emphasis on the topic at hand. This is labeled as **computing**. The "subject" is disqualified when it is ignored by one of the players who engages in **distracting**.

Interpersonal conflict further involves two major communication processes: **expression** and **perception** (Adler & Proctor, 2017). Expression is significant because in order for a conflict to be addressed, all of the people involved need to communicate about what is bothering them, both verbally and nonverbally. Perception is also significant, as the messages sent by each person involved in the conflict are not always received the way they were intended.

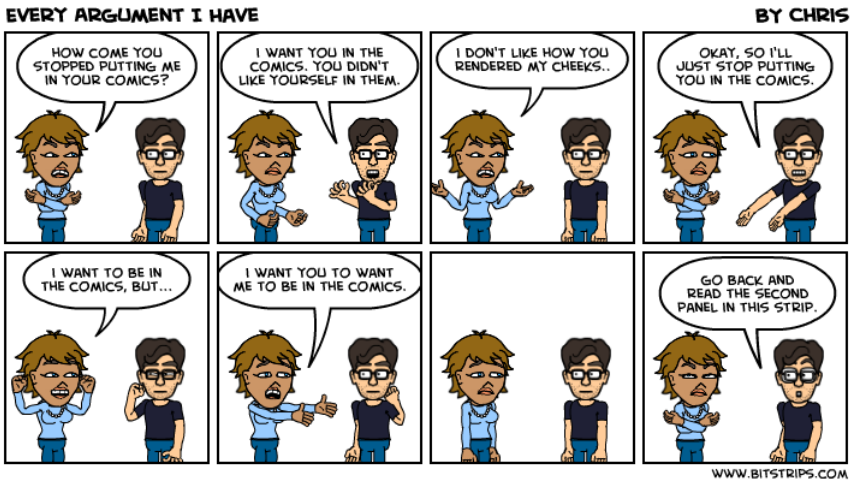


Figure 7.3.1: "Every Argument I Have" by Chris Pirillo is licensed under CC BY-NC-ND 2.0.

Expression and perception challenges in interpersonal conflicts result from the multiplicity of messages that are exchanged in every relationship. We all respond to these different types of messages, including tone of voice, eye contact, body movement, word choice, and perceived attitude. And our own state of mind in the conversation also impacts how we read the other person and what they have to say. From your own experiences, you'll realize that there is no definitive way of telling when someone is lying, yet each of us perceives other people as liars at some point. This does not mean our perception is accurate. And most relational conflict arises because our perceptions lead us to false conclusions about the other person and his or her message.

Expectancy Violations Theory (Burgoon, 1978) explains that we assume people will maintain a certain distance in their communication. This **nonverbal communication** theory can play a role in terms of interpersonal space, and in terms of cultural understandings of appropriate closeness. **Territoriality** therefore becomes a factor, as discomfort from violations and crossing interpersonal boundaries make communication challenging. This can lead to conflict rooted in misunderstanding, disqualification of the other's experiences, and avoidance techniques. This process can be either positive or negative dependent on perceptual concerns by both persons involved in the conflict.

Conflict Management

At some point in interpersonal conflict, the conflict escalates. More messages are sent between the people in the relationship, and more aspects of the communication process break down. At this point, people attempt to address several different ways that people deal with conflict. Common means of addressing conflict are either through **conflict resolution**, or **conflict management**. Conflict resolution is an attempt to avoid or negate the factors that cause conflict (Jandt, 2017). Conflict management is a means of addressing, through a variety of approaches, those factors through direct or indirect communication means (Jandt, 2017; Hall, 1969).

Most communication scholars prefer conflict management approaches. Many focus on **conflict management styles** (Hall, 1969) with both positive and negative results. One negative communication conflict style is **avoiding**, echoing Satir's (1972) distracting disqualifier, when one or both of the people involved in a conflict hides their concerns or feelings about the conflict. Another negative style is the **competing** conflict style that generates a **win-lose strategy**, where one or both of the parties is convinced it's an all-or-nothing event and they focus on the possible consequences of both potential results for themselves. **Accommodating** also refers to the win-lose strategy, but, echoing Satir's placating form of disqualification, occurs when one person in the conflict puts their own interests behind the others'.



Figure 7.3.2: "Five Styles of Interpersonal Conflict Management" by University of Minnesota Open Textbooks is licensed under CC BY 1.0 / A derivative from the original work

In contrast positive communication efforts to deal with conflict generally focus on **open communication**, where both people involved discuss their feelings, values, and perceptions related to the conflict. **Collaborating** is a win-win scheme where the high-level needs of both sides of the conflict are addressed. Some argue this is not a fully positive conflict management style. **Compromising** occurs when each side wins some areas of the conflict, and loses others.

Conflict management is focused on communication, and how effective communication and **communication competency** can avoid or alleviate conflict (Jeong, 2009). A key component of communication competency is the process of **active listening** (Rogers, 1942). This approach developed as a therapy technique promoted by Carl Rogers in the 1940s. He argued that therapists needed to carefully listen to their clients to fully understand what their clients are saying, and to include **feedback** in their listening practices. Rogers explains that active listening and feedback should create a feeling that illustrates emotional encouragement and support (Jandt, 2017; Rogers 1942).

Later scholars furthered the idea of listening to include **dialogic listening** (Johannesen, 1971). This style of listening is centered on the idea that communication happens in dialogues as opposed to monologues. In other words, both speakers and listeners are active parts of the communication process. Dialogic listening encourages **authenticity** in the listening process, meaning listening without deception. A dialogic listener is not selfish in their listening, they provide honest feedback and focus on the speaker's views and feelings (Jandt, 2017).

Conflict and Power

In conflict studies, power is defined as "the ability to control the behavior of another" (West & Turner, 2012). There are four common ways that people use power in conflict: direct application of power, direct and virtual use of power, indirect application of power, and hidden use of power (Afifi & Olson, 2005; Bostwick & Johnson, 2018; Komter, 1989; West & Turner, 2012). **Direct application** of power occurs when an individual uses any and all of their available resources to control a conflict situation. For example, sending a child to their room as punishment is a direct application of power. **Direct and virtual use of power** is the use of threats and promises, like saying "you'd better watch out when your mother get's home." Indirect power involves using power that is not overt or explicit, like sending a relational message that your significant other could do you a real benefit by changing their work hours to better fit your own needs (West & Turner, 2012).

Hidden power occurs when one of the people involved in a conflict refuses to acknowledge an aspect of the conflict situation, or conceals information that could sway an argument or conflict away from their goals (Afifi & Olson, 2005; Bostwick & Johnson, 2018; Komter, 1989; West & Turner, 2012).



Figure 7.3.3: "Secret" by val.pearl is licensed under CC BY-NC-ND 2.0.

Family secrets are a common way that hidden power is utilized as a conflict tool (Afifi & Olson, 2005; Bostwick & Johnson, 2018; Komter, 1989). All forms of power used in conflicts can lead to verbal and nonverbal abuse, domestic violence, and other forms of the abusive use of power.

As a means of investigating how to alleviate power differences in conflict, many studies focus on the notion of **empowerment**. The concept of empowerment, particularly as it relates to political, social, and economic development is most directly traced to an 1849 biography of Reverend Jonathon **Fisher** in his discussion of phonetics and education: “They followed up this remarkable empowerment..by removing the sentences, etc” [sic] (Chase, 1948, p. 202). In Fisher's discussion, empowerment means breaking away from the traditions of education and improving the social conditions of poor and African Americans by teaching them to read. Fisher empowered nontraditional students by creating phonetics and a series of pictorial readers that simplified the process of learning to read. Fisher further empowered underprivileged community members by founding a free libraries and a local academy open to students of social standing (Chase, 1948).

Empowerment therefore is understood as a means of improving the status of a person based on their positionality in relation to society, institutions, and conflict (West & Turner, 2012). Today the term empowerment is found in health and medical literature, focused on patients’ rights and patient access to information (Moller, 2018; Nahon-Serfaty & Eid, 2017). Other incarnations include psychological concepts of personal empowerment and self-esteem (Gillam, 2017; Vivienne, 2017) and community empowerment (Dykstra-DeVette, 2018; Jones, 2017).

Abusive Communication

Sometimes it can be difficult to tell the difference between assertive communication and abusive communication if all we are looking at are overall patterns. The people in abusive relationships, however, will tell you that abusive communication, both verbal and nonverbal, is not simple assertiveness.

In 1979 Lenore **Walker** introduced the cycle of abuse theory to explain how abusive relationships occur in patterns. After interviewing 1,500 domestic abuse victims, Walker determined that there was a general pattern in how abuse occurs. This cycle goes through 4 basic stages: 1) Tension building, 2) Acute violence or incident, 3) Reconciliation or honeymoon, and 4) Calm. The pattern of abuse then repeats through this cycle in an ongoing process of continual abuse.

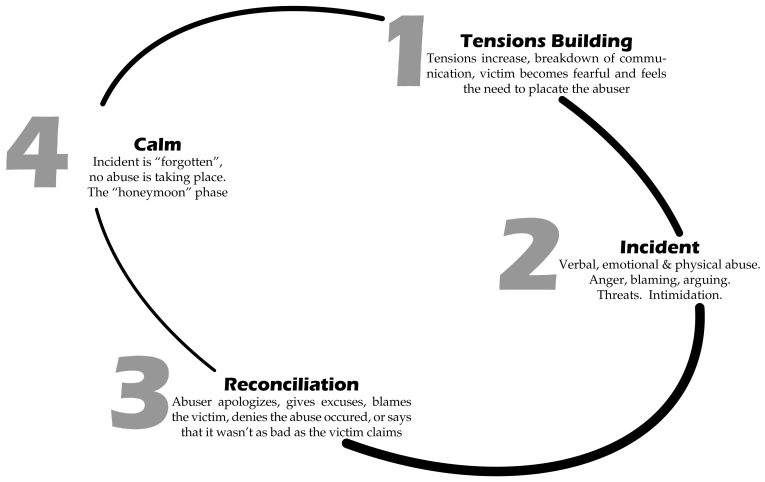


Figure 7.3.4: "Cycle of Abuse Chart" by Avanduyn is in the Public Domain

The **tension building** stage in the cycle of abuse occurs when daily stresses, real or imagined, begin to impact the abuser (Walker, 1979). The abuse then begins to take the stress out on the victim, because the abuser feels wronged or ignored due to increasing stress. Victims in this stage of the cycle often try to reduce the abuser's stress, though some may also provoke the abuser (Johnson, 2006; Walker, 1979). The abuser may also blame the victim for failure to remove all stress factors.

The second stage, **acute violence** or **incident**, is when abusive acts occur. There are several types of abusive communication that occur in relationships (Walker, 1979). Three commonly understood distinctions are **verbal abuse**, **physical abuse**, and **sexual abuse** (Collier, McGhie-Richmond, Odette, & Pyne, 2006; Utley, 2017). These types of abuse are all applied through various forms of communication, and most abuse, whether among acquaintances or those with deeper connections, starts with verbal abuse which includes **psychological** and **emotional abuse** (Johnson, 2006; Olson, 2015). All forms of abuse are about the abuser finding ways to establish dominance over the abused.

The third stage, **reconciliation** or the **'honeymoon' stage** occurs when the abuser starts to feel remorse or fear the victim will leave their control (Walker, 1979). This stage is often period of affectionate communication and promises of change. The abuser focuses on convincing the victim to remain in the relationship, even after the incident and violent behavior in the prior stage (Johnson, 2006; Olson, 2015; Walker, 1979; Utley, 2017). Because the victims have invested in the relationship, the abuser's actions are often accepted as the basis for potential relational improvement.

The final stage, **calm**, is essentially the "calm before the storm" when the tension building of stage one will, again, increase (Walker, 1979). In this stage the relationship is peaceful, and during this stage the abuser will continue to offer promises that they will change or seek help. However, as time passes these promises will become less sincere, and the abuser will often attempt to regain their sense of control in the relationship. As tension begins to once again escalate, separation, divorce, and violent death can result if the victim illustrates signs of lack of trust in the relationship (Olson, 2015; Walker, 1979; Utley, 2017). For many victims and abusers, however, the cycle is ongoing.

The role of communication in the abuse cycle contains both verbal and **nonverbal abuse**. Verbal abuse includes a number of communication behaviors such as yelling, insults, swearing, putting the other person down, saying things to frighten the person, issuing orders or commands, putting down the other person's friends and family, and cutting off the other person's communication avenues and relational ties. People who utilize abusive communication styles do so to control the actions and communication abilities of the victim. The communication is manipulative and aimed at decreasing the victim's sense of self-worth. It is also designed to ensure that the victim feels unable to change the situation, which is why communication outside of the relationship, except in specific circumstances dictated by the abuser is often restricted.



Figure 7.3.5: "lampverbal-abuse--most-interesting-and-creative-ads" by thelampnyc is licensed under CC BY-NC-ND 2.0.

Nonverbal abuse includes **violence** (Olson, 2015), **abandonment** (Suter, Baxter, Seurer, & Thomas, 2014), **sexual aggressions** (Jenkins & Mazer, 2017), and **neglect** (Lin, 2018). Communication, both verbal and nonverbal, is a control mechanism in these circumstances, yet it can also be a victim's way of getting out of the relationship. When a victim is able to voice his or her concerns to others on the outside, a lifeline can be attained. However, this process is never simple, and the power dynamics of the relationship encourage the victim to believe she or he will not be heard, or the concerns spoken will not be taken seriously. For this reason, victim's rights advocates and social workers encourage society to keep the issues of abuse visible—because visibility increases a victim's ability to find self-assurance and seek help.

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7.4: Small Group Communication

When studying group communication we start by looking for people who are connected by a common goal or a common set of circumstances. A group is simply defined as 3 or more people working or socializing together as a means to an end. This might be a family group, a neighborhood group, a group of friends, or a team or workplace group focused on a specific task. In either case, the way that all of the members of the group communicate with each other will be affected by several variables unique to that group and the circumstances, such as leadership and communication styles that are brought into the groups dynamic. It's important to note that group communication may have its challenges but can be very gratifying and necessary.

We treat **group communication** differently than interpersonal communication because we are dealing with more people than we do in the standard dyad of interpersonal communication. While there are no specific rules, generally we are referring to between 3 and 10 people. Again, our focus is on the group having set goals or a set of circumstances that brought them together. General gatherings of people are not treated as groups in group communication studies.

Systems Approaches to Group Communication

There are two basic approaches to group communication studies. The first we will discuss is a **systems theory** approach. In this approach, we look at groups as systems and focus on how all of the members are parts of the collective whole. The second approach we will discuss is the naturalistic or **cultural approach** to group communication. This approach views the members of groups as individuals, each with unique needs and values. From a systems approach most of the models are behavioral and focused on predicting and controlling behaviors with the ultimate goals of the system in mind. This is particularly useful for monitoring how effective and efficient particular teams can be, and predicting the best means of achieving group task goals. The bona fide or cultural approach generally utilizes ethnographic methods, similar to those we discussed in the culture chapter.

The majority of small group communication theories and methods developed with grounding in **Systems Theory**. This approach, grounded in the work of biologist Ludwig von Bertalanffy, looks at the components of a system in relation to the whole (von Bertalanffy, 1968). In terms of group communication, what we are interested in investigating are how the components interact and communicate with each other and the system itself. This approach, sometimes also referred to as **cybernetic theory**, allows us to view group functions, development, processes, and roles as features of a structure or organization meant to function as a complete unit. However, systems theory can only give us a part of the picture of how groups function and communicate.

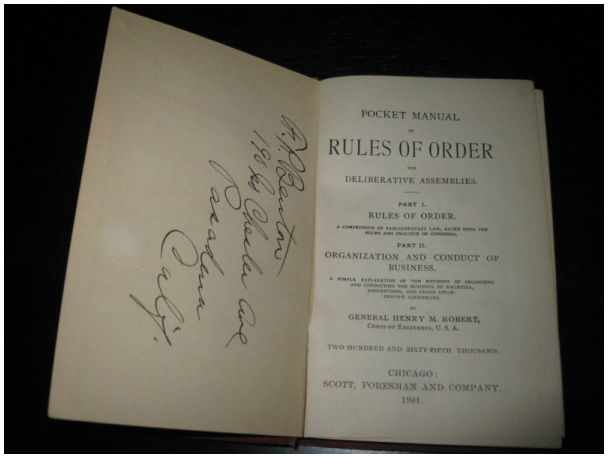


Figure 7.4.1: "Robert's Rules of Order, 1901" by breyeschow is licensed under CC BY-ND 2.0.

Cybernetics and Systems Theory in group communication has echoes of the Mathematical Theory of Communication; the focus is on how communication processes flow within and between groups.

From a Systems perspective, we focus primarily on how communication and functionality work within a group's organizational structure. The component parts or elements of that system are viewed as connected aspects of the whole unit. This means rather than looking at each group member as an individual, we look at them as part of the collective whole. A group's productivity is tied to its ability to function as a whole. Therefore, for studies focused on management, process, and functionality of a group, this is a very beneficial perspective (Griffin, 2000). Systems approaches can help to predict whether a group will function effectively, and help to monitor effective communication patterns in group processes.

Group studies from this perspective also help to illustrate potential systems failures and means of establishing management controls within the group. This is because the systems perspective takes a cybernetic approach focused on communication processes and the control of **feedback** in the system.* Cybernetic approaches look at the production and consumption of communication transmission within a system. This approach does not ignore environment. In fact, von Bertalanffy's (1968) model emphasizes the role of the environment on a system, and the system as an environment impacting its parts. However, it's important to note that these theories don't look at environmental impact on the individuals within the system, rather focusing on the system working within the environment. Therefore, while systems theory helps us understand an overall process view, it doesn't help us understand how outside forces can influence the individuals within a system.

Additionally, Systems approaches favor stability and limiting change, which becomes another dominant critique of the theory. In particular, this is because limiting change implies limiting innovation, which can be very necessary for group maintenance and functionality.For these reasons, the field of group studies has moved away from the dominance of systems theory, even as the textbooks in the field still utilize it as a good means of explaining the basics of group process. This complex attitude toward **groups as systems** may seem confusing, but consider how much it helps us understand task management approaches and achieving end goals while it simultaneously ignores individual characteristics and adaptability.

Aspects of Group Communication

When we start to look at how groups function, and the process of group communication, we first need to consider the dynamics of groups. **Group dynamics** are behaviors, communication patterns, and psychological motivations associated with group process. Group dynamics are influenced by societal and rhetorical norms, and result in patterns and forms of communication and behavior between group members. Group dynamics occur because groups are actually part of larger groups, or larger systems. Take for example the image of nested systems. All groups are influenced by their members' larger groups, cultures, and institutions.



Figure 7.4.2: "Headshift business card discussion" by Lars Plougmann is licensed under CC BY-SA 2.0.

Once these individuals get together, they go through stages of group development, based on task and membership goals. Group members can benefit from the development stages, and ideally the group itself will function more effectively when group development is complete. However, there are challenges and restrictions to good group process. Looking at a group's processes and functions in Communication Studies means looking at how a group is organized, how group members interact, and how communication flows within the group. One of the primary lenses we use to view group communicative process is Functional or Structural Theory. This body of theory evolved from an epistemological theory or "grand theory" called Structuralism. This larger body of theory is concerned with the creation of meaning, or how meaning is assigned to structural processes. From this perspective, we are primarily concerned with the building blocks of structure: signs, communication, and social forms.

Randy Hirokawa (1985) outlines a functional perspective on group decision-making. Functional theory focuses on how groups make decisions, and how those decisions are a necessary task of a group. Groups generally begin decision-making processes by addressing a problem: the **probable entry**. Then they **assess the situation** by gathering information. Next, they **identify alternatives and objectives** by discussing possible solutions and proposals to address the problem. Next, groups make a **choice** on what solution to use, based on their assessment and possible solutions list.

Other theories focus on group membership styles and formation. In 1965 **Bruce Tuckman** outlined a structuralist process through which a groups or team becomes a collective whole. Tuckman's **Stages of Group Development** model delineates five stages: forming, storming, norming, performing, and adjourning. **Forming** is the initial stage of the group or team members coming together and initiating a shared task. **Storming** is the conflict stage, when different team members outline their own goals and conflicting values and priorities emerge. Tuckman argued that approximately 50% of groups fall apart at this stage.

Norming is when the social norms of the group are established. This is done to avoid further conflict and put an end to the storming stage. Often this is when group constitutions or rules and standards are formalized. All active group members participate in this process, and it helps to solidify the group as a collective. **Performing** was the final stage of development in Tuckman's original outline. This is the stage where the collective goal of the group is met, when the process is completed.



Figure 7.4.3: "Team Building" by taildashf is licensed under CC BY-NC-SA 2.0.

In 1977 Tuckman added the **adjourning** stage to explain how groups end after a task is completed (Tuckman and Jensen, 1977). Not all groups go through this stage, only those that were designed with a specific task and timeline requirement. Though relationships between the group members after this stage may continue, the reasons that brought them together as a group no longer dominates, and the group ceases to function in the same way.

One of the most significant ways those questions can be answered is to look at models that reflect **Structuration Theory**. Structuration Theory evolved from Structuralist and Systems theories as a means of illustrating how systems such as small groups reflect structural norms from larger social systems. Small groups, viewed within this framework, communicate through structural processes that both reflect the group and create it. The theory, as framed by Anthony **Giddens** (1984) argues that systems interact in ways to create products or outcomes. A group (or structure) is simultaneously producing a system while it is an outcome of a system. Those products or outcomes then become the basis for further interaction and communication within the groups.

Desanctis and **Poole** (1994) generated **Adaptive Structuration Theory** (AST) as a means of explaining how groups are continually reframing themselves. As groups develop, they also either choose or have leaders who emerge. Groups have many different kinds of leaders, based on both the personalities involved and the type of group concerned.

In the 1930's psychologist **Kurt Lewin** identified three basic types of leaders: authoritarian, laissez-faire and democratic. **Authoritarian** leaders are controlling of the group, **laissez-faire** leaders take a very relaxed attitude, and **democratic** leaders encourage everyone to make decisions collectively. This concept led communication studies scholars to investigate the communication flow in team and group decision-making processes (Lewin, 1947).



Figure 7.4.4: "2010 PopTech Science and Public Leadership Fellows" by poptech is licensed under CC BY-SA 2.0.

Building on Lewin's understanding, scholars focus on how individual members within groups function as part of the structural whole. They focus on the roles and boundaries within and between groups, development patterns, communication patterns, and leadership and power dynamics. Studies of group dynamics, particularly those focused on leadership and task roles in groups take a variety of approaches. Most studies evolve from a Systems perspective, though some do consciously address issues from the cultural or bona fide epistemologies. The various approaches to leadership and task models are tied to the political, social, or task-oriented and efficiency concerns that scholars investigate. Some studies focus on the attributes or characteristics that make a good leader or team member, usually with some sense of predicting good leadership in mind. Others models look at leadership styles and how group members respond in different situations. Still others look at sources of power associated with members in various group contexts. All of these theories are designed to investigate how and why leadership and roles work or fail to work and how these patterns can be recognized and addressed in order to better manage groups.

Teams

Teams are distinguished as a special type of group because they have a collective goal that usually includes time restrictions on accomplishing that goal. When we discuss teams we could be discussing a basketball team or a group working together on a class project. This category does not generally refer to families or groups of friends, unless they are acting as a team to achieve a collective goal.

Groups have specific characteristics and communication styles. All groups have **interdependence** between the group members: they all have to work together for the collective good of the group. Groups also produce **group synergy**, which is the ability to accomplish tasks more efficiently than if the individual members were working alone on the tasks. Groups have **common goals**, and they also experience **shared norms** or patterns of behavior based on group expectations. Groups also build **cohesiveness** as they come together and work through their shared tasks and communicate and build their collective **group identity**.



Figure 7.4.5: "Team building" by The U.S. Army is licensed under CC BY 2.0.

Teams are primarily task-oriented in nature. When scholars investigate team roles, what they are looking at is how and why people take on the specific jobs and functions they do as members of a group. Group roles theories and models are looked at primarily from a **systems perspective**, with one of two character attributes or trait aspects used to interpret these roles: positive or negative roles. **Positive roles** are those that support the function of the group system. **Negative roles** detract from system functionality. Thus, group roles are, in a sense, types of leadership roles. They are the characteristics that can make a group function, or tear it apart.

As well as interpreting roles in relation to these character attributes, models of group theories have formed that discuss how members function in task-oriented or social-oriented groups (Putnam & Stohl, 1990). These models are designed to illustrate primarily those positive roles that help groups achieve their goals. Positive roles in these models include task- and social-oriented roles. **Task-oriented roles** are the roles that help to get the job done. These are necessary roles in teams and groups. **Social-oriented roles** are another category of roles often studied in group communication. These roles are also visible from a systems perspective, as roles that focus on the emotional status or activity within a group. These are sometimes referred to as **maintenance roles**. They apply to both social and task-oriented groups, sometimes illustrated simultaneously with task-oriented roles.

Negative roles that can impact both social and task-oriented groups are illustrated as a third model. These roles disrupt or break down the group system. These can interfere with both the task-orientation of the group or work to disrupt a group's emotional health. These roles are often labeled as **hindering roles**. Another label for these roles is individualistic roles, so named because people exhibiting these characteristics are often looking out for themselves at the expense of the group, or illustrating "me, not we" attitudes.



Figure 7.4.6: "Working Together Teamwork Puzzle Concept" by rama_miguel is licensed under CC BY-SA 2.0.

Further, when an individual chooses to join a group of their own volition, their resulting motivation for joining has an impact on how they choose to communicate with group members. **Voluntary group members** generally are motivated to join because of either task or social motivations that generate a positive entry into the group. Membership is not always voluntary, however, and group membership can be assigned. This also impacts motivational aspects of member communication. **Involuntary group members** can sometimes bring negative energy into the group, causing the group dynamic to initiate (in the case of new groups) or alter (when new involuntary members are introduced) in a problematic way (Schimmel & Jacobs, 2011). Some of the most commonly studied involuntary member groups are groups assigned to a group by legal or other authorities in order to seek counseling or aid, such as mandatory addictions recovery groups. Social workers are often assigned as leaders in groups like this. Small work groups and social groups can also have involuntary members, and they share many of the characteristics and communication conflicts associated with these Social Work groups, yet leadership is not always mandated from the outside in the same way. Therefore, the members themselves have to negotiate the negative atmosphere as an aspect of diverse motivations.

Groupthink

Successful groups and teams maintain a balance of individual and collective goals. If a group becomes too focused on collectivity, or becomes too focused on getting along, this can lead to **groupthink**. Groupthink occurs when groups become so focused on reaching a consensus that their individual expertise and values are overshadowed by the need to stay in agreement. In this case, the attributes that were valuable and brought the group together in the first place are no longer at play.

Groupthink often convinces group members that things are going well because, on the surface, everyone seems to be getting along. But, why is it that people are interacting without issues? Is it because of open communication, or are people being discouraged from speaking up about their individual concerns? The discouragement might not be direct. Groupthink creates an illusion that things are fine, while hiding real issues and distracting members from realizing that something is wrong. A lot of scholars discuss groupthink in terms of cult-like mentalities, particularly insular thinking, restrictive outreach, and a lack of idea inflow. Groups suffering from groupthink might look very successful to themselves and to outsiders, but they are actually stagnating. It's a case of the structure of the group working too well, with limited **feedback** and **reflexivity**.

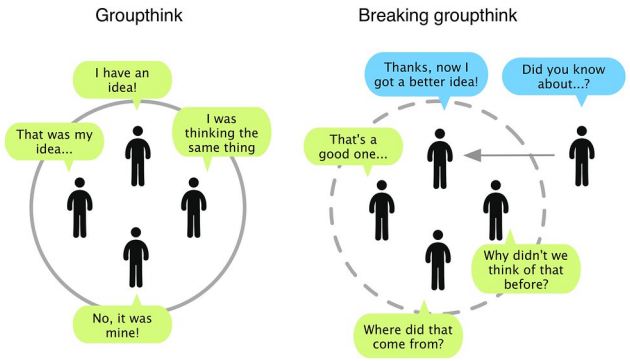


Figure 7.4.7: "Groupthink" by oscarberg is licensed under CC BY 2.0

A number of theories and models have emerged to encourage the avoidance of groupthink and other structural problems and to boost reflexivity. **Functional Group Communication Theory** is one of the most aggressive of these. Developed by Gouran and Hirokawa (1983), this theory makes the argument that decision-making is most effective when communication is focused on questioning the task that needs to be completed and seeking the best answer from a broad range of alternatives. This means group members need to critically examine possible solutions and outcomes, and compare new or original possibilities against standardized measures.

From this perspective, as groups reach toward their goals, communication can benefit, reinforce, or block the success of the process. If communication is beneficial, it plays a **promotive role**, allowing successful accomplishment of group goals. This means that multiple possible solutions have been analyzed and the most effective outcome was chosen by the group. In this case, groupthink was successfully avoided.

Communication can also play a **disruptive role**, blocking the group from successful decision making. In this case, obstacles such as distracting stereotypes and limited interactions get in the way of the group process. Groupthink often causes this disruption. A third possibility is that communication will play a **counteractive role**, negating the disruption and groupthink. In this case, individual group members speak up and voice their concerns, ensuring that all possible outcomes are fairly weighted and valued. Counteractive communication means producing counter-arguments in support of claims that would be ignored by groupthink. Good decision making helps to reduce groupthink, and encourages more full participation from all group members.

If individual needs are voiced and addressed by the group, and if communication with the outside is maintained, groupthink can be avoided. Leadership in the group can help with this by not voicing their own opinions about a task assignment and let the member assigned the task develop her or his own opinion. Group members should also take on critical evaluative roles and critique whether the group has the most updated and complete information to work from. At least one group member should actively play the role of **Devil's Advocate**, and question collective decisions in a manner similar to that of Socratic method. And outsiders should be invited to contribute ideas and commentary to the group. These steps will ensure that group cohesiveness and process does not degenerate into groupthink.

Cultural Approaches to Group and Team Communication

When approaching Small Group Communication studies the dominant perspective is social scientific or behavioral in nature, and focuses on how a group functions as a **system**. A more recent approach to group studies derives from the idea that the people within a group system are themselves unique individuals with cultures and identities that may, in fact, clash with a group's systemic goals. Therefore, a new approach was designed that draws from the academic fields of Cultural Studies, Intercultural Communication, Feminist Communication, and Critical Race Theory to look at new ways of understanding how individuals, with their own unique performances of identity and culture, function within a group setting.

This approach further took a look at what came to be called "naturally occurring" or "**bona fide**" groups, distinguishing these from task-oriented groups and teams. Teams that are "put together" to complete a task form through very different processes than groups that form around cultural and social concerns. Bona fide groups can include families, groups of friends, and other social groups that don't necessarily have a specific goal in mind when they organize (Putnam & Stohl, 1990). Should these groups be looked at differently from task-oriented groups? In the field of Group Communication studies, these teams are primarily viewed from the culture and identity lens.

The individual identities that form a group ultimately come together to form a group identity or group culture. How effectively these identity merge directly impacts the overall tone of the group culture. That cultural tone is referred to as **group climate** (Lewin, Lippet, & White, 1939). **Lewin's** leadership studies are one of the first times group climate was investigated. Group climate is the emotional tone or atmosphere of the group and greatly impacts communication processes. The climate exists through perceptions of the group members. When group members perceive that they and their identities are respected, supported, and valued by the group and group process then a positive climate results. In contrast, a negative climate occurs when members perceive a lack of group respect, support, and value.



Figure 7.4.8: "Teacher teams: Cultural Competency" by Poughkeepsie Day School is licensed under CC BY-NC-ND 2.0.

Epistemological conflicts between group members are one of the core causes of a negative climate. This is particularly significant when dominant members or dominant ideological values discount minority perspectives and diversity. This shares some similarities with the issues associated with groupthink. The resulting oppressive climate creates marginalized or silenced group members and emotional discomfort.

Gibb's theory of communication climates...Negative or **defensive group climate** generally results in **competitive** communication among members. Competition in groups occurs when members seek to promote themselves, often at expense of other members. Such a tendency is not an uncommon situation in individualistic cultures, such as the dominant culture of the United States, that promote individual freedom and success. This creates a "winner-takes-all" attitude that further disrupts the emotional tone of the group culture. In contrast **positive** or **supportive group climate** results in **cooperative** communication. Cooperation results when group members work together to achieve shared goals. In order for this to occur, either members much share epistemological concerns, or a process of constructing a new epistemology such as symbolic convergence needs to have been successful.

You may wonder just how much of our communication involves **communicating identity**. A person's identity is expressed and maintained as part of their social life. How we self-identify, and how we express our identity to others, is something that is

constantly communicated. As humans, we have a tendency to define ourselves, and others, by placing people into **categories** of expected behaviors and stereotyped characterizations. We then label ourselves and others as determined by these categories. Once we've self-identified in this manner, we begin to act out the characteristics of the categories.

At this point, we start to look for other people who act out their identities in similar ways. In part, this is because our **epistemological view**, or way of knowing and understanding the world based on experience, upbringing, and personal standpoint. We form groups based on this perspective because it is often more easily shared with people who are somewhat like-minded. Consider the view or standpoint you take to abortion, politics, religion, or even something like baseball. Is this influenced by your experience?

This standpoint approach, which comes to be labeled **Standpoint Theory**, can be applied to how individuals within groups deal with other individuals who come from different standpoints or other social statuses. This is particularly significant when dealing with those belonging to different social rank statuses, and how this impacts group communication practices. Does having a privilege from outside the group itself impact how someone will respond to the structure in a group?

Cross-cultural communication within groups happens when two members of the group are speaking from different epistemological standpoints. This can greatly impact the communication patterns of a group. Bona fide groups often draw members with similar standpoints. Task groups do not have that tendency. Further, all groups contain members who are also members of other groups, and carry some of the identity, perspective, and standpoint they wear in each of their groups with them at all times. So consider how standpoint and privilege will play out in a group, how **stereotypes** can influence group process and group decision making, and how many groups involve each individual member.

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7.5: Organizational Communication

General patterns in the field of **Organizational Communication** reflect many of the same issues applied to small group communication, but with a stronger focus on rhetorical traditions and message transmission. As a field of study, organizational communication evolved from older organizational and management studies. During and after the industrial revolution, most organizational studies were focused on top-down communication practices and worker productivity. Utilizing systems theory, studies were conducted of organizational structure and limited the conception of individuals within the organization to a "cogs in the wheel" ideology. The goal of these early studies was to see how effective and productive organizations were; the resulting focus on communication practices within organizations was focused on organizational control and management.

As more cultural themes began to merge into communication studies, views from the bottom-up in organizations began to become recognized. The role of individual employees within organizations, and how to maintain a strong organizational culture become focal points.

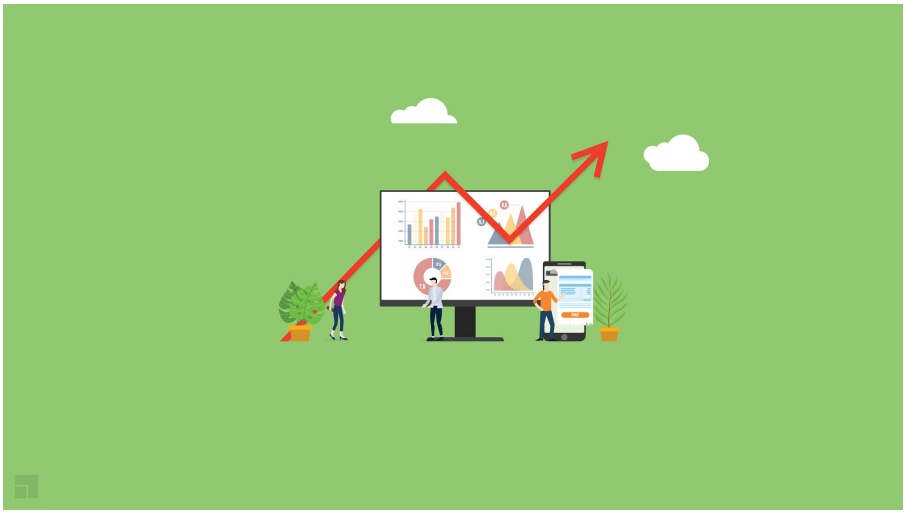


Figure 7.5.1: "Shareable report helps ecommerce companies in internal business communication" by deepakiqlect is licensed under CC BY 2.0.

Organizational communication developed as a specialized field within communication studies to investigate both how management should effectively communicate to employees and how employees can communicate with the organizational structure.

Classical Approaches to Organizational Communication

Most early studies of organizational communication were dominantly **behavioral** studies which looked at communication within organizations and were from a **systems perspective**. As in group communication, this perspective looked at organizations as a wholistic system with components all meant to function as part of the system. Organizational studies were particularly influenced by what came to be known as the **machine metaphor**: that machine overall functions as whole and each part of the machine serves to complete a specialized task in the system (Miller & Barbour, 2014; Mumby, 2013). The machine metaphor also implies **mechanical standardization**, which itself implies the idea that individual parts of the machine are replaceable if they fail to function appropriately (Miller & Barbour, 2014).

An early 20th century organizational theory built from the machine metaphor had a great deal of impact on organizational communication. This theory was **Frederick Taylor's** (1911) **Theory of Scientific Management** or **Taylorism**. Taylor's theory was designed to instruct managers in maintaining high levels of productivity from a body of workers who were primarily deemed "draft animals." While many of the organizational studies that arose in the first part of the twentieth century took care to avoid that power-laden language, the overall argument that clear instruction and precise rules for employees must be maintained prevailed. Studies focused on management, particularly mid-level management practices. If the workers, who were treated mostly as drones, were ineffective then management needed to be updated or changed.

Management communication styles in this body of work included **reward-punishment tactics**, limited employee access to decision-making policies, and a generally authoritative style of management. Taylor's authoritarian approach was challenged multiple times, including by a U.S. House of Representative's investigation into Taylorism-style management practices for being

abusive to employees (Investigation of the Taylor System, 1911-1912). By the 1930s the **Human Relations Management** style had evolved as an alternative (Thompkins, 1965). However, some organizations still practice forms of Taylorism today (Miller & Barbour, 2014; Mumby, 2013).



Figure 7.5.2: "Human Resources" by EpicTop10.com is licensed under CC BY 2.0.

The Human Relations organizational approach focused on individual's needs and how employees communicate and relate to each other. This approach evolved from **Elton Mayo's** studies into how to encourage the highest levels of worker productivity by encouraging a healthy workplace culture (Mayo, 1949). While studying workers at the Hawthorne Electric Plant in Chicago, the researchers determined that changing the workspace did not matter as much as the fact that the researchers were there, and employees were being given a chance to express their concerns.



Figure 7.5.3: "google office" by pixel pro photography south africa is licensed under CC BY-NC-SA 2.0.

This study provided what researchers continue to call "**The Hawthorne Effect**": that paying attention to workers and addressing their needs increases productivity (DeKay, 2013; Smith, 1987).

Communication was studied in these early models as communication within organizations. This view was divided into four basic component areas: 1) messaging content, 2) the direction of communication flow, 3) the channel or mode of communication, and 4) the communication style (Miller, 2012).

Cultural Approaches to Organizational Communication

In the 1960s the field incorporated systems theory approaches and was back to studying employees as parts of a system, yet with an understanding that balancing corporate needs with employee incentives would lead to the most productive organizations. By the 1980s, all of these approaches had been adopted into organizational management and organizational communications literature. However, influences and theories from the neo-Marxist **Frankfurt School** and the field of **Cultural Studies** would have a profound impact on how organizational communication is studied (Cloud, 2001; Mumby, 2013).

At this point the field, like many other areas of communication studies, moved into new **critical** and **cultural approaches**, with the integration of ethnographic methodologies and critical theory. This shift generated new insights into organizational studies. Scholars began looking at organizational cultures as entities created and maintained between employees and management.



Figure 7.5.4: "File:Etienne Balibar with Judith Butler, Berkeley Critical Theory Workshop 2014.jpg" by Feministstruggles is licensed under CC BY-SA 4.0.

Communication became a means of exploring how the organization seeks to control itself and its components (Deetz, 1982, 1995, 2000; Mumby, 2013), reflecting the rhetorical construction of reality. Communication studies from this perspective look particularly at **organizational culture**. Organizational culture shapes how work and goals are achieved within an organization because it uses a rhetorical construction process to shape attitudes, understandings, and control mechanisms. This culture is negotiated through the interaction of the members of the organizational structure.

Linda **Putnam** and George **Cheney** (1985) established a set of 4 criteria or standards for the study of organizational communication. In creating these standards, Cheney and Putnam both summarized the organizational communication studies that had been conducted to that time, and outlined focal goals for the future. The first standard is **communication channels**: looking at both top-down and bottom-up message flow within an organization. The second standard is **communication climate**: whether or not two-way communication is fully welcomed and appreciated within the organization. Third is **network analysis**: how the message flows through the system, and what gatekeepers are present along the message channels. Finally is **superior-subordinate communication**: management and leadership communication styles.

Because, unlike most group studies that focus on task oriented groups moving through the process of completing the task, organizations seldom start and end with a particular set of individuals, studies ventured into looking at **newcomers** to an organization and how they become or fail to become an accepted member of the culture. Other scholars also began looking at the impact of individuals' cultural frameworks within an organization, such as ethnicity, race, gender, and sexuality. For example, **Brenda Allen** (1995, 1996, 1998) looks at the **bicultural identities** of black women in dominantly white organizations, explaining that these women have to act as black women in their home spaces while acting as white males in their work spaces. She further argues that these women are relegated to specific and stereotypical roles in many organizations.

These and other arguments focused on work-life balance became a dominant theme of organizational communication studies in the 1990s and early 2000s. Gendered discussions about the different expectation for women and men in the workplace, especially as tied to breadwinner myths and expectations about childcare options, as well as patriarchal language and power structures within organizations began to rise in prominence. One of the earliest was **Dennis Mumby and Linda Putnam's** (1992) argument regarding **bounded emotionality**. This theory is a discussion of how women's communication styles and the societal expectations that women are emotional do not function well in corporate structures. Theories like these discuss not only the constraints on minority groups and women, but also on the restrictions and expectations of men and masculine communication in organizations.

Work-Life Consumption: Corporate Colonization

According to the International Encyclopedia of Organizational Communication:

Corporate colonization refers to the unobtrusive ways corporate meanings, instrumental logics, and managerial values dominate the ways we understand, think, and act in everyday life. Concern for corporate colonization arises with increased participation in corporate forms of organizing and renewed appreciation for communication as a sociohistorical political practice that constitutes

social reality and individual identity. Interest in corporate colonization directs attention to issues of systematically distorted communication and discursive closures maintaining corporate disciplinary power. Researchers interested in corporate colonization focus on revealing suppressed conflicts of meanings and encouraging participatory forms of collaborative meaning creation (McLellan, 2017).

This communication theory, created by Stanley **Deetz** (1992, 1995), discusses how individuals and families make decisions that actually benefit the organizations for which they work rather than themselves. Deetz built this concept on **Habermas**' (1987) concept of colonization of the lifeworld. In a sense, the employee becomes the property of the corporation, even in their home life, as corporate work bleeds into constant overtime and **home-work** hours. The constant growth in digital communications technologies has furthered that colonization, as workers are essentially on-call to their corporations in a 24/7 type of working lifestyle. The challenge of work-life balance as a reflection of corporate colonization has become so prevalent, that in France a 2017 law was established to give workers the legal right to ignore work emails after hours (BOSS, 2017).

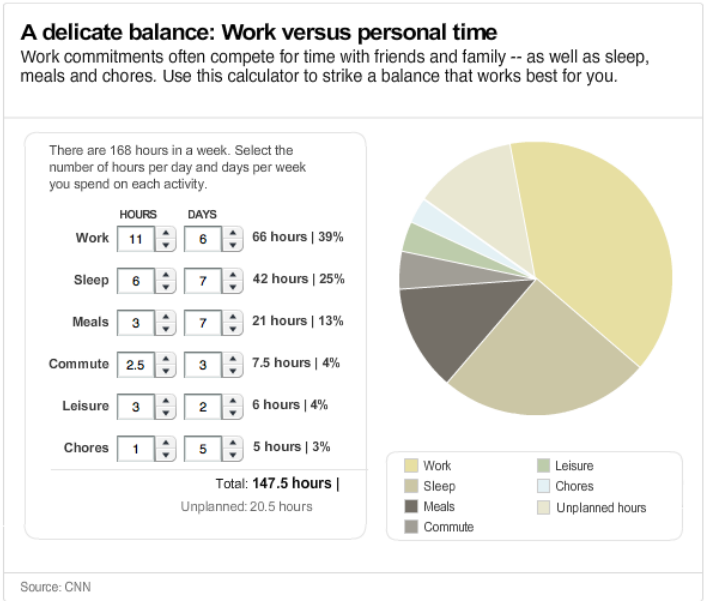


Figure 7.5.5: "My Work Life Balance????" by chrisheuer is licensed under CC BY-NC-SA 2.0.

Corporate colonization echoes **Foucault's** (1975/1977) **panopticon theory**, that there is often punishment associated with aberrant behaviors or non-conformist performances. As discussed in previous modules, according to this theory we **police ourselves** into behaving according to social expectations. Similarly, we police ourselves and behave according to corporate gender and identity norms when we are in a constantly on-call capacity at work.

Habermas' (1962, 1987) theory of public and private spheres also plays a role in how we understand corporate colonization. This theory sets up the premise that Female spaces are generally found in the private sphere, and male spaces in the public. This removes female spaces from the normative structures of society, which generally contains them and limits their significance and impact on patriarchal structures; clearly contained and confined by hegemonic, patriarchal norms.

The corporate system itself generates rules to reinforce the differences between gender roles, as well as the differences between employee and management roles. Corporate colonization becomes a means of empowering the system to limit people's opportunities to advance while privileging both home and work, both the private and public spheres. Furloughing, cutting wages, limiting family leave, and other attempts at saving corporate monies are also viewed as forms of corporate colonization (Fraher & Gabriel, 2016). Salaries also don't have as much buying power as in previous generations, complicating expectations for both men and women seeking stronger work-life balance (Blithe, 2015). There has also been a great deal of research into work/life balance issues impacting women in relation to **re-productive labor** vs productive labor, and how **"women's work"** (Jarrett, 2014), labor generally performed in the home or private sphere, added to the gender wage gap, and has limited women's potential and impacted corporate **glass ceilings**.



Figure 7.5.6: "Maker Faire Nova - Working Mom Works the Booth with Toddler" by Vicky TGAW is licensed under CC BY-NC-SA 2.0.

Because women's work is historically unpaid, the concept of arranging time for it out of a workday has always been in conflict with the corporate model. With corporate work bleeding into home life, the distance between women's work and corporate work has become challenged, and the ability of women *and men* to complete both versions of work successfully *in the same spaces* is challenged in feminist and organziational research.

The **separation of public and private**, as discussed by **Ferguson** (1984), **Kanter** (1977, 1989), **Martin** (1990), **Nippert-Eng** (1996), **Somerville** (2000), and others, has presented the separate spheres as gendered, exclusive realms. In addition, the concept has been extended to include keeping employees' personal life out of the workplace. One must always don a professional image at work and never bring personal matters to work. Employers expect employees to take work home, to meet with clients after hours and on weekends, and to be available by telephone, email, or pager any time the boss needs to reach them. This is a form of corporate colonization of the **lifeworld** (Habermas, 1987) as the employer's needs take precedence over the needs of the individual and the family.

Martin (1990, 1994) argues that the boundaries separating the public and private spheres are a **false dichotomy**, meaning one that is or has become untrue. Kanter (1977, 1989) refers to the concept as "the myth of separate spheres." In actuality we never leave one sphere and enter another. We exist on a continuum in which we traverse the false boundaries of either/or distinctions while being immersed in both worlds simultaneously. Employees do not shed their roles of parent, sibling, daughter or son when they enter their workplaces. Nor does work necessarily end when an employee goes home. **Hochschild** (1997) suggests, work becomes home and home becomes work as we engage in emotional labor in home/work.

One way of resisting this false dichotomy, as Deetz (1992) argues, is when both men and women reject the discourse of managerialism by choosing "balanced lives, and they pay for it primarily in the financial code favored by management. But they are happier people" (p. 337). Thus, employees often reject the workaholic experience in favor of a more comfortable work-life balance, yet suffer because they don't advance up the salary schedule as quickly as those who focus on work more fully. Hochschild's (1989, 1997) concepts of the second and third shifts are another means of balancing work and family. In her 1980s research Hochschild found women engaging in **second shift work**. She argues that women not only work a paid shift during the day, but they also come home to a second shift of childrearing and housework in the evening. However, women are not the only ones participating in second-shift responsibilities. Men have taken a more active role in childcare and housework in the past decades. The second shift is not as gendered as it was in the 1980s, when Hochschild created the term. The workload is not completely equal, but fathers are doing more, and this can bring grandfathers, uncles, and significant others into the childrearing picture.

Research shows that many men identify their family roles as more significant than their work roles, and they also are worried about not spending enough time with their children (Jacobsen & Edmonson, 1993). Hall (1990) also reports balancing work-life issues is equally important to women and men. Furthermore, Gerson (1993) found that men who find it important to spend time with their children are selecting jobs that allow them to balance family and work responsibilities more easily than other professions. On the one hand, women still report spending significantly more time than men on household chores and parenting responsibilities, men are taking on more parenting roles than Hochschild found in the 1980s. Even former U.S. President Barack Obama discussed the

challenge of work-life balance, particularly in terms of paid family leave, as a challenge in U.S. corporate culture, for both men and women at a Working Families Summit (Wallace, 2014).



Figure 7.5.7: "Today is the 21st anniversary of the Family and Medical Leave Act or FMLA. This historic bill was a huge first step but that doesn't mean we stop walking. It's time for NY to pass the Paid Family Leave Act because New Yorkers Deserve Paid Sick Days! Learn" by New York State AFL-CIO is licensed under CC BY-NC-SA 2.0.

For generations following the so-called baby boomers, as well as for many single-mothers in that generation, the choice between working and caretaking of home and family is further complicated by income issues. **Somerville** (2000) argues for the reclamation of the **nuclear style family**, but with a **dual-earner status**. She illustrates that the one indisputable fact in current women's issues is that they have gained an increased number of choices, but that this has taken away the ability for women not to make a choice, or to try to balance more than one choice. Too much emphasis is placed on making a clear choice. Further, economic changes have rendered that choice obsolete for many women, as housing costs rose and continued to rise even through the economic crises, while wages stagnated and, in some cases, fell after economic recessions (Blithe, 2015). Much of this argument is centered on the idea that good jobs are not available, and the jobs that are available do not have good benefits, full-time hours, and they have high turn-over rates, what one scholar refers to as "**McJobdom**" (Sidler, 1997). The trend towards temporary workers is evidence of this argument. Moreover, professional jobs tend to require more than 40 hours a week. A typical workweek might be 60 hours or more with a great deal of work brought home to finish in the home office or at the kitchen table. Therefore, young earners, both male and female, often find it difficult to be able to balance family and work because they need multiple jobs, as well as have jobs that come home with them, and so they find themselves always at work. Therefore, once again gender is commodified, this time through corporate conscriptions of time and decision-making processes.

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Module 7: Quiz

1. Match the conflict management styles to their definitions: **Match Questions**
2. Most group studies historically were grounded in systems theory. **True / false**
3. The specific characteristics of groups include the following: independence, individual goals, differing norms, and cohesiveness. **True / false**
4. Tuckman's first stage of group development is: **Multiple choice**
5. The three leadership styles identified by Lewin include: **Multiple choice**
6. Most early studies of organizational communication were dominantly **behavioral** studies which looked at communication within organizations. **True / false**
7. One way to reduce Groupthink is by having a group member play the role of Devil's Advocate. **True / false**
8. Taylorism views organizations as machines and views employees as draft animals. **True / false**
9. Mayo's "Hawthorne Effect" found that paying attention to workers and addressing their needs do not increase productivity. **True / false**
10. Deetz's theory, _____, discussed the ways in which corporations now spread into people's home and work lives. **Multiple choice**
11. Self-disclosure is the process of revealing parts of yourself and your identity to others. **True / false**
12. Baxter and Montgomery's Relational Dialectics Model is based on the notion that relationships are in constant flux. **True / false**
13. The most dangerous stage to end a relationship is **Multiple choice**
14. Which interpersonal model of communication is based on research by Shannon and Weaver, which suggests that information transmission is passed from one person to another? **Multiple choice**

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Module 7: Assignment- Relational Dialectics Self-Assessment

Submitting: a text entry box, or a file upload

Points: 40

Module 7 Assignment: Relational Dialectics Self-Assessment

Objectives

The goal of this assignment is threefold:

1. Analyze how you communicate in interpersonal contexts
2. Analyze your own relational dialectics
3. Analyze and critique issues that arise in relational communication

Instructions

In Module 7, the authors discuss factors of satisfying relationships and interpersonal communication. Specifically, the authors discuss Relational Dialectics, "opposing and continual tensions that are normal in personal relationships." There are three primary relational dialectics: autonomy-connection, novelty-predictability, and openness-closedness.

Answer the following questions in a short essay about relational dialectics in your life.

1. Out of the three dialectical tensions, which one have you most experienced in your relationships? Identify one of the three dialectics, explain it in your own words, and describe how you have experienced it.
2. Create a metaphor to describe this dialectical tension in your relationship (choose one). For example, "the openness-closedness dialectic is like eating ice cream. Eating a little bit is good, but if you eat too much it makes you sick. In turn, if you share a little personal information it can be fulfilling, but if you share too much it can hurt your relationship".
3. Overall what communication behaviors do you think, based of the reading, can help improve your relationships. Which one do you think will be most important to help manage your relational dialectics?

Your analysis is worth 40 possible points. As long as you do the following, you will earn full credit for the assignment:

- Use at least **three terms** from Module 7 in your analysis
- **Clearly define** your terms based on info from the module and the chapter
- **Connect** these terms to your own experiences
- Write at least **1000 words** in your analysis
- Maintain proper **citation and reference formatting**
- Use appropriate **writing skills** (see 0.4 Useful Resources for writing guidance)

Don't Forget

- Be sure to cite and reference all module or external content, in proper format.
- Reflect and think about how the concepts and theories in this module related to your life and experiences.
- Think about these assignments as application exercises reflecting the module materials.

Self-Assessment Assignment Rubric						
Criteria	Ratings					Pts
At least three concepts from the module are applied	10.0 pts Full Marks	8.0 pts Good	6.0 pts Fair	2.0 pts Borderline	0.0 pts No Marks	10.0
Concepts are clearly defined	10.0 pts Full Marks	8.0 pts Good	6.0 pts Fair	2.0 pts Borderline	0.0 pts No Marks	10.0
					Total points:	40.0

Self-Assessment Assignment Rubric						
Criteria	Ratings					Pts
Concepts are connected to personal experience	10.0 pts Full Marks	8.0 pts Good	6.0 pts Fair	2.0 pts Borderline	0.0 pts No Marks	10.0
Analysis is at least 1000 words long and in proper citation format	10.0 pts Full Marks	8.0 pts Good	6.0 pts Fair	2.0 pts Borderline	0.0 pts No Marks	10.0
					Total points:	40.0

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Blog 7

Blog Prompt

Let's talk about the good, bad, and the ugly in relationships that you have experienced and/or encountered in the past. Take a moment and travel with me, if you will, to the past where you will re-live one of these experiences. In this blog, you will analyze that relationship and its associated interactions through the filter/lens of one or two of the theories covered in this module. Remember have fun and use this as a cathartic experience to learn why things resulted the way they did. There is a learning experience in everything so get ready, and buckle up for the ride towards a new self/other awareness.

Don't Forget

- Don't forget to complete two responses to your peers, and in those responses don't just agree or disagree. Instead, consider the following:
  - challenging their choices
  - asking questions
  - giving examples
- Use citations and references, where appropriate

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Congratulations on Reaching the End of Module 7



You have reached the end of Module 7.

Please continue on to Module 8: Popular Communication

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CHAPTER OVERVIEW

Module 8: Popular Communication

About This Module

The study of popular communication, is not new, and has roots in the study of folklore and storytelling. The goal of popular communication studies is to investigate how popular culture artifacts reflect a lived cultural experience, and how lived experience is influenced by popular culture.

Like so many of the other communications fields, contemporary popular culture studies developed in the mid-twentieth century and was greatly impacted by the social movements of that era. Studies in this field cover the range of communication research paradigms and methodologies, and share roots with the academic fields of Cultural Studies, Cultural Anthropology, Folklore, and Sociology. In fact, the scope of the field is challenged by the lack of a singular definition for popular culture, as it is viewed from within these separate fields and traditions in a variety of ways.



Figure $Module 8.1$: "Spider-Man Comic" by Gabor Richter is licensed under CC BY-NC 4.0

Completing the Module

- This module contains 5 required reading content pages on popular communication studies.
- There is a quiz.
- There is an application activity.
- There is a blog activity.

Module Outcomes

1. Describe Popular Communication Studies.
2. Describe the History of Mass Communication Studies.
3. Describe the History of Media Studies.
4. Describe the Culture Industry and mass media.
5. Analyze and critique the Birmingham and Bowling Green Schools of Popular Culture.
6. Analyze and critique the role of production and the modes of productivity on popular communication.
7. Analyze and critique the role of media in the construction of political and ideological power.
8. Analyze and critique modes of popular communication.

8.1: Media Studies and Popular Communication
8.2: Two Approaches- Mass Communication and Media Studies
8.3: Popular Culture Studies- Bowling Green and Birmingham
8.4: Postmodern and Post-Structural Media Theory

8.5: Convergence Media
Module 8: Quiz
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Blog 8
Congratulations on Reaching the End of Module 8

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8.1: Media Studies and Popular Communication

Studies in Popular Communication

One of the most obvious examples of contemporary communication processes is popular culture. In communication studies, popular culture is studied because it reflects the values, ideologies, concerns, and public issues of the culture responsible for production (Brandt & Clare, 2017; Storey, 2018).

Scholars Brandt and Clare (2018) explain:

As a nation more and more engrossed with media, entertainment and corporate products, our everyday life is often preoccupied with these elements of with these elements of popular culture. Therefore, we must give them the attention they deserve as they prove to be valuable resources in understanding our culture, society, and the world around us. (p. 4).

Popular communication has a profound impact on culture, as well as reflecting culture. Consider the argument that "Star Wars" had major influence on the world. Popular culture can be both a tool for dividing people along ideological and cultural lines, and one for unifying people across cultures.

The Culture Industry

Society has always had popular culture, yet our current understanding of popular culture and popular communication is tied to mass media and the industry that creates products associated with popular culture. In this understanding, popular culture includes books, magazines, television, radio, social media, film, and their industrial production. Other varieties of popular culture products, including those often described as "traditional" popular culture such as theatre, festivals, musical events, ceremonies, and folklore, share a key communication aspect with the mass media products: they are aimed at variable and potentially large audiences. They also reflect many of the same attributes of mass media products.

In particular, all of these popular culture **artifacts** are the products of the **culture industry** (Adorno & Horkheimer, 1944/1946). These artifacts are cultural texts, produced within culture, and reflecting the values and ideals of that culture. The culture industry is the mechanism by which popular communication artifacts are produced and created, mediated, presented to an audience, and consumed by the audiences (Brandt & Clare, 2018; Storey, 2018). The resulting products and practices becomes something difficult for individual consumers to recognize as having influence on their daily life, because these products have become so normal in our lives. Consider, for example, your mobile devices and how they have come to be part of your life, part of your expected performance of self, and almost invisible in how "normal" they have become.



Figure 8.1.1: "New York parents are constantly looking at their cell phones. It drives their kids crazy" by Ed Yourdon is licensed under CC BY-NC-SA 2.0.

The concept of the culture industry comes from the idea that production values, including the messages that are contained in the texts of the industry are determined by studio ownership and capitalist needs. Therefore, mass mediated art is not valuable to society, instead it is valuable to capitalism and, ultimately, U.S. cultural imperialism (Storey, 2018). This critique, arising from the **Frankfurt School** of cultural theory would become a driving force for understanding the role of popular culture in society in European academic studies.

The Frankfurt School was composed primarily of dissident Marxists who felt that most Communist governments had betrayed the values Marx had taught. Their brand of Marxism was to critique hegemonies and other social forces with a look at the production-consumption cycles of cultural products (Storey, 2018). They looked at the forces of society as if they were factories producing culture that would be sold to the people who were actually working for the industry—the masses. Mass culture was produced in **mass quantities**, and advertisers and marketing professionals continually sought new ways to sell these products to masses of consumers.

In 1944 Adorno and Horkheimer criticized American popular culture as a form of mass culture that was ruining what they saw as "**authentic culture**." Authentic culture, for Adorno and Horkheimer, is the concept of culture emerges from those in the margins, or people outside of mainstream society (Adorno & Horkheimer, 1944/1946; Storey, 2018). For example, Appalachian music and folk art would be what these authors claimed as authentic culture. Writing from a **Marxist** perspective, Adorno and Horkheimer explained that authentic culture is art that can resist **hegemony**, which is a form of socio-political influence that reinforces the dominant power structures in society. For example, **patriarchy** and **Whiteness** are forms of hegemony. The authors argue that "mass culture," in contrast, is art that can only reproduce hegemonic values, and therefore is not as valuable as authentic culture.

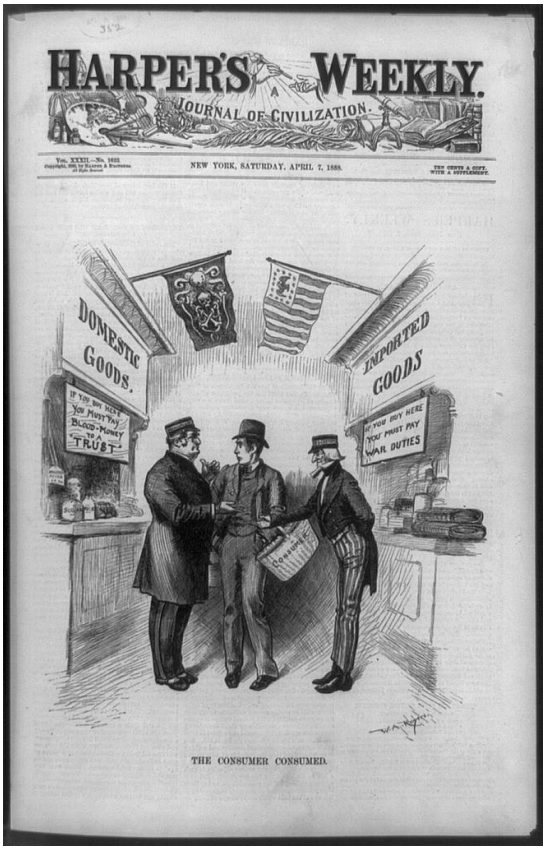


Figure 8.1.2: "The Consumer Consumed" by William Allen Rogers is in the public domain.

Adorno and others in the Frankfurt school argue that products of mass communication create an artificial sense of well-being that contrasted with the suffering of human beings everywhere (Storey, 2018). The authors argue that mass culture products, such as Hollywood film and popular music tended to be formulaic and simple, therefore driving down the need for audiences to interpret the art forms with creativity and intelligence.

The formulaic nature of popular culture encourages familiarity in audiences, as well as a comfort level. The culture industry, as discussed by Adorno and Horkheimer (1944/1946), gives us a false sense of security and consumerist rationality that lures us into the idea that by spending on consumer products we will somehow become safer, happier people.In other words, mass or popular culture helps to "dumb down" audiences and keep them from realizing how manipulated they are. It generates false versions of beauty and truth and convinces us that if we purchase the cultural products that have created this on screen, somehow it will become a truth for us. The authors warn that we are in danger of becoming homogenized, matching drones for the wealthy to manipulate (Adorno & Horkheimer, 1944/1946; Storey, 2018).

Today's popular culture involves communication technologies including television, film, and social media. These technologies include news media, entertainment forms, music production, and speech forums. Popular culture is not limited to technological media forms, however. Popular culture includes theatre, folklore, urban myths, fashion, advertising, tourism, and leisure activities. As you can no doubt tell, popular culture includes a vast number of activities that each of us engages in on a regular basis…and each of these activities involve communication practices.

As media forms change, understandings of popular culture and **popular media** also change.



Figure 8.1.3: "'Luxury Loft Complex coming soon' by Banksy" by dullhunk is licensed under CC BY-NC-SA 2.0.

The study of popular culture, like the study of communication, is not new. While the communication technologies change, the role of popular communication in daily life has always been relevant. **Folklore** and dramatic studies, in some regard, date back to the earliest days of history and rhetoric. **Bards** and **storytellers** passed mythic stories down through generations in communities as part of the process of maintaining cultural norms (Burke, 1978). The collection of folktales collected by the Brothers Grimm is one example of academic research into the myths and tales that help to shape and define communities. As folklorist Alan Dundes (1964) argues, the **texts**, **textures**, and **contexts** of folklore are the components that construct cultures. These examples are therefore all components of mass communication (Campbell, Martin & Fabos, 2017).

Like so many of the other communications fields, contemporary popular culture studies developed in the mid-twentieth century and was greatly impacted by the social movements of that era. Studies in this field cover the range of communication research paradigms and methodologies, and share roots with the academic fields of Cultural Studies, Cultural Anthropology, Folklore, and Sociology. In fact, the scope of the field is challenged by the lack of a singular definition for popular culture, as it is viewed from within these separate fields and traditions in a variety of ways.

In communication studies, behaviorists most often approach popular culture as **mass culture**, or culture produced for the largest portion of society (Hanson, 2017; Merrigan & Houston, 2015). These studies generally focus on mass media and audience analyses, with the goal of predicting and controlling audience behavior. These studies are particularly useful in business and marketing fields, advertising, and sales. Interpretive approaches traditionally define popular culture as **folk culture** or **working-class culture** in contrast with high culture or upper-class culture (Merrigan & Houston, 2015; Storey, 2018). While most current interpretive studies no longer make the clear distinction between high and low art forms, the tradition still plays a role in distinguishing mass-produced cultural products from popular culture that emerges from local identities. From a critical approach, there is an implication that popular culture exists as **dominant culture**, or a means of social control (Gibson & Hartley, 1998; Merrigan & Houston, 2015; Storey, 2018). This argument, in fact, is one of the places where contemporary studies in the field originated.

These labels, however, are not mutually exclusive. Consider the following image.



Figure 8.1.4: "Name That Shakespeare Play!" by Tracy Lee is licensed under CC BY-NC 2.0.

Would you identify Shakespeare's work today as popular culture? As high art? As folk culture? Shakespeare was an icon of popular culture in his day? He wrote for the London public, as well as for royalty. His work was considered both entertainment and social critique in his time. Does Shakespeare reflect contemporary dominant culture and values? If you have seen a film version of one of Shakespeare's plays does the filmed version make a difference in your opinion?

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8.2: Two Approaches- Mass Communication and Media Studies

The study of popular communication is tied to two historical approaches to media communication studies, **Mass Communication Studies** and **Media Studies**. Mass Communication evolved as a primarily quantitative-based behavioral field with methods utilizing statistical analyses of audience responses to media products. In contrast, Media Studies approaches draw from the interpretive and critical traditions and increasingly became more Critical in approach.



Figure 8.2.1: "key topics covered in next fall's intro to media studies" by davidsilver is licensed under CC BY-NC-SA 2.0.

Mass Communication: Media Effects

Media effects studies focus on the impact media has on audiences and audience behaviors. As we discussed in module 3, media producers focus on trying to sell their products to the public, and therefore constantly try to determine what motivates **public interest** to attempt to reach multiple audience groups and **demographics** (Dunwoody, 2008). Media effects scholarship has focused historically on how messages can reach the largest groups of consumers, and more currently on **targeted consumer groups** due to the proliferation of media choices (Bennett, 2018; Pew, 2014; Ems & Gonzales, 2016). Media effects helps producers develop targeted marketing strategies likely to appeal to consumers based on their interests, values, location, demographic categories, and communication technology usage. Media effects scholars, however, are often as critical of these processes as the producers are in favor of them.

Communication theorist James Carey (1996) explains:

Mass communication research began in the years surrounding World War I as a response to a widespread fear of propaganda: wartime propaganda by the major military powers, peacetime propaganda by organized interests, particularly the modern corporation and the business class The fear of propaganda was fueled by the spread and increasing sophistication of advertising and public relations, but the indictment of these practices moved from the arena of news and public affairs across the landscape of mass-produced culture and entertainment. If the cognitive and attitudinal life of the citizen was under assault by propaganda, the moral, appreciative, and affective life of children (and the child in us all) was similarly assailed by a banal and pernicious system of cultural production emanating from massive, concentrated institutions. (p. 22)

Rooted in work from the **Chicago School of Sociology**, which developed in the early 1900s, these studies originated with the goal of using mass media as a means of predicting human behavior (Carey, 1996; Scheufele & Tewksbury, 2007). The Chicago School was one of the first academic institutes to study contemporary, urban cultures. Rooted in quantitative analyses of statistical patterns of behavior, the early members of this school saw electronic communication as a means of facilitating democracy. One of the leaders of the school, former journalist **Robert E. Park** (1940) witnessed how public opinion could be shaped and formed by mass media while studying in Germany. Park argued that the press could act as a form of social glue by supplying ideological values to mass audiences. This idea would evolve into the **agenda setting theory** (McCombs & Shaw, 1972) discussed in module 3 (Scheufele & Tewksbury, 2007).



Figure \(\PageIndex{2}\): "1950 The Capture Movie Advertisement Life Magazine March 27 1950" by SenseiAlan is licensed under CC BY 2.0.

In the earliest years of mass media studies, the media and popular culture were seen as potential tools for generating social progress. By the 1930s, a general fear of Hollywood morals permeated discussion about mass media and in 1934 the **Hays Code** of moral censorship went into effect in the film industry (Black, 1989; Gardner, 1987; Johnson-Yale, 2015; Mondello, 2008). The code was not abandoned until 1968 (Black, 1989; Gardner, 1987). In 1933, in response to the rising concern regarding Hollywood's moral impact on society, Chicago School scholar **Herbert Blumer** (1933) published a study of movie audiences where the participants recorded their experiences. Blumer reported that children and young adults learned behaviors from films, including how to kiss, how to pick pockets, what clothes and hairstyles to wear, and general attitudes and belief systems.



Figure 8.2.3: "Playing Dress-up" by hubertk is licensed under CC BY-NC-SA 2.0.

Harold Lasswell (1927), published an account of the propaganda techniques used during the First World War. Lasswell argued that communication could be broken into specific components, like the texture of a message. Take a look at his 1948 definition of communication: ***"Who* says *what* to *whom* in *what* channel, with *what* effect?"** (p. 39). Drawing on Freudian theory, Lasswell argued that media messages, including propaganda, should be measured in terms of their impact or effect on audiences. This idea became the basis for media effects studies, which focus on what happens to audiences after exposure, generally prolonged exposure, to media products.



Figure 8.2.4: "Captivated audience" by WendyGA is licensed under CC BY-NC-SA 2.0.

The power of mass media, then, was seen as something that had to be controlled so that ideologies could be preserved. This led to the creation of the **hypodermic needle theory** (Lasswell, 1927) of mass media: that it is possible to inject values and ideals into audiences by embedding them into media products (Carey, 1996). One famous historical incident convinced many people that this theory is true. In 1938 when **Orson Welles** broadcast the ***War of the Worlds*** as a radio program mimicking a real news broadcast, audience members who tuned in without realizing it was a work of fiction caused a general panic (Bratich, 2005; Carey, 1996; Pooley & Socolow, 2013). Although there were many accounts of panicked listeners, and even suicides, how much of it was sensationalized by the media to sell newspapers is highly debated.

Although the hypodermic needle theory was disproven by **Paul Lazarsfeld** as early as 1948 (Lazarsfeld, 1948; Sills, 1996), it continued to be utilized by producers of popular culture as a justification for mass marketing films, music, and radio and television programming. Commercial advertisements and product placements began to permeate programming, especially for products aimed at those two audiences with spendable cash: housewives and teenagers. For example, the soap opera format was created, literally, to sell soap to housewives—soap companies sponsored the programs (Lavin, 1995; Rubin & Perse, 1987). The most prominent of these was Proctor and Gamble, who owned soap operas such as ***The Guiding Light*** that stayed on the air, on radio and television, for more than 70 years (Meyers, 2015; Seiter, 1989). You'll note that this American research desire is in many ways contrary to the work of the Marxists which evolved soon after this in Germany, and no doubt reinforces why Adorno responded so aggressively to American consumerism.

One of the strongest arguments against the hypodermic needle theory comes from **Herta Herzog** (1941, 1944) arguments that people gravitate toward media types that appeal to their ideological groundings. Studying soap opera radio serial audiences, she argues that listeners reported emotional needs, wishful thinking, and learning new things as reasons for listening to soaps. Herzog (1941) explains:

Since the life of very many middle class and lower middle class people is uneventful, the variety of incidents in these programs is many times greater than anything which these women could live through or observe themselves. Thus the question comes up of whether, through daytime serials, radio is likely to have a great influence upon the attitude of these listeners toward their own lives and the problems they have to meet. (p. 66)

Producers encouraged this response by incorporating dramatic moments and a need to continue listening to hear what happens to the characters into the radio serial format.

In response to those who disagreed with his hypodermic needle theory, Lasswell (1948) built on his earlier argument, claiming that media served four purposes for audiences: **surveillance**, **correlation**, **entertainment**, and **cultural transmission**. These concepts developed into a body of theory labeled **Uses and Gratifications**. Uses and Gratifications models assume that audiences are active in choosing what elements of mass media to take in, rather than being passive dupes. This means that audiences choose the media forms and content that appeals to them, rather than blindly following producers' leads. This body of theory further suggests the need for competition in media, so that more of a variety of choices is designed to appeal to consumers. Further, media also compete against other sources of information and entertainment forms, because people do make use of their ability to choose how to spend their time.



Figure 8.2.5: "Watching TV and joking around, with Rosie looking for a seat on the sofa, laptop, films, gloves, oranges in a pink bowl, bottle of wine, book, glass, pen, lamps, mirror, yellow wall, Wedgwood, Seattle, Washington, USA" by Wonderlane is licensed under CC BY 2.0.

By this point the field of media effects studies was firmly established as a branch of communication studies. Media effects research continued for the next decades to be the dominant way media were studied in the United States. With the growth of the television industry, sales to a growing audience remained a major motive for research. By the 1960s, as the social movements began to permeate society and media forms, more of the Marxist style arguments from the Frankfurt School began to enter the consciousness of analysts. However, focus on media forms and audience analysis stayed at the center of American media analysis.

The impact of media on politics, culture, and other aspects of daily and civic life remains a significant focus of mass communication scholarship.

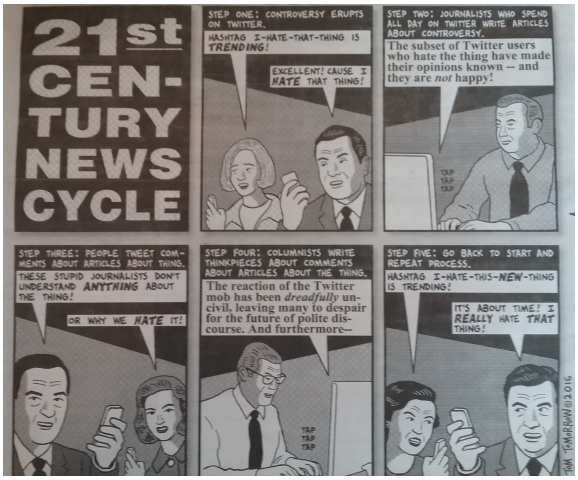


Figure 8.2.6: "Cartoon--Politics/Media--21st century news cycle" by LittleRoamingChief is licensed under CC BY 2.0.

In 1964 **Marshal McLuhan** published *Understanding Media: The Extensions of Ma*n. In it was a phrase that would become one of the dominant ways media would be analyzed for several more decades, and reintroduced with the growth of digital social media. McLuhan argued, "**The Medium is the Message**" (p. 7), that we should study the media form itself rather than the message separate from the medium. His argument is that the media form has a social impact. For example, the *War of the Worlds* radio broadcast would not have had the same effect on television or in print, because people would have been given visual clues to help recognize a work of fiction. And individual media forms utilize distinct formats. For example, situation comedies often use laugh tracks that indicate to audiences where we should recognize humor. Do you think that process has an influence on what we come to accept in society as funny?

McLuhan's argument is more complicated than appears at first glance. He illustrates that any medium carries within it other media. Newspapers use writing, film uses writing and cinematography. And media build on each other: Facebook uses media forms that date back to the telegraph. Consider the different impact of reading a news story about a war, watching part of the war on television, and interacting with persons present in the war zone via Twitter. Which elements are shared between the media forms?

What did the television industry adapt from the print industry? What did social media adapt from television? Which one will give us more detail? Will each of these have a different impact on the audience?

Ultimately, McLuhan gave us a new way of understanding cultural products. The structure and form of the product may be more significant than the producer's intent. This reinforced the concept that it is consumers who drive popular culture, not producers. The challenges brought up by McLuhan's work are some of the questions that guided the development of popular cultures studies as a unique field, in two distinct locations. As we move forward in this history, keep in mind the impact of the media forms, and the debate regarding whether producers or consumers actually have more control over cultural products.

Media Studies: Ideological Criticism of the Culture Industry

The story of interpretive and critical **media studies** begins after the Second World War with the rise of the United States as a political and economic entity, and with the influence of social movements on academics. As we discussed in module 3, the fields of rhetoric and public communication in the late twentieth century moved toward a critical paradigm view. This view is rooted in the belief that ideological criticism plays a necessary role in society, and that communication scholarship has a rhetorical responsibility to uncover the impact that rhetoric and public communication have on diverse populations and address real-life concerns (Cloud, 1999; McGee & Martin, 1983; Wander, 1983, 1984, 2011, 2013). Critical media studies followed a similar progression, based on the need for ideological criticism of media artifacts and popular culture as well as more traditionally recognized forms of public rhetoric (Fasset, Warren & Nainby, 2018; Vande Berg, 1999).

A key goal of critical media studies is ideological criticism with a focus on how media is marketed to and potentially exploits particular consumer groups. This style of consumer-based critique developed based on Adorno's culture industry critiques and other neo-Marxist criticism developed in the **Frankfurt School** as we discussed in module 5. Post-war America was understood as a time of prosperity for a large portion of middle-class U.S. citizens, and for the first time a large proportion of the general population has spending cash. Significantly, one of the largest groups within this population is a category of people who are given a relatively new label: **the teenager** (Bernard, 1961; Massoni, 2016; Spring 2003).



Figure 8.2.7: "12 Top Hits" by StudioMONDO is marked with Public Domain Mark 1.0.

Social forces and changes to traditional understandings of the progression from childhood to adult had been changing for the past decades. In the 1920s education reforms led to more students attending high schools, effectively lengthening childhood for many who would otherwise have entered the workforce at a younger age (Coulter, 2015). Another major factor that impacted the development of the teenager was the automobile. Car culture allowed teens to venture farther from home for leisure and dating. Car culture also created the suburb and the large middle-class, suburban shift (London, 1972; Whiteley, 1987). Automobiles also allowed for further educational reform as buses could take children and teens to larger area-based and suburban schools.

As high school students, teenagers were not expected to work full-time hours. After the war, when men reentered the workforce incomes were steady enough that many suburban teens did not need to work to help pay for basic household expenses. They became involved in after-school activities, and took jobs for extra income and spending cash. Even those who weren't teenagers, including housewives and financially secure homeowners were perceived as having cash to spend. Crafty marketers and advertisers realized that they had a supremely exploitable audience, and one that could be manipulated into buying and even replacing consumer products on a regular basis (Massoni, 2016; Whiteley, 1987).

In the late 1940s and 1950s **housewives** became another dominant consumer group. During the Second World War many women had been employed in manufacturing and other jobs that, once the men returned from fighting overseas, were now filled by men. Women once used to working were now spending their lives in the home, and looking for ways to stay busy. As discussed above, marketers focused entire radio and television programs on these groups, forming the Soap Opera genre (Herzog, 1941, 1944; Mumford, 1995). These and other shows aimed at the housewife were built around corporate sponsorships, and **product placements** in the programs themselves became very common. And these programs promoted a life of leisure, something that appealed to hardworking middle-class families. Soon, housewives were out shopping for the items that their television counterparts used and sold on a daily basis.

Popular culture was therefore produced for these presumably carefree audiences, and this mass-produced entity included a variety of products aimed at audience members with the ability to spend freely. Marxist criticism rooted in the Frankfurt School looks at how consumers themselves become consumed as part of the culture industry (Storey, 2018). Consider the image below featuring an advertisement for a fancy new kitchen cooking products for the average American housewife in 1950's.



Figure 8.2.8: "1952-icing-cake" by x-ray delta one is licensed under CC BY-NC-SA 2.0.

Product placements in film and early television, storylines that promoted particular lifestyle values, particularly ones that could be bought-and-paid for abounded. However, not all audiences could obtain the lifestyle promoted. For this reason, ideological criticism became a means of pointing out both the way that our lives are shaped by popular media and consumerism, and how diverse groups within culture are unable to obtain the "ideal" lifestyle presented in media (Fassett, Warren, & Nainby, 2018).



Figure 8.2.9: "Product placement in The Uncle" by theirhistory is licensed under CC BY-NC-SA 2.0.

Ideological criticism presents the opportunity to address how culture products produce cultural meanings "understood both as centered in empowered ideas and as positively sanctioned in social structures—have served to maintain existing sets of social relations and practices and to prevent social change" (Vande Berg, 1999). In other words, the media critic sets out to critique how power structures are reinforced by mass media products, and how those power structures oppress diverse audience groups (Fassett, Warren, & Nainby, 2018; Ott & Mack, 2010; Vande Berg, 1999).

Because of the ideological connection between the audience groups and bodies of critical theory that are applied to these analyses, in addition to Marxist approaches critical media studies are also rooted in feminist theory, critical race theory, post-colonial theory, transgender theory, and other approaches that seek to highlight the status and representation of groups of individuals within media products (Fassett, Warren, & Nainby, 2018).

Media criticism, over time, began to replace behavioral mass communication studies in many communication studies programs and publications throughout the 1990s and early 2000s. However, the media industries were still interested in audience analyses and mass communication. Therefore many of these programs began to merge with Marketing, Advertising, and Journalism schools, as well as merge with the critical media programs, and refocus on both production and reception of media products.

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8.3: Popular Culture Studies- Bowling Green and Birmingham

Contemporary study of popular culture can be viewed as a merging of two larger academic fields: communication studies and cultural studies (Carey, 1989; Grossberg, 1993). As U.S. sociologists from the Chicago became less focused on media projects the Mass Communications field of study became a formalized academic field (Carey, 1996). When those scholars began connecting with the Speech and Rhetoric Communications field, the more substantial field of communication studies was born (Harwood & Cartier, 1953). This broader field incorporated textual analysis and rhetorical criticism into the mass communications subject areas, and text-based studies of media products and their messages became common.

The Birmingham School:

Center for Contemporary Cultural Studies (CCCS)

Popular culture studies were rooted in both scientific or behavioral audience-based analyses and interpretive analyses of the text. Some of these interpretive studies were tied to ethnographic studies of audiences and how they interpret the messages.The influence of CCCS has surpassed into the mainstream and from academics to consumer-based, collective, and preservation efforts.



Figure 8.3.1: "South Austin Museum of Popular Culture" by Venturist is licensed under CC BY 2.0.

Furthermore, across the Atlantic, studies from the Frankfurt school worked their way into the Semiotics and Rhetoric fields, including the semiotic theories of scholars like **Roland Barthes** that we discussed in Module 2. There, too, the messages and texts of media products became a focus, however these studies often maintained the social reform goals of the Frankfurt School's Critical Theory and Marxism (Storey, 2018). Added to this mix were the theories of French Psychoanalytic Theorists and literary criticism by scholars such as **Jacques Lacan** and **Jean-Paul Sartre**, which provided the foundations for **Postmodern and Post-Structural Theories** that we will discuss in more detail in the next unit of this module (Storey, 2018; Turner, 2005).

On both sides of the Atlantic, as these academic traditions merged, two specific programs developed that led the field of popular culture studies (Carey, 1989; Grossberg, 1993; Storey, 2018). The first of these two schools was established in 1964 at the **University of Birmingham** in England. This was the **Center for Contemporary Cultural Studies (CCCS)** we discussed in Module 5 as having been tied to the establishment of the contemporary field of Cultural Studies research.



Figure 8.3.2: "Muirhead Tower - University of Birmingham - blue plaque - The Centre for Contemporary Cultural Studies" by ell brown is licensed under CC BY-NC-SA 2.0.

Popular Culture studies was one of the prominent areas within this program.

The Bowling Green School:

Department of Popular Culture, Popular Culture Library, and Popular Culture Association

American scholars were also becoming more focused on this research, and in 1969 **Ray Browne** established what would become the **Browne Popular Culture Library** at **Bowling Green State University** in Ohio (Browne, 2002). It is the largest collection of popular culture artifacts produced since the 1880s in the United States (BGSU Libraries, 2018). This was soon followed by the Browne's establishment of the **Center for Popular Culture Studies** in 1970, and the **Department of Popular Culture** at Bowling Green in 1973 (Brandt & Clare, 2018; Browne, 2002). Browne also helped found the Popular Culture Association and American Culture Association (Browne, 2002; Stevenson, 1977).



Figure 8.3.3: "Honda Civic (US), National Museum of American History" by InSapphoWeTrust is licensed under CC BY-SA 2.0.

In the early years the Birmingham School maintained its focus on Marxist critiques of popular culture as a hegemonic force. Similarly, the Bowling Green School took a more primary source text-focused critical approach toward individual artifacts of popular culture, identifying the myths, heroes, icons, and other semiotic elements embedded in the artifacts and traced them to

underlying cultural beliefs. Bowling Green's approach to popular culture also took an ethnographic turn, and included contemporary folklore studies, while the Birmingham school kept its primary focus on the culture industry.

Popular culture studies on both sides of the Atlantic maintained a focus on the relationship between cultural artifacts and the communication of power. **Stuart Hall's** (1973, 1974) reception theory and discussion of encoding and decoding messages added a new element by challenging the long-held Marxist assumptions that popular culture was inherently oppressive. Hall argued that non-White audiences viewed White popular culture through a critical eye themselves, therefore independently challenging the presumed normalizing tendencies of the Culture Industry (Adorno & Horkheimer, 1944/1946).

Simultaneously, Ray Browne argued that popular culture artifacts needed to be studied because they reached a larger portion of the general public and had more potential influence than any of the so-called great works of literature and theatre studied in contemporary English programs (Brandt & Clare, 2018; Browne, 2002). He further argued that popular culture artifacts themselves reflected a much broader swath of American political and ideological values than most critics assumed, furthering the argument that popular culture was a needed field of study (Duncum, 1987).

In both the UK and the US, detractors to the study of popular culture existed in academia.

In some established academic departments, this movement clearly constitutes a threat from within. It is one thing to have to contend with those forces of mass communication which rage untrammeled outside of the walls of academia. It is another to be challenged by one's colleagues. A scholar who has, for example, spent his life studying the works of Beethoven does not take kindly to the suggestion that a study of the Beatles should have an academic priority comparable to that accorded Beethoven. (Stevenson, 1977).

Scholars supporting the idea of studying and teaching popular culture studies, however, argued that the influence of popular culture artifacts on audiences was justification for continuing the academic pursuit (Brandt & Clare, 2018; Browne, 2002; Stevenson, 1977; Storey, 2018).

In the US, Browne's work soon inspired similar programmatic development in Communication Studies, English, History, and American Studies programs at Michigan State University, the University of Chicago, Western Kentucky University, and the University of Maryland. This was followed by standard inclusion of popular culture studies into communication and media programs such as the University of Southern California's film school and that university's Annenberg School for Communication Studies (Mintz, 1983; Stevenson, 1977).



Figure 8.3.4: "Embodied, Constructed and Performed Youth Identities in Relation to Global Celebrity Influencers, Popular Culture, Social Media and Intersectionality: Dreaming the Impossible Dream. Dr. Fiona Blaikie #viznotes" by giulia.forsythe is licensed under CC BY 2.0.

Popular culture studies today encompass many fields of study, particularly in the humanities and social sciences. Media studies and communication continue to house some of the more robust approaches to the study of popular communication, especially as communication technologies continue to increase in reach, mobility, and significance to daily life.

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8.4: Postmodern and Post-Structural Media Theory

Another of the more visible areas of Media Studies that guided the field toward Critical approaches was the incorporation of **Postmodern** and **Post-Structural** theory (Huyssen, 1984; Jameson, 1984; Lyotard, 1979/1984; McRobbie, 1994; Storey, 2018). Neither body of theory is easily defined due to the very goals of these theories: they resist structure, permanence, and definition. In fact, postmodernity encourages alternatives to definitions and structures (Jameson, 1984a, 1984b, 1991; Lyotard, 1979/1984; McRobbie, 1994; Storey, 2018). For example, postmodern scholar Huyssen (1984) explains:

I will not attempt here to define what postmodernism *is*. The term '*post*modernism' itself should guard us against such an approach as it positions the phenomenon as relational. Modernism as that from which postmodernism is breaking away remains inscribed into the very word with which we describe our distance from modernism.... postmodernism's critical dimension lies precisely in its radical questioning of those presuppositions which linked modernism and the avantgarde to the mindset of modernization. (pp. 10-11).

Instead of defining postmodernism and post-structuralism, most of the theorists working in these areas focus instead on the relationships between postmodern artifacts and culture, power structures and artifacts, power structures and audiences, and media artifacts and postmodern beliefs (Eagleton, 1985; Foucault, 1969/1972; Huyssen, 1984; Jameson, 1984a, 1984b, 1991; Lyotard, 1979/1984; McRobbie, 1994; Storey, 2018). Postmodernists also focus on the question of whether mediated communication informs, influences, and structures the "real" world, or reflects and echoes truths already present in the "real".

The Postmodern Era

Modernism and **Postmodernism** are concepts that are discussed in multiple ways, though generally postmodernism is considered to be a contrasting response to modernism (Huyssen, 1984; Jameson, 1984; McRobbie, 1994; Storey, 2018). Modernism is concerned with understanding the truth through its component realities and structures, seeking a more metaphysical or **Platonic Ideal** of truth beyond our understanding of existence (Huyssen, 1984). Postmodernism, in contrast, questions whether a stable reality can exist at all, and whether conflicting values and truths can simultaneously exist (Lyotard, 1979/1984). The way that each of these concepts plays out and is usually defined generally lies in reference to one of the following:

- **Historical** era
- **Aesthetic** style or artistic sensibility
- **Theory** or means of seeking meaning

Theorist Angela McRobbie (1994) argues that postmodernism and postmodernity are a site of negotiation between hegemonic power structures and social change or potential. Postmodern theory as well as postmodern media artifacts both act in this regard, providing a space for potential change (Mumby, 1997).

Both of these movements emerged, in part, as a response to global political complexities that had become reality for the movements' proponents. **Industrialization**, shifting notions of **empire building**, increasing need for and use of **communication technologies**, and eventually the **World Wars** engendered a need for critiquing and understanding the world (Foucault, 1969/1972; Jameson, 1984a, 1984b, 1991; Lyotard, 1979/1984). Modernists, those generating the ideas, art, and energies in earlier of the two movements, responded to the changing world dynamics by seeking a measure of control. Modernism is futurist in value, and aims toward creating utopian ideals, echoing Plato's Idealism and many earlier social movements (Eagleton, 1985; Mumby, 1997).



Figure 8.4.1: "Maria from the film Metropolis, on display at the Robot Hall of Fame" by Jiuguang Wang is licensed under CC BY-NC-SA 2.0.

In contrast, postmodernism evolved in response to modernist values and idealism.

These bodies of theory developed as a reaction to modernist philosophical viewpoints and scientific positivism (Dewolf, 1946; Eagleton, 1985; Mumby, 1997). **Modernism** developed out of evolution theories, and its scholars focus on progress and reaching toward utopian goals. **Positivism** focuses on how sensory data can be used as evidence to reach toward a solid truth, generally utilizing scientific methods. **Postmodernism** rejects the idea that there is one stable reality or truth out there, and rejects the idea that we are moving toward a specific future perfection (Lyotard, 1979/1984).

In his book The Postmodern Condition, Lyotard (1979/1984) examines the mythic qualities of a stable truth, questioning how we are consumed by our consumption of mediated and politicized realities. He specifically examines the concept of the **metanarrative**, challenging audiences to consider whether a centralized ideal truth is blinding us to realities hidden by the stories that construct that truth.



Figure 8.4.2: "NYC - MoMA: Pablo Picasso's Les Demoiselles d'Avignon" by Wally Gobetz is licensed under CC BY-NC-ND 2.0

Think about the work of a postmodern artist like Picasso, and how it rejects the normal or normative forms of structure. Instead, postmodernists argue that we are living in a time where multiple truths and values are colliding, and where our identities and values are constantly in a state of change.

Post-Structural Theory

Post-Structuralism developed alongside postmodernism as a response to modernism and **structuralism**; a body of thought that argues that all of society has a steady structure. Post-structuralists argue that since social structures are rhetorically constructed, there is not a natural or postitivist truth about them, and so changes are possible (Baudrillard, 1981/1994; Butler, 1990; Derrida, 1967/1997; Foucault, 1969/1972). Most Post-Structuralists argue that as humans we need to free our minds from the structures that oppress us and find new ways of defining social structures. Both of these theoretical bodies view popular culture through the Marxist lens as a social normalizing entity. However, unlike the early Frankfurt School Marxists, these scholars also view the prevalence of popular culture as a site where new and oppositional ideas from various elements of society can be highlighted and negotiated.

Once French postmodern theories were translated and reframed by American scholars like **Fredric Jameson**, a desire to focus on popular media as a space where the values of producers and audiences clash became dominant. Jameson (1984) argued that we live in a postmodern world, characterized by postmodern elements like **pastiche**, or popular culture building on and constantly referencing itself; and a **crisis of history and ideology** in America, meaning lived experience does not connect to the way that History and Ideology are traditionally taught and understood. For example, consider an episode of *Family Guy*. To watch this series, one has to understand the constant layering of popular culture references over and over in individual episodes. Interpretation highlighting pastiche also serves as cultural critique within examples of postmodern popular culture as it challenges what we think about ideology by constantly poking holes in rhetorically constructed social “truths.” In some ways, this pastiche is a microcosm of what Jameson argued was happening throughout American popular culture.

Note how the forms and popular culture norms are adapted, copied, parodied, altered, and re-created within the following example:



Figure 8.4.3: "PWP_7020_DxO" by Steven Lam is licensed under CC BY-NC-ND 2.0.

Power is also investigated in post-structuralism. Foucault's *Archaeology of Knowledge* (Foucault, 1969/1972) as discussed in module 2 is a post-structural argument as it illustrates historical shifts in the structure of knowledge. By looking at the power structures responsible for the production of different types of knowledge we can also start to see how the relationship between knowledge and power oppresses some while empowering others.



Figure 8.4.4: "Dawn" by AK Rockefeller is licensed under CC BY-SA 2.0.

As we discussed in module 2, Foucault argues that everything has a history, including history itself, and therefore the power behind those metanarratives should be investigated. The use of media by those in power to reinforce the knowledge and power structures is one of the key areas of investigation in post-structural media theory.

Derrida's (1967/1997) deconstruction is another post-structural theory that media scholars use to examine the impact of structure on media production and consumption. As discussed in module 2, Derrida examines how rhetorical constructs are rooted in power, and how audience interpretation rather than authorial intent is the determining factor in the acceptance of the rhetorical truth. Derrida argues that we are dealing with constructs rather than stable truths, intended to make society function, feel better about itself, and guide us to maintain the structure we allowed those in power to produce.



Figure 8.4.5: "File:Belgrade Pride 2019 - Non-binary visibility.jpg" by Bojan Cvetanović is licensed under CC BY-SA 4.0.

Yet, we have the power to alter that truth, especially if we consider the **binary** at the core of a rhetorically constructed system of power. Binaries are based on Ferdinand de Saussure's (1916/1959) structuralist notion of **binary oppositions** between two mutually exclusive terms that are defined in direct opposition to each other, i.e. "male" and "female", "black" and "white"; "good" and "evil"; "progressive" and "conservative". In social constructionism, these terms are tied to systems of power that generally privilege one above the other, i.e. "male" is more privileged than "female" in patriarchy. Derrida argues that while these terms are designed to exclude each other, they are also simultaneously dependent on each other in conception. In other words, there is no "male" if there is no "female", there would just be "person." Derrida therefore argues that, since the terms are co-dependent in definition, neither is truly more empowered than the other, thereby making the "truth" of the system of power itself null and void.

Postmodern Media

Postmodernism seeks, rather than to generate utopian ideals, to question the motives, usefulness, and very reality of modernist and **systemic ideals**. Postmodernism, we can argue, leads toward a dystopian future where multiple conflicting realities can simultaneously exist and interact with each other. Significantly, postmodernism cannot be tightly defined, as to do so disallows the assumptions that underlie postmodern goals. Instead, postmodernism itself builds on a collective of contrasting values and ideals, ultimately generating a sense of freedom that necessitates a lack of confining boundaries.



Figure 8.4.6: "Las Vegas Boulevard Road" by Curimedia is licensed under CC BY 2.0.

Postmodernists such as **Jean Baudrillard** (1981/1994), locate **hyperreality** at the intersection between lived experience and mediated reality. Mediated truths have become so prevalent in society that some people cannot tell the difference between those truths and the ones that pre-existed media coverage. Ultimately, hyperreality exists because society has replaced physical or natural truths with symbolic ones, because that is how we rhetorically construct truths.

Baudrillard (1987/1988) argues that the saturation of media in society drives consumers to an “ecstasy of communication.” Media products re-create themselves regularly, and, as noted by Jameson, create a pastiche where media products are built one atop the other. This leads us to a hyperreal state of media, through a process of reality shifting from an original to a mediated state of existence. Baudrillard argues that the process of mediated reality is a progression or **precession of simulacra** (1981/1994). He defines simulacra as reproductions of objects or events in society, through media representation. What occurs is that the representation of reality in the media replaces the original real.

In a sense, the simulacrum is reality that has become confused with its own simulation. **Umberto Eco** (1973/1986) similarly argues that through mediation and re-creating our world around us, we end up left with **authentic fakes**.

Baurdrillard argues that this process goes through at least four stages, the model for the precession of simulacra. The first stage is a faithful image that people believe in. The second stage is where we decide that the original image is flawed and isn’t a correct version of reality. Nostalgia, is an example of this stage, where we decide that the past was “like” something that may or may not ever have existed. The third stage is absence. This is where the simulacrum pretends to be real, but we decide that there probably wasn’t a real original, anyway. The fourth and final stage is pure simulation, where the desire to connect the simulacrum to any original truth is no longer important, and we acknowledge the “new” truth in the simulated version of reality.

Take a look at the Precession of Simulacra exercise below. Baudrillard would argue that the original Madison Main Street is no longer real, any more than Disney’s Main Street is real. Both of these have been supplanted by the real that reaches more people as “truth.” Madison’s repeated reconstruction simply serves to illustrate how “unrealistic” our expectations can be.

The Precession of Simulacra: The American Main Street

Stage One: The "Faithful" Image



Figure 8.4.7: "South Front 223-229 East Main Street" by Historic American Buildings Survey is in the public domain.

This first image shows Main Street in Madison Indiana, circa 1950. This is one of the towns the **U.S. War Office**'s interpreted during the Second World War in "The Town," a propaganda film meant to remind the Armed Forces of what they were fighting for "back home." The city of Madison was chosen because it encompassed the values associated with "small town America."

Stage Two: The Perversion of Reality



Figure 8.4.8: "Main Street USA" by Theme Park Tourist is licenced under CC BY 2.0

This image depicts **Disneyland's Main Street USA**. Walt Disney designed this façade to represent a nostalgic view of Main Streets in America, echoing Norman Rockwell images and the propaganda about towns such as Madison.

This mediation was further mediated on TV shows such as *The Wonderful World of Disney*.

Stage Three: Absence



Figure 8.4.9: "Irene Dunne 19-10-16" by Chris Light is licensed under CC BY-SA 4.0

In the 1970s, inspired by Main Street USA in Disneyland and the later one in Walt Disney World, the **National Trust for Historic Preservation** developed a Main Street Program to preserve Main Street America. Madison was one of three premiere towns chosen. The image above highlights the work of Hollywood actress Irene Dunne, a native of Madison, who donated toward the historic preservation efforts.

Madison's Main Street was therefore 'cleaned up' and 'redesigned' to better reflect the National Trust's interpretation of Main Street America, as influenced by Disney's Main Street USA.



Figure 8.4.10: "Levis Commons Fountain" by Mbrickn is licensed under CC BY-SA 4.0.

Beginning in the 1980s a new commercial architectural movement began that echoes the National Trust's Main Street America architectural design ideals. **New Urbanism** copies small town and city life in America into suburban settings by creating a **"Main Street" effect** with homes, shops, fountains, and walking areas for homeowners.

Madison continued to re-design itself to imitate the values and ideals presented by Disneyland, The National Historic Trust, and New Urbanism.

This ideal was then copied into *The Truman Show*, as the new utopian ideal, continuing the cycle of simulation...in the desert of the real.

As we move as a society through our current, digital age, the role of hyperreality becomes even more pervasive. Avatars, digital economies, and Facebook statuses all reflect how our realities are becoming more and more connected to media representations. Communication studies increasingly focus on hyperrealities and rhetorical constructions in their mediated forms. Think about political statements today, and the hyperreality of Fox News, or any mediated news entity. How are news programs shaping our understanding of the world? Are they re-creating truths and realities for us, so that the only way we truly understand what is happening in the world is tied to our media access? Is the “real” of the Matrix any different than the “real” created by Orson Welles with his *War of the Worlds*?

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8.5: Convergence Media

The arrival of *MySpace and Facebook* online, along with podcasting, Twitter, YouTube, Google Video, blogging, and other means of streaming, instantly downloading, and viewing interactive media has partially disrupted the traditional structures of the media industry. **Henry Jenkins** (2006) describes this phenomenon as **Media Convergence**. For Jenkins, convergence is about how single messages flow through multiple forms of media simultaneously. For example, when someone watches their favorite tv show, often they post about it on a discussion board, or in a chat room, or tweet about it; and then the message from the original show has been reframed and re-sent out almost immediately. Think about how quickly people learned about Osama bin Laden's death—it was tweeted about, reposted on Facebook, and then discussed in the major media outlets before the formal announcement was released.

From Simulacra to Convergence

In a sense, this echoes Baudrillard's (1981/1994) discussion of Simulacra. Jenkins' convergence goes further, however, and describes how the technologies themselves, including media consumer practices, are being manipulated and re-conceived by both the industry and the consumer.

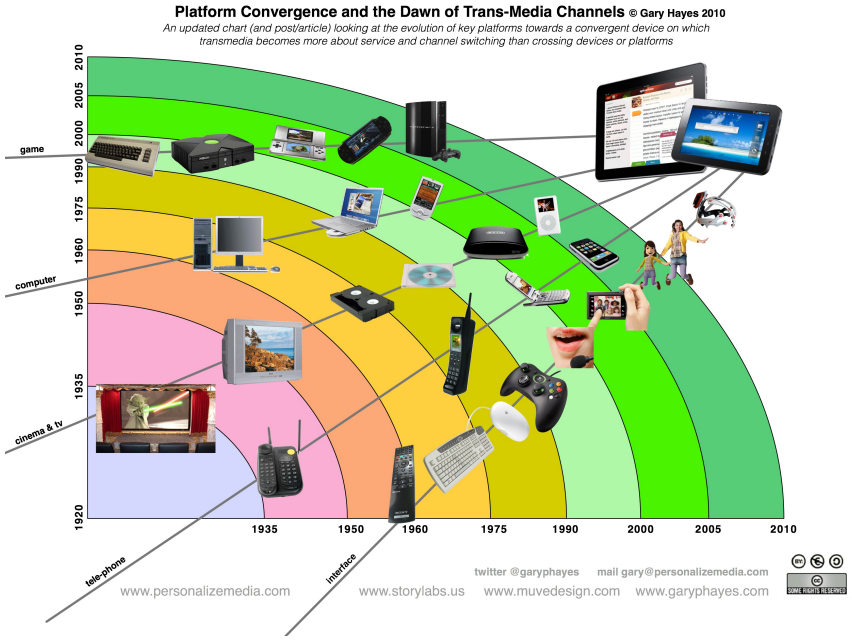


Figure 8.5.1: "Platform Convergence and the Dawn of Trans-Media Channels" by Gary Hayes is licensed under CC BY-NC-ND 2.0.

This process of convergence opens the doorway for consumers to reshape their realities: consumers utilize that process by sharing their own opinions, reworking pre-existent or corporate media forms, and presenting original materials to a growing public audience. Consumers become an **active audience** and act as producers of media as well as consumers (Bird, 2011; Sundet & Ytreberg, 2009). This audience counters the perceived audience control by corporate media structures, and in some senses threatens the traditionally understood means of media control. Media convergence is moving culture toward "ever more complex relations between top-down" media and "bottom-up participatory culture" (Jenkins, 2006, p. 243).

Some users and consumers of digital media today perceive social media as a site that provides the basis of a technological media revolution and the overthrow of media tyranny. While television choices for consumers are far more vast than in the past, and the ability for individual consumers to act as producers and provide news materials and alternative entertainments, institutional controls and demands remain active in mediating what ultimately reaches a general public. We now use digital media to pick and choose when and where to watch television, films, and Internet video. It gives consumers a sense of ownership of media products that has become problematic in recent years. For example, fanfiction can be appreciated as an "alternative" or simulacrum (Baudrillard, 1994) of the original, with the new producer putting part of themselves and their opinions into the original piece.

Consider the following video. How does the author of the imager re-create the stories in this mashup of two different popular culture phenomena?



Figure 8.5.2: "Jinkies! I think this droid has the plans" by greyloch is licensed under CC BY-NC-ND 2.0.

Should a fan have the right and ability to re-create the media artifacts that inspire them in this way? How would you describe this as an example of convergence?

The "End" of Media Canon?

Take for example fan cultures that adapt corporate media works and change them to better reflect fan values. Fan fiction, YouTube fan videos, and fan films utilize characters, storylines, and settings “borrowed” from corporate popular culture and alter the stories as a consumer re-creation. Henry Jenkins (1992) and Michel De Certeau (1988) refers to this effort as **textual poaching**, which is a process that has both increased and spread more rapidly to wider audiences through recent communication technologies such as YouTube.Jenkins states that the first contemporary fanfiction stories were published in the 1930s pulp magazine, Fanzines (Jenkins, 1992). Jenkins further argues that certain media texts engender such dramatic fan followings that they can create resurgences of fan fiction, as in the 1960s with Star Trek fandom (Jenkins, 1992; Thomas, 2006).

Some culture industry professionals encourage and welcome these fan efforts: George Lucas, for example, and Lucasfilm host an annual Star Wars fan film competition ("Annoucing the Star Wars fan film awards 2016," 2015; Philippe, 2011; Tryon, 2012). "Official” social media sites such as fanfiction.net (FFN) and Archive of Our Own (AO3) (Berman, 2001; Black, 2007), and the publication and eventual success of books and films based on fanfiction have also occurred—most notably E.L. James’ 50 Shades of Gray (Brennan & Large, 2014; Harman & Jones, 2013). However, financial income based on fan-made media is restricted and, in some cases, illegal.

Consider the following image. This tee represents fan re-creation of a re-created media narrative.



Figure 8.5.3: "Han Shot First" by Kyle Flood is licensed under CC BY-SA 2.0.

If George Lucas is the creator of *Star Wars*, how can his interpretation of the text of *Star Wars* be wrong? If Lucas is supporting fan films, even those that attack his work, is he encouraging the debate? What might this mean in terms of actual control being in the hands of fans or Lucas? Did Han Solo shoot first?

Now consider JJ Abrams' reboots of Star Wars and Star Trek. Aren't they also fanfiction? The legitimacy of fanfiction, fan films, and other fan-media as unique media and art forms is debated because of issues related to copyright and originality. Yet, with Disney's rejection of George Lucas's ideas for the latest Star Wars film, in favor of reported Fan J.J. Abram's approach (Faraci, 2015; Owen, 2015), has fanfiction been legitimized? Given recent "reboots" of popular culture phenomena such as Doctor Who, Star Trek, a variety of updated and re-visioned Sherlock Holmes films and television shows, revisioning of multiple fairy tale properties in an un-Disneyfied manner, Star Wars itself, and the seemingly never-ending rebooting of superhero properties, is there a perceived dedication to "Canon" in the media entertainment industry itself, or do we now "view fandom as a prerequisite to the role of franchise architect" (Monagle, 2015).

Because social media spaces are virtual, and because within social media contexts the rules surrounding ownership, asset use, and production itself are perceived as fluid, the ability for constant re-interpretation of control of intellectual properties, how they can be managed, and by whom, is constantly changing. Further complicating the changing patterns of media product controls due to new communication technologies, digital media are, by nature, **intertextual**; they refer to and cite each other and themselves constantly, much like a hyperactive form of pastiche (Annesley, 2013; Stein & Busse, 2009). Media artifacts are no longer limited to one particular form of media, and often are created based on the success of another media product. Therefore, as news programs, entertainments, and other media forms bleed into each other, understandings of where one set of controls ceases to exist so another can begin are vague and uncertain.

For many consumers, the process of re-creation of popular culture material is a type of homage to the original work. For others, posting media, especially unaltered media, to be shared is a form of protesting the control and perceived financial manipulation of the culture industry. For still others, fan usage of media is to correct or address issues with the corporate owned media texts. Ironically, while George Lucas is one of the strongest supporters of fan use of his media creations, he has also become a focal point for some of the strongest tensions between himself as a corporate media icon and disappointed fans.

Lost in Translation?

Convergent media are not contained to any particular geographic region. Producers of mass media artifacts frame their products to cross cultural boundaries, and address multiple audience groups in various nations, using retail strategies to market their products

(De Mooij & Hofstede, 2002; Jenkins, 2004). Multiple forms or versions of a cultural product can also exist, both in official and unofficial capacity. Consider, for example, all the versions of *Superman* available for consumption.

Add to this literal translation and the impact of re-production of media on canonicity multiplies. Let us consider the fandoms associated with international multi-media phenomenon *Sailor Moon*. *Sailor Moon* was a phenomenon in Japan in the 1990s, and products and media expanding the original manga and anime continually been developed and sold. The first version of the series was a manga created by Takeuchi Naoko. This series was then re-created as an anime series in Japan. Notably, the anime series was produced in parallel with the manga, and did not use the same core storyline consistently. This is common in the production of Japanese anime and manga products (Leong, 2010; Newsom, 2004; Newsom & Inuzuka, 2005). These products made their way to North American (NA) audiences in a variety of forms, and with a variety of translations. When the original Toei anime series was purchased by DIC for presentation to North American audiences beginning in 1995, the producers at DIC chose to create multiple differences between the Japanese and North American versions, a decision that would be clearly recognized by fans (Cubbison, 2005; Leong, 2010; Newsom, 2004; Newsom & Inuzuka, 2005). Leong (2010) explains, “The English dubs of Sailor Moon incorporated familiar domesticating strategies to minimize the foreignness of the original Japanese version” (p. 164).

The shift from manga to anime was one form of translation. The literal translation into an English language subtitled version another. The further shift to the DIC dubbed version is a type of translation referred to as localization.



Figure 8.5.4: "Sailor Moon, 'Disneyfied'" by Brett Jordan is licensed under CC BY 2.0.

While many Japanese manga and anime products were and in some cases continue to be subject to localization, the sheer numbers of "official" or "canon" versions of Sailor Moon further complicates how the series can be understood and interpreted by worldwide audiences. In the late 1990s and 2000s a series of live musicals and a later live-action television series remake retold and added to the story with a variety of differences in narrative and characterizations (Leong, 2010; Newsom & Inuzuka, 2005). In contrast, the 2015 official Toei reboot of the Anime series, as Sailor Moon Crystal, was constructed to be more “true” to the Manga Canon, yet surprisingly to many fans echoed some of the themes associated with Fan-Canon. Most notably, the male villains from the original series outlived their predecessor selves in both the original manga and the original anime, surviving until the end of the first story arc. Additionally, a new official re-dubbing of the original anime without the censorship and translation irregularities of the original dub was released for North American audiences.

Along with the lack of complete dubbing, official subtitled versions were also scarce and incomplete. Many fans in North America therefore relied on “fansubs”, versions of the anime with fan-written subtitles, and “fandubs”, or versions of the anime with fan-made dubbing. These fan-translations encompassed the entire series as well as the associated films, and the live-action musicals and television series that followed. Fan-translations are not unique to Sailor Moon, as they can be traced to 1980s anime and manga (Nord & Khoshsaligheh, 2015; O’Hagan, 2009). Fan-translation has been critiqued as a labor issue, a problem of copyright and ownership, as well as an issue of translation error (Cronin, 2012; Hatcher, 2005). “Both fanned translation and amateur translation share the same idea of unpaid translations by non-experts…[but] fans have played a crucial role in exchanging economic and cultural assets among national throughout history” (Nord & Khoshsaligheh, 2015, p. 2).

The differences between the manga and the original anime are also debated in the fandom. The Japanese anime itself is also known for being very different in content, tone, and overall storyline from the original manga. The culmination of these translations through media form and internationalization created a significant layer of complication for the fandom, especially fans in North America and other English-speaking regions. What is the “real” canon? Is it the manga itself authored by Takeuchi Naoko as the work of the “original” author? Because of the inconsistencies between "manga canon", "anime canon", "DIC NA dub canon", "Sailor Moon Crystal canon", "musicals canon", "live-action canon", and the "new dub canon", as well as the many varieties of fan-translations, the challenge of analyzing Sailor Moon "fanon" in relationship to "canon" is complex.

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Module 8: Quiz

1. After the Second World War, specific proportions of the general population had spending cash. **True / false**
2. The **Critical Approach** to media and popular culture studies evolved from views of popular culture as mass culture, or culture produced for the largest portion of society. **True / false**
3. Studies that focus on mass media and audience analyses, with the goal of predicting and controlling audience behavior takes a _____ approach. **Multiple choice**
4. According to Adorno and Horkheimer, authentic culture is culture that emerges from those in mainstream society. **True / false**
5. Hegemony is a form of socio-political influence that reinforces the dominant power structures in society. **True / false**
6. The hypodermic needle theory argues that it is possible to inject values and ideals into audiences by embedding them into media products. This is an interpretive theory. **True / false**
7. The "Uses and Gratifications" theory assumes that the audiences are passive in choosing mass media elements to take in. **True / false**
8. Laswell argued that media served four purposes for audiences: **Multiple response**
9. In the early years, the University of Birmingham maintained its focus on Marxist critiques of popular culture as a hegemonic force. **True / false**
10. Jean Baudrillard locate hyperreality at the intersection between lived experiences and mediated reality. **True / false**
11. The concept of hyperreality is outdated in today's digital world. **True / false**
12. According to Baudrillard, Simulacra are: **Multiple choice**
13. McLuhan's theory that the medium is the message is more applicable to traditional media than to contemporary media. **True / false**
14. Family guy is an example of _____ in popular culture, wherein popular culture constantly references itself.
15. Examples of convergent media include: **Multiple response**

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Module 8: Assignment- Discuss a Popular Media Example

Submitting: a text entry box, or a file upload

Points: 40

Module 8 Assignment: Discuss a Popular Media Example

Objectives

The goal of this assignment is in three parts:

1. Apply concepts of popular culture and media studies to a popular media artifact.
2. Analyze the production and consumption of the artifact.
3. Produce a verbal analysis that addresses at least two theories or concepts regarding popular culture and media studies.

Instructions

For this assignment, you will discuss and analyze an example of media as popular culture. Choose any popular culture example to discuss.

In your analysis, start by talking about what theories of popular culture and media studies apply to the example you choose. Discuss **at least two theories or concepts**, one of which should address consumption and production of media artifacts.

Be sure to **cite** the theories or concepts you discuss. Cite the originator of the information, not the module authors.

Be sure to include the popular culture artifact that you analyze in your references.

Don't Forget

- Be sure to cite and reference all other module or external content, in proper format.
- Reflect and think about how the concepts and theories in this module related to your life and experiences.
- Think about these assignments as application exercises reflecting the module materials.

Discuss a Popular Media Example					
Criteria	Ratings				Pts
Is the artifact of popular culture clearly identified and described?	10.0 pts Excellent	5.0 pts Some vagueness is present		0.0 pts Poor	10.0
Are three theories clearly identified and utilized in describing the artifact?	20.0 pts Excellent	16.0 pts Good use of theory but lacking definitions or purpose is somewhat vague	8.0 pts Vague use of theories, lacking definition and purpose	0.0 pts Poor	20.0
Writing, Citation, and Style	10.0 pts Full Marks	5.0 pts Partial Marks		0.0 pts No Marks	10.0
				Total points:	40.0

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Blog 8

Blog Prompt

One of the "deep" questions people often ask about popular culture is whether it reflects society or whether society reflects popular culture. Baudrillard and other Postmodern theorists argue that both are simultaneously happening. Other Communications scholars argue that popular culture serves as a hegemonic means of reinforcing social control through the rhetorical construction of reality: in other words, that pop culture helps to reinforce how we rhetorically assign "truths" about culture. This would imply that society copies popular cultural norms that are already copying things about society...a kind of endless cycle. Which of these ideas do you think is "true"? Why? Do convergent media forms play a role?

Don't Forget

- Don't forget to complete two responses to your peers, and in those responses don't just agree or disagree. Instead, consider the following:
  - challenging their choices
  - asking questions
  - giving examples
- Use citations and references, where appropriate

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Congratulations on Reaching the End of Module 8



You have reached the end of Module 8.

Please continue on to Module 9: Digital Communication

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CHAPTER OVERVIEW

Module 9: Digital Communication

About This Module

Advances in social media production and consumption in the twenty-first century has had a profound impact on public communication, and on the need for digital media literacy. Digital literacy involves the ability for consumers of digital media to make informed decisions about what media to use and pay attention to based on critical thinking skills. Among the most valued across academic disciplines are scientific and forensic values, echoing Toulmin's model and focused on evidence-based public arguments. These skills are valuable both in coursework for students and in terms of their potential civic engagement. This ability is key to a person's ability to establish their own personal ethos and credibility online.

This module outlines a variety of forms of digital communication, and challenges us to examine the credibility of what we encounter online.



Figure *Module*9.1: "Cisco CMR Launch" by Srinivas Babu is licensed under CC BY-NC-ND 4.0

Completing the Module

- This module contains 5 required reading content pages on digital communication studies.
- There is a quiz.
- There is an application activity.
- There is a blog activity.

Module Outcomes

1. Describe Digital Media Studies.
2. Describe Computer Mediated Communication (CMC).
3. Describe Digital Identity.
4. Describe Digital Activism.
5. Describe Digital Economies.
6. Apply understanding of Digital Communication Literacies.
7. Analyze and Critique modes of Digital Media and Digital Communication.

9.1: Digital Communication
9.2: Computer-Mediated-Communication
9.3: Digital Media Literacies
Module 9: Quiz

Module 9: Assignment- Remix Activity
Blog 9
Congratulations on Reaching the End of Module 9

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9.1: Digital Communication

Let's discuss a contemporary story about one family's struggle:

> *At age 10, Mohammed Bouazizi became the sole provider for his family. His father died when Bouazizi was 3-years-old. Although his mother remarried, his stepfather was unable to find consistent work due to ill health. To support his mother, stepfather, and five younger siblings, Bouzazi sold fresh produce in the local souk [market] in the southern provincial town of Sidi Bouzid, Tunisia.*
>
> *The story continues for 16 years of bullying, inequities of power, irksome bureaucracies. Nearly each day, local police officers aggressively targeted the young boy. The harassment continued as Bouazizi matured to a young man. Officers repeatedly confiscated his scales and the produce he attempted to sell from his humble market cart because he lacked what they claimed was a necessary permit. He refused to participate in necessary to bribery of city officials for said permit and lacked the funds necessary to pay a recent city fine of 400 dinars ($280 US; equivalent to two months of his wages).*
>
> *The "real" story begins on December 17, 2010, with a slap to Bouazizi's face by a local policewoman, an act of public humiliation and demoralization had reached a peak. The 26-year-old Bouazizi went to the Sidi Bouzid municipality building to register a complaint, and was turned away. Perhaps sensing he had no other options to support his family in dignity, he returned to the municipality building, doused himself with a can of paint thinner, and lit himself on fire in an act of public, non-violent protest. Witnesses used their mobile devices to capture Bouazizi's act and share the story and video via Facebook. And a revolution began.*
>
> *Note the characteristic tone of this narrative, compiled from a variety of online sources. The narrative could be paired with stories of oppression and resistance familiar to many Westerners, including the story of Rodney King or the more recent story of Trayvon Martin. Bouazizi's story, this narrative, is one that would be told time and time again as voices in various areas across the Middle East and North Africa (MENA) region were raised in protest of totalitarian regimes, wealthy dictators, and gross inequities. And this story would inspire many of the following uprisings we have come to identify as part of what is widely known as the Arab Spring. This story would also remain at the center of international political consciousness because it was reiterated time and time again through social media. As stated in the BBC documentary, How Facebook Changed the World, the story became as much about the framing process used to transmit the story through social media as it was a story of Bouazizi's actions and the protests that followed. Because now citizens could tell their stories and get them heard on a global stage.*
>
> *Lengel & Newsom, 2014, pp. 86-87*

When we talk about communication in today's world we cannot ignore the impact of **digital communication technologies**. The story discussed above resonates as a success story to audiences from around the world, and is stylistically told for U.S. audiences. Yet, the story itself is distinctly Tunisian. The mediation through which the story progressed changed the story to better suit an

audience removed from the activity discussed itself. And it is a meaningful story for us in the West, framed against a background of economic recession and utilizing a familiar a communication tool: social media.

Narrative Architecture: The Medium and the Message

Take a look at this quote from the BBC Documentary (Pollack, 2011):

But something of worldwide importance was about to happen. Disenfranchised people everywhere were about to discover that the internet revolution had tipped the balance of power in their favor.

Did Facebook change the world? Could the Arab Spring have occurred without Facebook and other forms of social media as a platform for sharing messages? Are the messages being spoken by activists in the Middle East the same as those we receive here in the West?



Figure 9.1.1: "Women in the ARAB SPRING" by Waffae is licensed under CC BY-NC-ND 2.0.

The story of the **Arab Spring** was told as a success story for a media form, as the voices of concerned citizens are now reaching the attention of those with enough power to enact social change. Because we receive messages through social media, which is perceived by audiences as being created by real people as opposed to corporate media structures changes the way we pay attention to the story. But this raises a number of new questions that need to be investigated. Just what is the impact of digital communication technologies in our word? Did Al Jazeera have as much impact as Twitter and Facebook? Is this something exciting and new, or is it an echo of earlier processes and older forms of communication technologies?

Marshal McLuhan's (1964) argument regarding the media form as the message is revisited when we begin to investigate digital communication. Social media and other forms of digital communication carry the characteristics of both media communication and relational communication within them. Understanding the impact of social media in our lives has resulted in a challenging new field of investigation within communication studies. Social media such as Facebook and Twitter are, by nature, intertextual, narrative, and self-reflexive; they refer to and cite each other and themselves constantly. This results in what **Henry Jenkins** (2004)

calls **narrative architecture** that redefines norms for digital message consumption. When users script their lives on Facebook they are following the narrative structures prescribed by the architecture of that social network. The resulting personalized space functions as a type of performative digital reflexivity, structuring and making sense of identity through the understood social script utilized within the narrative architecture.

Citizen journalism, the reporting of newsworthy events and arguments by individuals rather than professional journalists (Goode, 2009; Robinson, 2009), is a form of digital communication heavily impacted by narrative architecture. Citizen journalists use online media concurrently with news organizations, telling news stories from different points of view, including as eyewitness accounts. The implication in this case is that the boundaries between producer and consumer are dissolved...which can therefore lead to questions of whether authenticity exists in news. However, while social media are tools for promoting citizen journalism and activist-led change, they are still used by existent power structures with authoritative, translation, and gatekeeping power in the narrative architecture (Lengel & Newsom, 2014).

The narrative structures of the media forms, advertising mechanisms, newsfeeds, social bots, targeted marketing, and technology access factors all play a role in how easily accessible and relatable information actually is for individual users. (Bakir & McStay, 2018; Lengel & Newsom, 2014). Similarly, narrative precedents influence how information is spread, as Facebook pages, Tweets, viral videos, and news stories are passed from user to user through established patterns of symbolic convergence and meaning making. These patterns include “authorities” noted for expertise in particular topic areas, regardless of offline-understandings of expertise; or popular celebrities including figures like Hollywood and political celebrities who are viewed as leaders on topic of social interest.

New Media Propaganda Machines: The War of Narratives

Propaganda narratives have altered in the past decade, dominantly influenced by social media. In particular, even as “Arab Spring” narratives were being promoted from within the MENA, and adapted to meet Western ideological goals promoting “democracies” and “freedoms,” Western propaganda narratives linked to international terrorism were designed by populist and right-leaning organizations and promulgated within Western news and alternative-news media highlighting populist, nationalist, and other Orientalist norms. While Left-leaning and mainstream or centrist news organizations often took up the “Arab Spring” narrative and focus on how Islamic extremism is disregarded and disliked even within most Muslim communities, Right-leaning media have constructed a master-narrative of Islam as a danger to Western ideologies and freedoms. This is dramatically illustrated by Islamic-extremist arguments that that Muslims are intentionally constructing narratives to win supporters, as evidenced by words from American jihadist Omar Hammami, purportedly in his memoirs, “The **war of narratives** has become even more important than the war of navies, napalm, and knives” (Cottee, 2015).

Political figures seeking to promote a shared ideology or shape public attitudes often utilize **strategic narratives**. Strategic narratives are a type of **metanarrative** aimed at driving public opinion and garnering support for political institution, action, and policy (Archetti, 2013; Hellman & Wagnsson, 2015; Roselle, Miskimmon, & O’Loughlin, 2014; Schmid, 2014). Strategic narratives are often carefully planned stories constructed to generate a belief in and support of specific institutional powers, or a specific audience reaction (Archetti, 2013; Roselle et al., 2014). The construction of strategic narratives is reflected in **Fisher**’s (1984), belief that narratives are more persuasive than arguments. It is also not limited to existing institutional power as activists and propagandists utilize their own strategic narratives in order to increase their visibility (Roselle et al., 2014). These groups also often aim their strategic narratives at specific audience consumers.



Figure 9.1.2: "United Daughters of the Confederacy" by elycefeliz is licensed under CC BY-NC-ND 2.0.

Consumer awareness of and participation in civic process has also been greatly impacted by social media narratives. Producers of mass communication have always relied on narratives that are layered with subtextual messages to reach the largest possible audience groups. Recent shifts of populations into consumer groups associated with ideological and political silos (Pew Research Center, 2014a, 2014b) have driven producers toward **narrowcasting** and direct media marketing with a focus on strengthening narratives to appeals to specified, siloed audiences (de Zuniga, Correa, & Valenzuela, 2012; Pew Research Center, 2014a, 2014b). This has led to reinforcing the ideological segregation between the resultant consumer groups (Balmas, 2012; de Zuniga et al., 2012; Hicks & Turner, 2013; Mihailidis & Viotty, 2017; Pew Research Center, 2014b). The spread of manipulative and biased information has therefore become common, both through social media and through inherent confirmation biases in consumer choices.

News sources appealing to these segregated groups are then questioned in terms of their veracity by those in other groups, leading to accusations of **mis-information** and “fake news.” This has resulted in the development of post-truth ("Post-Truth," 2017) news consumption centered in emotion and ideology than rather than forensic evidence and data. Producers are therefore able to advance particular interests without relying on traditional measures of authenticity, reliability, validity, bias reduction, and verisimilitude that could present counter-arguments to their promoted claims. The resulting decline in consumer critical thinking, digital literacy, and fact-checking has become alarming enough for some nations to articulate legislation to fine producers and hosting services for disseminating fake news (Chrisafis, 2018; Faiola & Kirchner, 2017; McAuley, 2018; Schiffrin, 2017) , and some US states to generate laws requiring educators to enhance digital and information literacy education to fight “fake news” (AP, 2017; Bever, 2017; Cafazzo, 2017; Zubrzycki, 2017).



Figure 9.1.3: "Fake News - Person Reading Fake News Article" by mikemacmarketing is licensed under CC BY 2.0.

For activists seeking to change regional, national, and international narratives promoted in promoted to specific audiences, digital media can be an effective organizing tool. **Online activism** differs from conventional activism in several key ways: it affords opportunities for issue-focused efforts; it promotes goals and activities that can reach further and more quickly than is the case with traditional activism; and it occurs in a **liminal** (Turner,) space where traditional rules governing society can be set aside (Shuter, 2012; Graham, Jackson, & Wright, 2016). Issue narratives can be disruptive, especially when promoted via digital media (Roselle et al., 2014). The digital format allows interest groups to set up counter arguments, present new data and facts regardless of verification (de Zuniga et al., 2012; Pew Research Center, 2014b), and reach targeted audience members without adherence to traditional narrative dissemination factors (Roselle et al., 2014).

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9.2: Computer-Mediated-Communication

Among the earliest labels applied to the study of communication processes and new and digital media forms is **Computer-Mediated Communication (CMC)**. This label is used to apply to the study of communication message transmission through computer-mediated formats. The focus of these studies is on how people create messages within the structures of computer technology, and how the computers themselves functioned in the transmission process. These studies also focus on encoding and decoding the messages through computer technologies. It is important to understand that the establishment of this field of study predates the prevalence of the **Internet**, and in many ways predates using computers to exchange information between parties instantaneously. Instead, these studies focus on how humans and computers interact, and what happens to the message while it is inside of a computer system. Consider the image below that illustrates the extent to which we have found the convenience and safety associated with using technology to communicate with loved ones and share. In this image, a couple is getting married and sharing the ceremony via computer-mediated communication video conferencing.



Figure 9.2.1: "SkLa024" by Symic is licensed under CC BY 2.0.

Technological Communication

Computer-Mediated Communication (CMC) is the study of information exchanges and communication processes through text, audio, video, and other digitally mediated communication technologies. CMC theory is focused on "the social and cultural transformations being brought about by computers and, more precisely, the internet. It goes further than this, though, by focusing on social interaction — how *identities*, *relationships*, and *communities* are being changed or influenced by the internet" (Thurlow, Lengel, & Tomic, 2004, p. 2). Internet technology, social media, and technological globalization have had a profound impact on how communication processes are viewed and understood. Many of these early theories were behavioral in nature, focused on attempts to predict and control the role and impact of computer-mediated communication technologies on interpersonal and social behavior.

The majority of early CMC studies, especially those from the 1970s and 1980s, focused on business and corporate communication processes. Home usage was relatively rare except for gaming and word processing, and multiplayer online games were only beginning to develop. There are a number of issues that are raised in the studies, especially in regard to privacy and surveillance, and power dynamics. Power and gender in organizations, in particular, became a point of discussion as theories developed which argued that computer technologies would both erase difference in the organization, thereby leveling the playing field, and simultaneously increase corporate control of ourselves. Stanley **Deetz**'s (1992) **corporate colonization** argument that we discussed in module 7 arose from these claims.

Scholars focused on CMC compare these new media formats to other media forms, testing for patterns and similarities, as well as what processes are distinct to the new forms of media. Many of these scholars divide their arguments into two categories: synchronous and asynchronous communication (Hiltz, Johnson, & Turoff, 1986; Koenig, 1954). **Synchronous communication** refers to communication that occurs when those communicating are all online and interacting at once, or those media forms intended for immediate interaction. Examples would be instant messaging, gaming spaces, FaceTime, texting, chat rooms,

application sharing, and video conferencing. **Asynchronous communication** refers to communication practices that do not require all participating parties to connect at once. Asynchronous examples include email, blogs, discussion boards, wikis, online dating sites, streaming audio and video, web books, surveys, calendars, and learning objects.

Early discussions of CMC often focused on comparing computerized communication processes to **face-to-face (f2f)** communication (Lievrouw, 2009; Thurlow, Lengel, & Tomic, 2004). Many of these critiqued CMC as slower and less effective at transmitting emotional and other non-text based information. Other studies indicated that CMC, especially in business communication, equalized power differences in communication interaction as it produced a greater variety of ideas and alternatives and encouraged people to take more time reading and sharing the information (Bordia, 1997; Dubrovsky, Kiesler, & Sethna, 1991; Walther, 1996). These studies also often examined the time-saving features of not needing to retype or mimeograph messages within corporate contexts, advocating for computer technologies as effective business tools.

A dominant early theory was **Media Richness Theory (MRT)** (Daft & Lengel, 1984; Lengel & Daft, 1989), which proposed that some media had more rich communication qualities than others, and that these qualities have an impact on communication potential requiring careful medium choice. Therefore, message complexity needs to be paired with media richness.

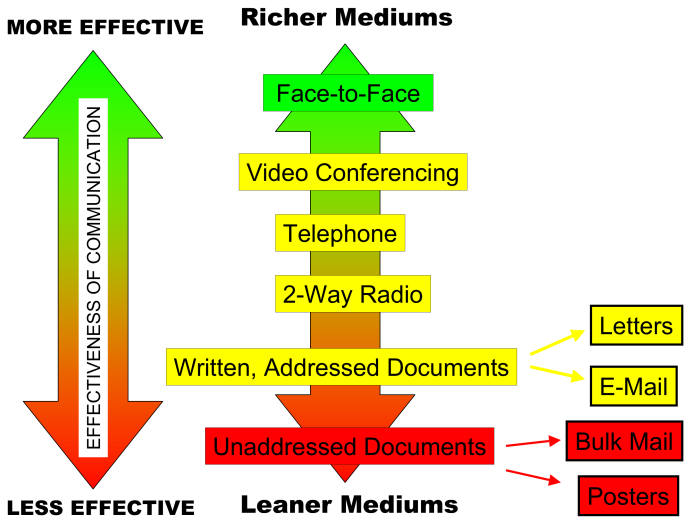


Figure 9.2.2: "File:Media Richness Theory Diagram PNG.png" by Tntdj (talk | contribs) is licensed under CC BY 3.0

Daft and Lengel proposed four characteristics for determining the richness of media:

- Clarity of information cues
- Rapidness of feedback
- Personal focus establishment for end users
- Natural language inclusion

The theory was aimed at organizational media usage, and provided the list of criteria so that organizational managers could choose the most effective media for information processing.

Early CMC theories also often focused on the lack of social interaction when communication is mediated, discussions grounded in **social presence theory** (Short, Williams, & Christie, 1976). Social presence theory is centered on the argument that humans are social creatures, and that communication processes require a level of social presence or interactivity. Early CMC theories using this concept were skeptical of mediated communication, because it removes too many attributes associated with social presence. However, more contemporary arguments, particularly those looking at educational and marketing technologies, often look at how newer communication technologies, i.e. **social media**, can generate interactivity and, therefore, generate some beneficial communication (Anders, Coleman, & Castleberry, 2017; Tseng, Huang, & Teng, 2015; Verhagen, Van Nes, Feldberg, & Van Dolen, 2014).

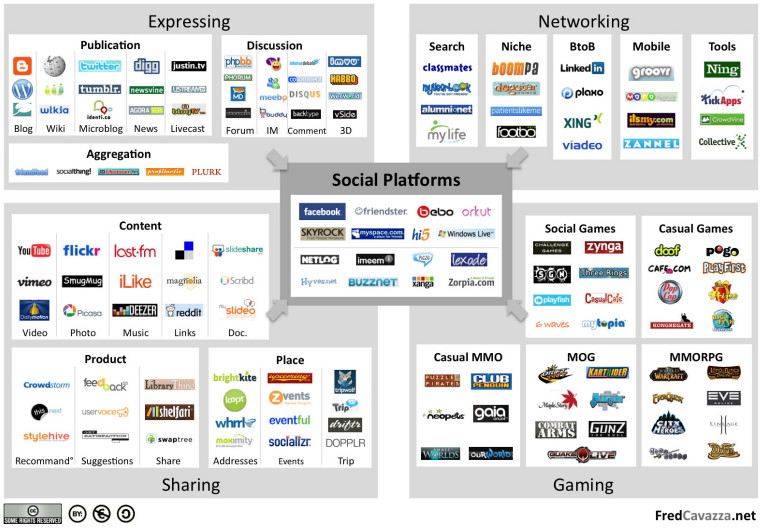


Figure 9.2.3: "Social Media Landscape (redux)" by fredcavazza is licensed under CC BY-NC-SA 2.0.

Therefore many contemporary approaches take a relational view of CMC and social presence (Fox & McEwan, 2017; Fulk & Yuan, 2017; Ruppel, Gross, Stoll, Peck, Allen, & Kim, 2016), and are centered on a core research question: Are Facebook, Twitter, and other forms of social media replacing or enhancing face-to-face (f2f) communication?

As **instant messaging** and **online communities** developed, computer technologies became more utilized as a tool for communicating over distance, much like the telephone had done for people in prior generations. **Social Information Processing Theory (SIP)** (Walther, 1992) was developed to examine how the lack of nonverbal communication cues impacts messaging. In this theory Walther argues that CMC users are able to adapt technology to develop relationships.

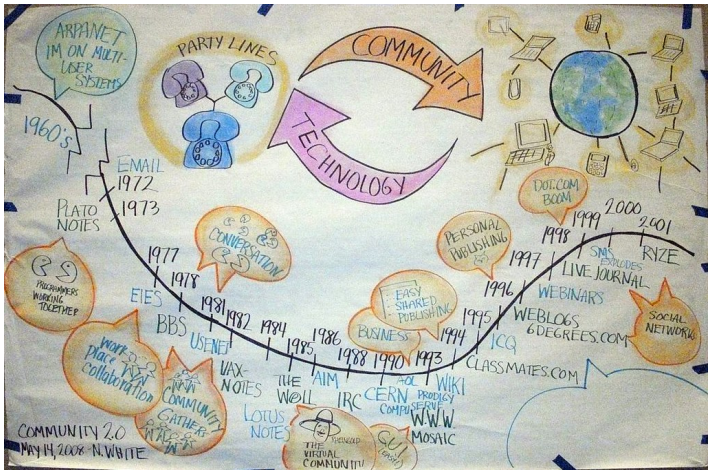


Figure 9.2.4: "History of Online Community Panel 1" by Choconancy1 is licensed under CC BY-NC-SA 2.0.

Walther disagreed with many of the earlier studies, especially those focused on social presence, media richness, and a lack of nonverbal cues. Instead, he argued that interpersonal relationships can occur without face-to-face interaction. Because f2f communication styles do not translate directly into a **text-based** format, symbolic communication styles were created to replace the nonverbal cues missing in text-based communication. Gamers in online gaming communities were among the first to develop textual cues to indicate sarcasm, sighs, shrugs, and other common nonverbal communication signals that were needed to progress their games and interactions as players. As computer-based communication became more and more common, **emoticons** became a popular way of signifying nonverbal codes in **email**, texting, and instant messenger programs.

Walther continued his discussion of CMC focusing on the potential richness digital communication technologies. His **Hyperpersonal Model of Communication** (1996) discusses how strong participation levels and involvement in community and relationship building online generate exaggerated interpersonal or hyperpersonal communication. Reflecting, in part, impression management theory (Goffman, 1956) that we discussed in the Branding Module, Walther argues that people exaggerate

characteristics online as a type of self-promotion, and create positive feedback loops in order to encourage interaction from other online communicators. This type of communication then exceeds face-to-face interaction, as it is not inhibited by stereotypes and communication attributes generated by nonverbal and tonal cues.

Contemporary digital communication studies tend to view more multiplicities and intersectionalities of identity and communication than the earlier studies. Internet technologies are and comprise convergent media and therefore reflect many of the ideals attributed to Jenkins' (2006) **media convergence** that we discussed in Module 8 (Pearson & Elliot, 2015; Pettegrew & Day, 2015). Messages are seldom limited to individual technologies: someone posts a video on YouTube and it's reposted via Twitter and Facebook by the originator, or by viewers (Juris, 2012; Van Dijck, 2013).

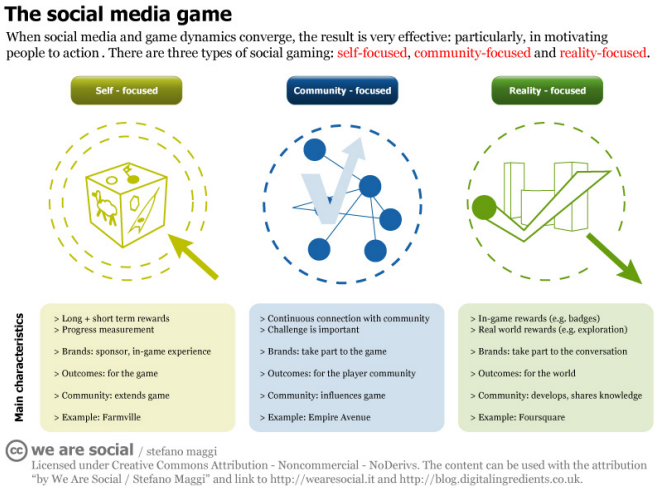


Figure 9.2.5: "The social media game" by stefanomaggi is licensed under CC BY-ND 2.0.

In fact, social media encourage reposting on other social media, providing embed tools and sharing options to simplify proliferation. Media distributors, such as news organizations, also use these tools to reinforce their own product distribution.

Cyborg Culture(s)

Interpretive and critical approaches to CMC generally focus on how media technology impact individuals' rights and creative freedoms. One of the core approaches from these paradigms comes from **Haraway**'s (1985) ***A Manifesto For Cyborgs*** in which she argued that as humans become more technologically bound, we become cyborgs in our identities. Haraway suggested that many human distinctions, such as gender, race, and ethnicity would be, if not completely erased, made less important through technological advances. The resulting **cyborg theory** (Haraway, 1985) claims as we become more technological in our bodies and identities, we will be able to break through barriers and eliminate historical restrictions associated with these stereotypes and categorizations. Haraway (1985, 1991) further argued that we were becoming dependent on the technologies in constructing our identities, and we would evolve beyond physical limitations. For example, if you are playing a video game, would you choose to be a mundane typical human character, or would you choose to be, when allowed, a dragon or an elf? And are we restricted to our offline genders when we go online in games, or other online social spaces? If nobody knew who you were, would you make your avatar look like you?

Haraway and other cyborg theorists (Haraway, 1985, 1991; Gonzáles, 2000) further argue that these freedoms would eventually cross over into our offline realities. When you consider medical advances for physical disabilities, plastic surgery for cosmetic values, and our cultural dependence on mobile technology, we can start to see Haraway's predictions coming to pass. While this theory has since evolved due to evidence of hyperreal or exaggerated stereotypical characterizations in online identities, the concept that communication technology is leveling the playing field is still promoted in technology industries.

Cyborg theory today is often applied to social media.



Figure 9.2.6: "Cyborg" by [nivs] is licensed under CC BY-SA 2.0.

How is Facebook a factor in our cyborg identities? Do you think we will become more or less of cyborgs as we continue to evolve as humans? Will Facebook stay a major part of our lives or will it fade and be replaced by yet another new media technology?

Cyborg studies focus on virtual identities. Virtual identities, in turn, are often studied as part of virtual communities. These virtual communities are discussed as aspects of **cyberculture**.

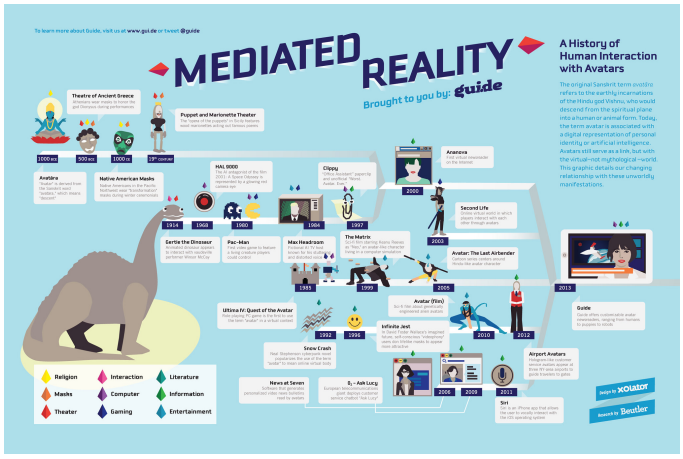


Figure 9.2.7: "Mediated Reality Infographic" by GuideApp is licensed under CC BY-SA 2.0.

Cyberculture studies focus on how online cultures form, how they impact offline culture, and how they obtain unique characteristics due to the media platforms utilized (Matei, 2006; Silver, 2006). Similarly, Jones (1995) describes **cybersociety** as how communities of people interact and communicate through internet technology.

Convergence cultures (Jenkins, 2006) have naturally developed with increased usage of and exposure to digital communication technologies, developing from the convergence "between cyberspace and 'real life'" (Thurlow, Lengel, & Tomic, 2004, p. 33).

By convergence, I mean the flow of content across multiple media platforms, the cooperation between multiple media industries, and the migratory behavior of media audiences who would go almost anywhere in search of the kinds of entertainment experiences they wanted. Convergence is a word that manages to describe technological, industrial, cultural, and social changes, depending on who's speaking and what they think they are talking about. In the world of media convergence, every important story gets told, every brand gets sold, every consumer gets courted across multiple media platforms. (Jenkins, 2006, pp. 2-3).

As discussed in Module 8, Jenkins' convergence theory focuses on how messages flow between and within multiple media forms. The concept also focuses on the cultural influences and emergent cultures that result from the interactivity of these media platforms.

Jenkins further identifies what he calls **participatory culture** online, which he places in opposition to consumer culture (Jenkins, 19 2006) and how consumers are also creators and producers of media. Fans, for example, not only participate in consuming texts, they act as **textual poachers** by creating fanfiction, fansubs and fandubs, fan videos, mashups, fan shipping (preferences for particular couples or pairing in characters) and even fan-activism. Similarly, online gamers in Massive Multiplayer Online Role-Playing Games (MMORPGs) create their characters and storylines as part of the end-user experience. Jenkins (2006) also discusses

online **collective intelligence**, where knowledge is not located in individuals alone, but instead in a collective or community. Building on Levy's (1994) earlier use of the term, He explains, "None of us can know everything; each of us knows something; and we we can put the pieces together if we pool our resources and combine our skills" (p. 4). Finally, Jenkins discusses **transmedia storytelling** produced and consumed by **transmedia audiences** who simultaneously engage with multiple media platforms (Jenkins, 2006).

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9.3: Digital Media Literacies

Advances in social media production and consumption in the twenty-first century has had a profound impact on public communication, and on the need for **digital media literacy**. Digital literacy involves the ability for consumers of digital media to make informed decisions about what media to use and pay attention to based on **critical thinking skills**. Among the most valued across academic disciplines are scientific and forensic values, echoing Toulmin's model and focused on evidence-based public arguments. These skills are valuable both in coursework for students and in terms of their potential civic engagement. This ability is key to a person's ability to establish their own personal ethos and credibility online.A number of recent incidents involving cyberattacks, data harvesting, surveillance capitalism, cyberbullying, hacks, identity theft, security and data breaches, privacy standards issues, and algorithm manipulation all illustrate the need for digital media literacy among consumers (Baruh & Popescu, 2017; DiGrazia, 2017; Hamilton, 2018; Selznick & LaMacchia, 2017). Consider the following explanation:

We are now in an era where we rely on interconnected smart devices in almost every aspect of our lives. With the added convenience of being able to access your banking information via your smartphone or asking Alexa to order more paper towels, we are exposing our personal data to a host of new cybersecurity threats. The digital revolution has enabled us be a part of a highly interconnected world where we are constantly connected to the Internet of Things ("IoT") including things such as smart TVs, thermostats, cellphones, cars and even industrial control systems ("ICS"). By connecting all of these devices and digitalizing troves of sensitive or proprietary data, it opens the door for bad actors to perpetrate malicious attacks. (DiGrazia, 2017, p. 255).

Research further illustrates how consumer behavior in the 21st century is strongly tied to ideological standpoints and how rhetoric and communication is intentionally directed toward specified consumer groups, encouraging the spread of biased and mis-information and news, clickbait, and (de Zuniga, Correa, & Valenzuela, 2012; Greenhow & Lewin, 2015; Hashemi & Ghanizadeh, 2012; Pew Research Center, 2014a, 2014b; Savin-Baden, 2015). Plagiarism, copyright standards, and other data and text usage standards and laws also play a role. All of these issues are significant for individual media users, small businesses, educators, students, activist organizations, and other entities online (Baruh & Popescu, 2017; DiGrazia, 2017; de Zuniga, Correa, & Valenzuela, 2012; Greenhow & Lewin, 2015; Hamilton, 2018; Hashemi & Ghanizadeh, 2012; Selznick & LaMacchia, 2017).

Digital Lives

A new label began to be applied to computer based communication studies in the 1990s—studies in **new media technologies** (Leonardi, 2003; Manovich, 2001; Meadows, 2003; Rafaeli, 1988). These studies were often centered on two types of communication processes: **socially oriented communication** and **task-oriented communication** (Rafaeli, 1988; Walther, 1992; Walther, Anderson, & Park, 1994). New media based socially-oriented communication was found to be valuable in different ways than its task-oriented comparison. While task-oriented communication studies focused on efficiency, rather like the earlier CMC studies of business communication, socially-oriented communication focused on identity formation and presentation through new media (de Zuniga et. al., 2012; Greenhow & Robelia, 2009; Lee, 2004; Scott, 2007). These studies revealed an **online disinhibition effect** (Suler, 2004) that users of socially-oriented communication were much less inhibited in how they presented themselves than task-oriented users, and that this lack of inhibition was often greater than the same subjects illustrated in f2f communication.



Figure 9.3.1: "Tip - Cyberbullying Is" by jyeagerpremusacom is licensed under CC BY-NC-SA 2.0.

Because of this relative inhibition, new arguments emerged that some people were better able to express themselves through new media than in face-to-face situations. In this way the new media form being used, especially those that are aimed at social networking, directly influences how messages function, and the variety of messages possible. However, disinhibition can be both good and bad. It's good when it allows communicators to reduce uncertainty, and for some to get past social anxieties in their communication practices (Mesch & Beker, 2010; Suler, 2005). However, inhibition can also create **toxic online communication** and lead to cyberbullying and trolling as well as other forms of cyber abuse (Gray, 2012; Hollenbaugh & Everett, 2013; Mesch & Beker, 2010; Neubaum, & Krämer, 2018; Suler, 2005).



Figure 9.3.2: "Tragedy of Cyberbullying" by Bernie Goldbach is licensed under CC BY-NC-ND 2.0.

Thus, the **narrative architecture** (Jenkins, 2004) of social media encourages social interaction, and McLuhan's (1964) argument that **the medium is the message** again becomes significant. Narrative architecture is the structures prescribed by the media platform, and the narrative or storytelling style and social scripting allowed within those structures. It involves both consumption and production of meaning, and the ability to pass by **gatekeepers** of the architectural style.

Gatekeepers play a major role in managing what narratives and identities are promoted in media. Consider, for example, the recent example of conspiracy theorist Alex Jones and messages from his *InfoWars* site being banned and suspended from a number of social media sites due to violations of gatekeeping policy on those sites (Neidig, 2018; Shaban, Timberg, & Stanley-Becker, 2018; Vengattil, 2018). Other examples include political entities monitoring web space to control strategic narratives, such as China's limits on what its citizens can access and learn about online (Song & Chang, 2017; Wei, 2014), and activist examples promoting strategic narratives that counter narratives from local political regimes, as occurred during the Arab Spring uprisings of 2010-2013 (Meraz & Papacharissi, 2013; Lengel & Newsom, 2014).

A number of arguments have arisen in regard to CMC, especially as it is compared to more traditional forms of communication interaction. As we discussed in the last unit of this module, some argue that texting and other digital communication forms are ruining face-to-face communication skills among digital natives, others argue that new forms of socialization and communication are emerging that supplement, rather than replace, face-to-face communication processes. In 2001 Prensky focused on teenagers or **digital natives**, those who grew up using digital technologies as a normal part of communication processes, and how social media, texting and other digital communication forms impact their face-to-face communication styles (Palfrey & Gasser, 2016; Prensky, 2001). Along with the idea of digital natives, Prensky also identified **digital immigrants**, those who came into digital usage later in life (Prensky, 2001).

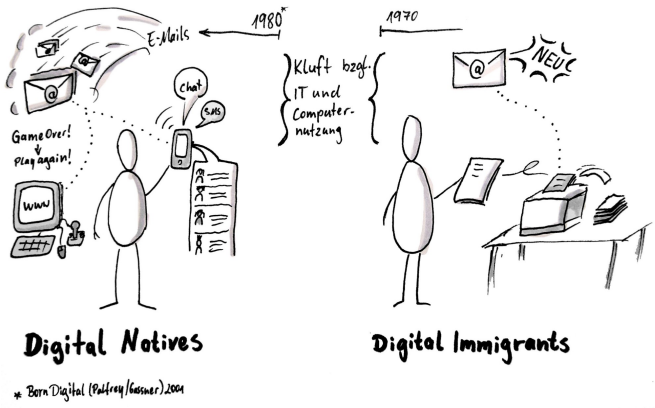


Figure 9.3.3: "digital Natives - digital Immigrants - wer's glaubt!" by Ralf Appelt is licensed under CC BY-NC-SA 2.0.

Scholars do not agree on the concept of digital natives. Even Prensky (2010) revised his theory into **digital wisdom**.

A Networked Society

Building on early CMC arguments, **Jan van Dijk** (1991) argues that as people increasingly incorporate digital technologies into how and where we socialize and organize we are turning into a **network society**. Similarly, **Manuel Castells** (1996) also argues that networks are the core of our social behaviors, and contemporary network society is built around digital social networks that mimic early forms of social networks.



Figure 9.3.4: "My Cyber Social Map" by crystaleagle is licensed under CC BY-NC-ND 2.0.

For both scholars, the network society incorporates media and entertainment, interpersonal communication, relationships, and cultural communication forms which, as humans, we now use to collectively construct our realities. Van Dijk (1991) explains:

At the individual level the use of networks has come to dominate our lives. Counting the time spent on broadcast networks, telephony and the Internet we can add between five and seven hours of leisure time a day on average in a developed society. Not to mention the hours spent at work or at school. Observing social networking by individuals, we could add several hours spent in all kinds of social network in sites (SNS), chat-boxes, email conversations, texting, instant messaging and blogging. So,

individualization and smaller households packed with technology to make us more independent from others, have not made us less social human beings. (p. 2)

Individuals integrate into social networks and become interactive in those networks. The networks each have specified digital codes and behavior standards, reflective of Jenkins' (2004) narrative architecture. Integration itself acts as a type of media convergence process, highlighting how social identities are spread out among media as messages (Jensen, 2010).

Digital Communication Skills

Media literacy is a complex concept, and as mediated communication technologies continue to shift and evolve, media literacy will maintain its complexity. There are a number of digital communication skill sets that are necessary in order for a consumer to be digitally literate. These skills include basic computer literacy, web literacy, forensic data analysis and fact-checking skills, cybersecurity skills, social literacy, access to and understanding of media platforms, and critical thinking. There is not a stable definition of digital media literacy. One defintion of digital literacy explains it as a "range of complex and densely interwoven communicative forms that are digitally mediated, as well as the mechanical and navigational competence that is a prerequisite to working on a screen" (Merchant, 2007, p. 119). However, digital media literacy is not just about understanding the forms and function of digital media, it's being aware of and applying critical thinking skills to identifying the misinformation and dangers available online.

Communication and media scholars focus digital media literacy on the basics of media literacy. This includes being able to think about what the producer gets out of a message, what bias is present, accuracy of a message, how messages are encoded and if audiences may decode them differently, and who has access to the message in both production and consumption processes.

Digital communication skills that are required to safely and accurately navigate digital media continue to evolve as information technologies evolve. Growing concerns include not only information bias, but online scams, malicious software, identity theft, and online predators including sexual predators (Dodel & Mesch, 2018; Dubois & Blank, 2018; Livingstone, et. al., 2017). Cyber threats and cybersecurity are growing areas of focus, and the skills required to navigate these areas are not only highly valued economically, but also politically and socially. Both production and consumption of digital media require literacy skills (Davis, Smith, & Wellman, 2018).

A large percentage of internet users are impacted by online victimization (Levi, 2017). Incidents of identity theft, phishing, malware, and fraud are compounded by online harassment, non-consensual pornography and "revenge porn", and cyberstalking (Fuller, 2017; Patella-Rey, 2018; Short, Guppy, Hart, & Barnes, 2017). The primary skills needed to avoid problems like these are maintenance of your **digital footprint** as discussed in the Branding Module.



Figure 9.3.5: "#ISRU11 - We ALL leave a digital footprint" by OllieBray is licensed under CC BY-NC-SA 2.0.

Online impression management (Goffman, 1959) is a key means of ensuring you control as much of your digital experience as possible. However, impression management skills cannot be only focused on building your own positive identity online; you must also make sure you use the critical thinking skills associated with digital media literacy to avoid becoming a victim.

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Module 9: Quiz

1. Computer-mediated communication focus on how humans and computers interact, and what happens to the message while it is inside of a computer system. **True / false**
2. Some of the advantages of CMC include the following: (select two) **Multiple response**
3. Haraway's Cyborg Theory claims that as we become more technological in our bodies and identities, we will evolve beyond physical limitations. **True / false**
4. Communication that occurs when all parties involved in the communication process are interacting at once is called: **Multiple choice**
5. E-mail, blogs, online dating sites, web books, calendars, and surveys are examples of: **Multiple choice**
6. Media convergence is about how single messages flow through multiple forms of media simultaneously. **True / false**
7. Digital reflexivity of social media argues that stability comes from shared symbolic constructions and narratives. **True / false**
8. Because of the prominence of the culture industry, the commodification of identity is not as obvious in digital cultures as it is offline. **True / false**
9. Digital literacy is not necessary in today's digital world. **True / false**
10. Fan fictions and YouTube fan videos using characters, storylines, and settings "borrowed" from corporate popular culture and alter the stories as a consumer re-creation are examples of: **Multiple choice**
11. The study by Kraut et al. found that as more people begin to using digital communication rather than face-to-face communication, they are more satisfied with their life quality. **True / false**
12. Task-oriented communication studies focused on identity formation and presentation though new media, while socially oriented communication focused on efficiency. **True / false**

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Module 9: Assignment- Remix Activity

Submitting: a text entry box, or a website url, or a media recording, or a file upload

Points: 40

Objectives

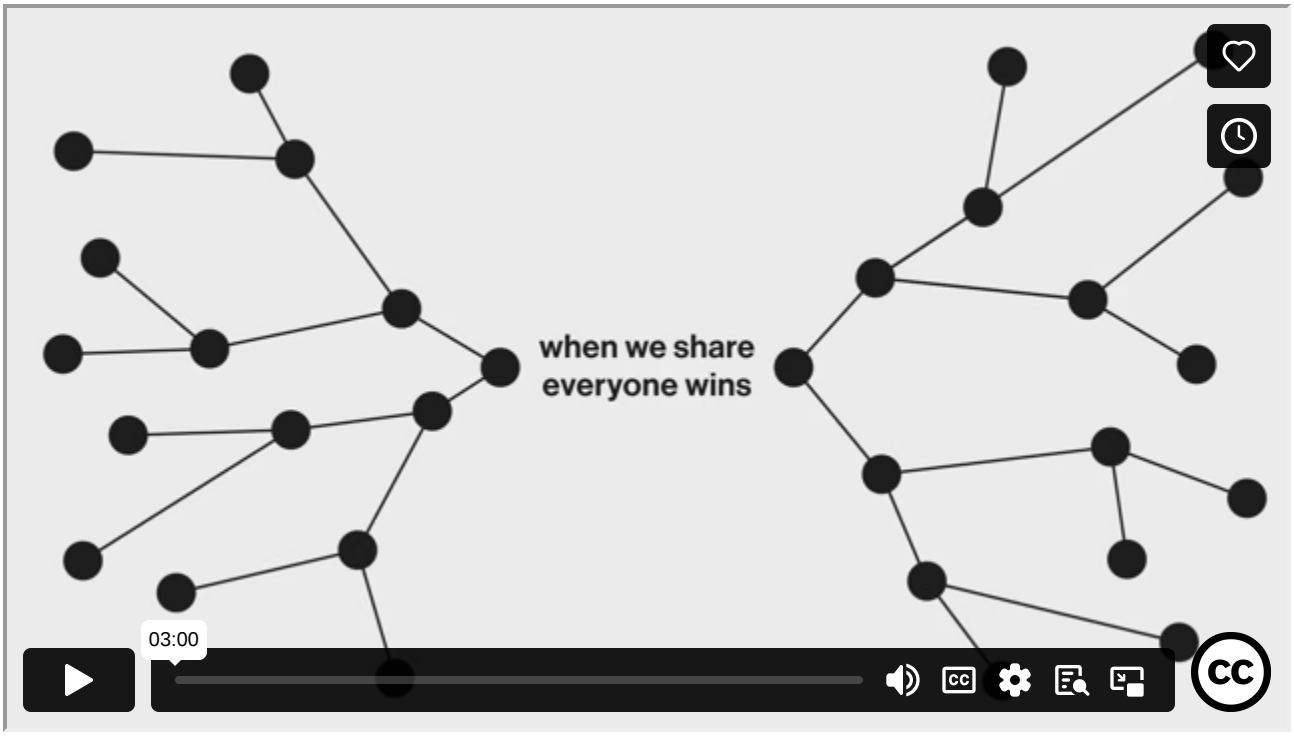
The goal of this assignment is threefold:

1. Design and create an artifact containing creative commons and public domain remixed content
2. Analyze how digital communication illustrates strategic communication practices through digital narrative construction
3. Identify and define issues specific to legal and ethical concerns regarding digital communication

About this Assignment

Lawrence **Lessig** (2008) identified a trend in digital communication processes that he describes as **remix culture**. This can be defined as a type of society that encourages derivative or "remixed" works based on existing materials. Lessig promoted this idea, but recognized that copyright law as it currently exists would provide challenges to the legality of remixing works and potentially jeopardize the ability for ideas to develop freely in digital communication. To address this challenge, he founded the Creative Commons, an initiative designed to invite contributions from writers, photographers, video creators, artists, and other producers of material to license and provide those materials freely, and with the ability to reuse the materials without the restrictions associated with copyright standards.

Creative Commons materials, as well as materials in the public domain, which are materials not protected by copyright and intellectual property laws, can be freely used to create and produce materials for public consumption.



Step by Step Instructions

1. For this assignment, each student will **create a digital product** (video, PowerPoint, newsletter, or website) that remixes **Creative Commons** and **Public Domain** materials to explain a concept from the module.
2. You may choose **any theory** or **concept from module 9.**
3. **Define** the concept or term, **in your own words.**
4. Then **choose** images, video clips, music, written content, and other materials that hold **Creative Commons licenses** or are in the **Public Domain** that will help you illustrate that concept in a creative fashion.

5. As the last step please **double check all materials** are, in fact, **Creative Commons** or **Public Domain.** No other alternatives will be accepted.

Tools and Resources

The following are a list of links that can help you locate Public Domain materials:

- Wikipedia's list of public domain image resources
- Creative Commons Public Domain information page
- Project Gutenberg (www.gutenberg.org)

The following are a list of links that can help you locate Creative Commons Attribution style materials:

- Best Practices for Attribution
- Washington State Creative Commons Attribution Generator
- Creative Commons Use & remix

References

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Don't Forget

- **Don't forget to cite and reference properly in citation format and/or using the Creative Commons attribution style with hyperlinks**, citing both the module pages and additional sources you use or reference. Part of your grade will be based on whether you can illustrate where you got the media you are remixing.
- Reflect and think about how the concepts and theories in this module related to your life and experiences.
- Think about these assignments as application exercises reflecting the module materials.

Remix Assignment						
Criteria	Ratings					Pts
Relevance	10.0 pts Full Marks	8.0 pts Acceptable	5.0 pts Needs Improvement	3.0 pts Missing Major Components	0.0 pts No Marks	10.0
Accuracy	10.0 pts Full Marks	8.0 pts Acceptable	5.0 pts Needs Improvement	3.0 pts Problematic Components	0.0 pts No Marks	10.0
Production Quality	10.0 pts Full Marks	8.0 pts Acceptable	5.0 pts Needs Improvement	3.0 pts Problematic Production Quality	0.0 pts No Marks	10.0
Citation and Reference	10.0 pts Full Marks	8.0 pts Acceptable	5.0 pts Needs Improvement	3.0 pts Problematic Citation and Use of Materials	0.0 pts No Marks	10.0
					Total points:	40.0

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Blog 9

Blog Prompt

One of the ways that we discuss the difference between "new" and "traditional" media is in terms of who controls the production of information. "New" and digital media allow users--traditionally the consumers of mediated information--to "produce" material. Does this change the hegemonic norms associated with the Rhetorical construction of reality? Or is the assumption of user-end production really just a myth? Further, in either case, what does this imply about the relationship between Rhetorical construction, the consumption of culture and identity, and the role advocacy in communication?

Don't Forget

- Don't forget to complete two responses to your peers, and in those responses don't just agree or disagree. Instead, consider the following:
  - challenging their choices
  - asking questions
  - giving examples
- Use citations and references, where appropriate

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Congratulations on Reaching the End of Module 9



You have reached the end of Module 9.

Please continue on to Module 10: Communication Literacy

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CHAPTER OVERVIEW

Module 10: Communication Literacy

About This Module

A number of students take communication courses as part of their degree programs, both as majors in communication and as required coursework in other fields. This is because communication skills and communication literacy are necessary for most academic and job fields.

Think about the messages that you send out about yourself on a daily basis. Do you always present the person you want people to see? Do you always choose the best public identity? Who are the people who should see your private identity? Do you put the wrong aspects of yourself up on Facebook or Twitter for the world (and potential employers) to see? How do you present yourself in person in a job interview?

This module covers the basic concept of communication literacy and addresses why it is significant for our everyday lives.

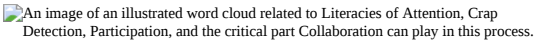


Figure *Module*10.1: "@hrheingold Literacies of Attention, Crap Detection, Participation & Collaboration [viz notes] @courosa#etmooc" by Giulia Forsythe is in the public domain

Completing the Module

- This module contains 2 required reading content pages on communication literacy.
- There is an application activity.
- There is a blog activity.
- *Note: There is no quiz for this final content module

Module Outcomes

1. Describe the role of communication in everyday life.
2. Describe the necessity of Communication Literacies.
3. Analyze and critique modes of communication.
4. Analyze and critique the necessity of communication literacies in everyday life.

10.1: Communication Literacy
10.2: Post-Truth Communication Studies
Module 10: Assignment- Post-Truth Criticism
Blog 10
Congratulations on Reaching the End of Module 10

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10.1: Communication Literacy

in this course, we've learned that Communication Studies is one of the oldest fields of study. We've learned that messages and Rhetoric are at the core of the field. And we've learned that communication scholarship focuses on both public messaging meant for mass or public consumption and relational communication that exists between individuals in both private and public relationships. One of the key things we must then consider is whether core aspects of communication and the study of communication have changed over time, or if we are still performing the same basic communicative roles and analyses that were observed by the earliest people in the field.

Communication Studies: The Academic Field

You'll note that at the heart of this course is the idea of messages. In communication studies we look at how messages function in multiple contexts. We've looked at things like power and hegemonic influences on messages. We've also looked at how messages are not always received the way they were sent...that author intent is not always carried out. And therefore we've studied a variety of things that can impact messages.

A number of students take communication courses as part of their degree programs, both as majors in communication and as required coursework in other fields. This is because communication skills and **communication literacy** are necessary for most academic and job fields. Take a look at the following video from the University of North Carolina at Charlotte's Career Center, and you can get a brief discussion of some of the many careers available with a communications degree.



Figure 10.1.1: "2014 NASA Goddard Video, Animation and Journalism Fellowships" by NASA Goddard Photo and Video is licensed under CC BY 2.0.

Think about the messages that you send out about yourself on a daily basis. Do you always present the person you want people to see? Do you always choose the best public identity? Who are the people who should see your private identity? Do you put the wrong aspects of yourself up on Facebook or Twitter for the world (and potential employers) to see?

Communication Processes: Reality Construction

We've looked at Rhetoric as the art of speech and persuasion, and learned about rhetoric as a field that has more than 2,000 years of history. We've also discussed the relationship between Rhetoric and philosophy, and how among the earliest scholars associated with this field are the Sophists and other ancient Greeks such as Socrates, Plato, and Aristotle. We deepened that discussion by considering how Rhetoric is applied to understanding symbolic truths including the labels, arguments and rhetoric used to construct social realities: what we call the ***Rhetorical Construction of Reality***.

Building on that Rhetorical framework, this course then looked at the various fields of Communication Studies which evolved from that original Rhetorical approach. We investigated how the field is constructed around the concept of messages, and how messages are studied from three perspectives: as text, as texture, and as part of a context. These perspectives then lend themselves to the three research paradigms that are most often used in Communication Studies:

- Behaviorism
- Interpretivism

- Critical Theory

With that basic understanding of communication out of the way, we investigated how communication studies, as a field, operates in several sub-fields that revolve around specific communication contexts. These sub-fields or communication contexts include:

- Identity
- Culture
- Relationships
- Media
- Digital Communication

You probably noticed that there were several constant themes that ran throughout all of the modules. First, messages are not always received the same way that they are sent out. This is, in fact, one of the primary reasons that we need to study communication processes. Second, messages are composed of symbols, both symbols of language and nonverbal ones. Therefore, we learned that symbolic interaction and the rhetorical construction of reality are the bases for human communication practice, and therefore a key element of what we study in Communication.

Take a look at the following video from Monash University Malaysia's Communications and Media Studies Program, and you will see an example of how many academic programs frame the need for communication literacy in today's marketplace.



Figure 10.1.2: "Higher Education Chalkboard" by bluefield_photos is licensed under CC BY-SA 2.0.

Communication Literacy: Applied Critical Thinking

Consider the following definition from Texas Tech University (2017) regarding their graduation requirement: Communication Literacy:

To be effective leaders, workers, and citizens—whether in the arts, government, health care, information services, industry, education, or anything else—college graduates must possess the ability to communicate effectively. That is, they must possess communication literacy.

Above all, communication literacy is about competence and proficiency; the attainment of both entails fostering a critical understanding of how communication functions in different contexts, appreciating its uniquely transactional nature, adapting messages to situations and audiences, and communicating in ways that are ethically and socially responsible in a diverse global society.

This definition illustrates the need for humans to understand messages and messaging, and to understand how we construct our reality through communicative practices.

References

Texas Tech University. (2017, January 19). Curriculum: Communication literacy requirement. Retrieved from https://www.depts.ttu.edu/provost/cu...racy/index.php

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10.2: Post-Truth Communication Studies

Multiple scholars argue that communication in the Twenty-first (21st) Century has taken on new concerns and considerations due to the rise in social media technologies. However, others argue that contemporary communication concerns developing from communication technologies are simply variations on historical means of communication in both public and relational spheres. For example, some argue that traditional producers of communication, such as television executives, news directors, and politicians are forced to respond more directly to consumer values than in the past. Others maintain that communication to various audience groups has always needed to be aimed at specific portions of audiences, and so layered and subtextual messages have always been necessary to reach the largest possible audience groups. In particular, scholars argue whether new media technologies have allowed the rise of special interest consumers who purchase, respond, and vote based on specific and narrow ideological concerns and goals, rather than a more traditional broader approach to consumptive behaviors.

Alternative Facts: Post-Truth Public Communication

For example, Pew Research has shown that voter behavior in the 21st century is strongly issue-related, generating what they call **political polarization** of voters who act based on their standpoint within **ideological silos** (Pew, 2014a; Pew, 2014b). In other words, many people vote based solely on how they feel about one or two issues, rather than taking a more wholistic approach to understanding candidates and political parties. This also leads to both voters and non-voters choosing their news sources based on how that source reflects the biases of their ideological silos. Thus, a person committed to the ideal of gun control will vote for gun control supporters or the party they associate with that issue, and pay more attention to news sources about the candidates from gun control-friendly sites, rather than looking at what a candidate reflects on multiple topics. Similarly, someone supportive of the "pro-life" movement is likely to get their news from pro-life friendly sources and vote for a presumed pro-life candidate irregardless of party lines, or other political concerns.

In communication studies, we are interested in both the consumer behavior related to these trends, and how the messages being sold to these issue-based constituent groups are being produced, reproduced, marketed, and transmitted. This argument is particularly significant when you consider the role of "fake news" in contemporary politics. The term arose as a means of attacking far-right political news coming from non-traditional and highly biased news sources such as Breitbart. The term came to prominence in the US and UK during the 2016 election cycles that led to the UK's vote to exit the European Union (a.k.a. Brexit) and the election of President Trump in the US. "Fake news" was a label used to attack the producers of highly biased arguments and news reports that could not be supported by forensic evidence processes. However, Donald Trump and other's arguing from the extreme position began arguing back, claiming that more mainstream news was also biased, and producing "fake news" stories to undermine their political goals and actions. Thus, even the label of "fake news" is dependent on consumptive positionality and ideological polarizations.

The term then also became associated with a label applied to the era itself, "Post-Truth", a definition for which was added to the Oxford English Dictionary in late 2016 (Post-Truth, 2016). Post-Truth is defined as:

Relating to or denoting circumstances in which objective facts are less influential in shaping public opinion than appeals to emotion and personal belief.

We can question how "new" such concepts are if we return to Aristotle and early Rhetorical histories. Sophistry and the appeal to Pathos are highly reflected in the "Post-Truth" discussions of the 21st Century. Post-truth politics then become strategic rhetorical constructions that become, for the constituencies that accept them, authentic fakes.

The polarization that results from post-truth communication practices also reinforces itself, through the process of "othering" those outside of the ideological silo-centered rhetoric. The process of post-truth communication is designed to advance particular interests and remove or deny any facts or data that would present potential counter-arguments to the argument idealized argument and strategy. Therefore, what we end up with are messages so specialized that they may be immediately rejected by persons associated with other ideological concerns, creating a serious lack of public communication that reaches beyond specified interest groups to a larger, mainstream audience.



Figure 10.2.1: "Invasion of Fake News" by Free Press Pics is licensed under CC BY-NC-SA 2.0.

Consider Presidential Counsellor Kellyanne Conway's discussion of the "Bowling Green Massacre", and subsequent responses to her statement by competing interest groups and individuals. Conway first made an initial reference to the Massacre as conducted by Muslim terrorists, and later explained these were "alternative facts" she used to illustrate how mainstream news ignores stories about terrorism hurting Americans. The negative responses illustrate frustration with facts and data that do not fit within understood perspectives and ideological concerns, and the serious challenge of ideological translation necessary for multilateral communication in the post-truth era.

Note the following parody meme of the "massacre", and how the communication cycle continues through media.

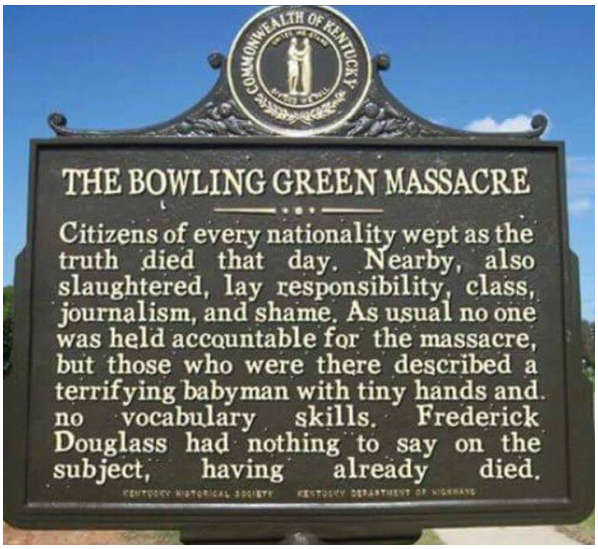


Figure 10.2.2: "When the Dead Don't Exist, They Must Be Invented: Thoughts on the Massacre at Bowling Green" by Philip Schwyzer, Deepdead Project: Humanities in the European Research Area

The Bowling Green Massacre example may be extreme, but it is strongly reflective of the animosity that generates from silo-driven post-truth rhetorics which are often aimed to attack oppositional perspectives. It also evokes the logical fallacies and idolatry that classical to contemporary Rhetorical scholars have argued about for centuries.

We Are All...: Post-Truth Relational Communication

Individual responses to political and cultural events such as the Bowling Green Massacre incident also reflect how the ideological silos with which people identify impact their performance of self. Memes indicating "never forget" and "we are all" Bowling Green were expressed on social media within minutes of Conway's mention of the non-event. Thus, the way we communicate ourselves through communication technologies, or our digital cyborg performance is also reflective of the post-truth era. Postmodern scholars in the Twentieth Century argued that the shift from rural community and collective group lifestyles to urban lifestyles created a fracturing of personal identities, resulting in conflicting personal selves for an individual. Stuart Hall (1992) explains:

The subject, previously experienced as having a unified and stable identity, is becoming fragmented; composed, not of a single, but of several, sometimes contradictory or unresolved, identities. (p. 275)

The fragmentation of self is further complicated by perception, and by the recognition of "feeling" or "believing in" a self being as significant as any scientific discussion of identity. Returning to the question of nature or nurture, if we believe in flexible identities, we destabilize the notion of a centralized, unchanging self. Therefore, facts of the self are tied to our experiences, our epistemologies, and our opinions, reflecting post-truth values.

In module 4 we discussed performativities and cultural scripts. If we consider the theories of performativity from scholars such as Judith Butler, we have the groundwork for a discussion on the multiplicities of identity that each individual self can perform. Add to this the ways we perform ourselves digitally and we begin to see that the way we perceive and interact with individual selves and identities is contextually dependent. The narrative architectures of communication technologies add layers or levels to the cultural scripts and even create specialized scripted performances that individuals use to market themselves to and interact with specified groups and persons.

Thus, the scripts we follow are influenced by the structure of communication technologies, and by the audiences that we can reach. The selves we perform through media and communication technologies include both the version of ourselves we upload, and the self uploaded by others. This further complicates our performed selves as we begin to see a blurring of public and private, as well as back-stage and front-stage identities in our self-performance. Take for example the following Wikipedia description of Robert Lawrence Kuhn (n.d.): "a public intellectual, international corporate strategist, and investment banker... [with a] doctorate in brain research." This label, reflecting a complex set of identities, is a discussion of the host of a PBS series, *Closer to Truth* (two episodes in digital form are in this module to help us investigate post-truth identities and selves). The Wikipedia entry itself reflects post-truth value as the site is not known for credibility. It also reflects Kuhn's public selves, performed for broad audiences.

Any of us using Facebook, Twitter, Instagram and other social media products are also performing a public version of self on these sites that can read a broad audience, but is simultaneously aimed at personal groups of friends and family. We can to some degree filter some things to only be seen by particular audiences, thus we use a form of digital face management to select what aspects of self should be available to various audience groups. Yet, this is also a major tool for our interpersonal communication practices. As such, we perform select identities, influenced by select groups not unlike those that guide politicians and producers to produce specified messages for constituencies. For example, we may choose to spread a meme indicating "We are all..." related to some cultural event or group. We pick and choose identity constructs to emulate, and join movements and use symbols to emulate group identity and membership status. And we are political entities in these spaces as well, reflecting the standpoints and political silos with which we associate and define ourselves. In a sense, as we interact with others through communication technologies we become public reflections of both ourselves and our polarized viewpoints.

Examining Post-Truth Communication

To determine whether communication technology has actually changed communication processes, or if it is a reflection of communication processes that have long existed, we should take a look at contemporary communication issues. To do this, consider the following questions:

1. How has communication technology changed in the past decades?
2. How have communication processes changed as a reflection of communication technologies?
3. Does communication rely on technology?
4. Have there been real shifts in consumption and production of communication and public messages due to communication technologies?
5. Have there been real shifts in the transmission of relational communication messages due to communication technologies?
6. Do traditional models of hegemony still influence communication?

Take a look at this example of contemporary communication behavior.



Figure 10.2.3: "Mick, mid-phone call" by Travis Nicholson! is licensed under CC BY-NC 2.0.

In particular, consider the nature of consumption and production in this example, and how the communication technology medium plays a role. Does the underlying message reflect a real change in communication behavior, or a compliance to traditional behavior that is masked by an apparent ability for consumers to produce?

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Module 10: Assignment- Post-Truth Criticism

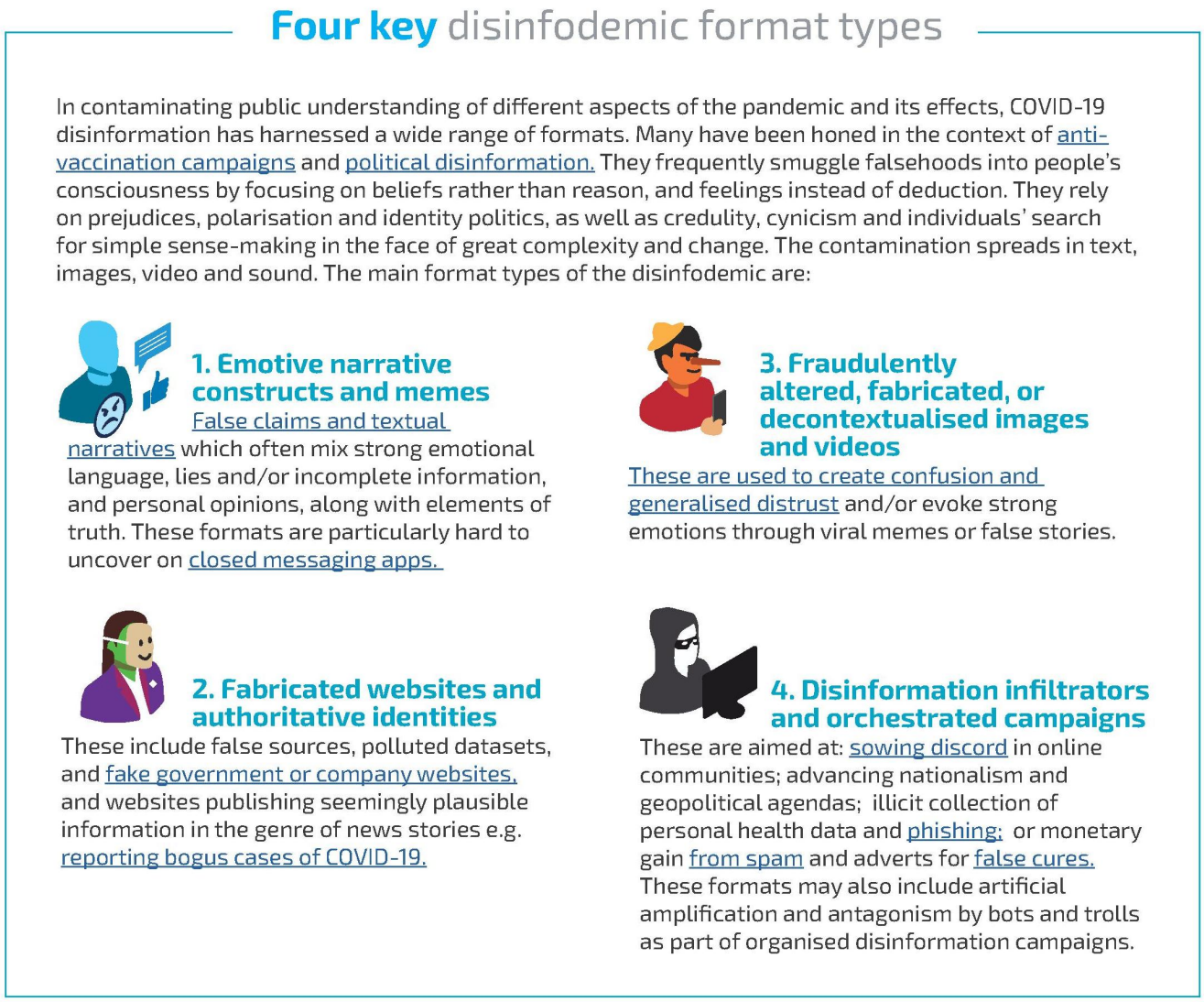
Objectives

The purpose of this assignment is threefold:

1. Analyze current issues in communication literacy
2. Describe the need for better communication literacy
3. Analyze how rhetorical processes influence communication literacy

Instructions

Consider the following questions in relation to the image below.



"File:Four key disinfodemic format types - Disinfodemic- Deciphering COVID-19 disinformation (page 5 crop).jpg" by UNESCO is licensed under CC BY-SA 3.0

Answer each of these questions with at least one referenced citation from Module 10, and one from a prior module. Each answer should each be **at least 150 words** in proper citation format.

1. What does the word **disinfodemic** mean in this context? Explain.
2. What has been the impact of the disinfodemic in relation to the Covid-19 Pandemic communication efforts? Explain.
3. What is the difference between **misinformation** and **disinformation**? Explain.

4. What is the relationship between cognitive or epistemological bias and mis/disinformation? Explain.
5. How does the relationship between Rhetoric and Power influence ideological silos, mis/disinformation, and the potential for multilateral discourse? Explain.

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Don't Forget

- Be sure to cite and reference all other module or external content, in proper format.
- Reflect and think about how the concepts and theories in this module related to your life and experiences.
- Think about these assignments as application exercises reflecting the module materials.

Post-Truth Criticism Rubric						
Criteria	Ratings					Pts
At least one concept from the module 10 and one from a prior module is employed for each answer.	16.0 pts Full Marks	12.0 pts Good	8.0 pts Acceptable	4.0 pts Borderline	0.0 pts No Marks	16.0
Analysis is detailed and specific	16.0 pts Full Marks	12.0 pts Good	8.0 pts Acceptable	4.0 pts Borderline	0.0 pts No Marks	16.0
					Total points:	40.0

Post-Truth Criticism Rubric						
Criteria	Ratings					Pts
Analysis runs to at least 150 words per answer and is in correct citation format	8.0 pts Full Marks			4.0 pts Partial Marks	0.0 pts No Marks	
8.0						
					Total points:	40.0

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Blog 10

Blog Prompt

This course has covered a multitude of communication concepts and skills that have an impact in our everyday lives, relationships, and our quality of life. By now, you will understand the significance of having effective communication skills. Take this blog as an opportunity to create an **action plan** towards improving areas that you recognize as problematic in yourself and your communication style(s).

Please choose two content areas (modules) from the class that you believe will be most applicable as you move forward toward your goals. Make sure to answer the following questions:

1. What is the communication challenge I am seeking to address?
2. What is the context of this challenge and how does that reflect the two modules I chose?

Then, briefly outline your action plan by identifying the basic steps you will take to address the challenge. Remember, this is a declaration of your goals.

This blog has a practical use. Save this information and plan to put it into action!

Don't Forget

- Don't forget to complete two responses to your peers, and in those responses don't just agree or disagree. Instead, consider the following:
  - challenging their choices
  - asking questions
  - giving examples
- Use citations and references, where appropriate

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Congratulations on Reaching the End of Module 10



You have reached the end of Module 10 and have now completed the last content module of the Course.

Be sure you have completed all of the necessary components of the (B) Personal Branding and Portfolio Project module to successfully complete the course.

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CHAPTER OVERVIEW

11: Capstone Project- Personal Branding Portfolio

About the Assignment

For your Personal Branding Assignment you will be creating your own **ePortfolio**. This ePortfolio will be designed by you, using a rationale of your choice based upon your expected portfolio needs. For example, for those of you going into medical fields, you might find it beneficial to create a branding portfolio for yourself that contains personal information to market and sell yourself in the field, but also creative examples of the types of ePortfolios that might be associated with patients in your future. Interactive design and art students might choose to include examples of art projects and web page designs. Computer informations and technology students might incorporate examples of coding, systems designs, or models. There is no "right" or "wrong" way to design your ePortfolio, but it does need to be on an online, shareable portfolio site, such as Google Sites, Wix.com, or the Canvas e-portfolio system. What you should focus on is what you want to present and how you can best present that information.

Completing the Assignment

- This module contains 3 required reading Canvas pages on Personal Branding and the Assignment
- There is a required proposed outline of portfolio materials
- There is a required personal reflection assignment
- There is a required draft ePortfolio assignment
- There is a final portfolio submission assignment

Assignment Outcomes

1. Apply communication theories and skills to lived experience
2. Apply communication literacies to lived experience
3. Analyze and critique modes of communication
4. Analyze and critique the necessity of communication literacies
5. Create and present messages of the self and personal goals to an audience

11.1: Branding Portfolio

11.2: Applying Communication- Personal Branding and Portfolios

11.3: Self-Branding

11.4: Practical Communication

11.5: Branding Portfolio Project Assignments

11.5.1: Proposed Outline of Portfolio Materials

11.5.2: Personal Reflection

11.5.3: Draft e-Portfolio

11.5.4: Final Portfolios

11.5.5: Final Checklist- Personal Branding Portfolio Project

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11.1: Branding Portfolio

In this course, we discuss Communication Studies as a field of research and academic inquiry. We also must examine how these aspects of communication studies relate to each other and to our daily lives and future goals. As we move through the course and gain a better understanding of communication studies, let's take a look at how everything we are learning has personal, professional, and life-long benefits and applications.

When you begin to apply the things we've studied to your own life, you will start to see that communication always matters and is a dominant feature in all facets of life. As such, learning how to control communication in your life, or at least control some of the ways in which you communicate, can have a very positive impact on your life (Wood, 2018). Consider the last time you were expected to "sell" yourself, such as at an interview, on a date, or when meeting someone new. Think about the communication skills and activities you needed to be mindful of in order to effectively interact in that situation. Additionally significant, knowing how to practice these techniques and strategies allows you to also reveal how these same techniques and strategies will and can be used against you.

For example, consider when you go to the gym and they are selling you a "package" that is intended to get you to buy into unrealistic expectations in a short amount of time. Knowing how to package yourself will give you the ability to see through these techniques. We also need to consider the multiple ways in which we communicate our identities in contemporary society. Digital communication practices, in particular, can be manipulated to either benefit the perception of self you want to transmit or damage that same perception. Further, your digital identity can be used to sell other people's ideas and products, with or without your explicit permission.

In this **assignment module** we are going to take a brief look at your personal communication practices and styles. We are going to engage in a "new" and extremely significant communications field: the field of personal-branding or personal-marketing. In personal branding, people market themselves for their career and life goals with focus on buzzwords, taglines, resume content, personal narratives, and other narrative and visual branding components (Brems, Temmerman, Graham, & Broersma, 2017; Ilies, 2018; Labrecque, Markos, & Milne, 2011; Lair, Sullivan, & Cheney, 2005). But branding today isn't limited to these items and the things we control directly. Our online presence is part of our brand, whether intentional or unintentional (Brems, Temmerman, Graham, & Broersma, 2017; Labrecque, Markos, & Milne, 2011). This means, for most people today, we are all being branded by corporate and social media. For example, consider how people and corporations use and respond to the "Just do it" slogan or the #YOLO trend perpetuated by **social media influencers**. Controlling our communication presence, a form of **impression management** (Goffman, 1959), is key to successful personal branding.

You will, ultimately, create an eportfolio (Barnes, 2012; Daim et. al., 2016; Ilies, 2018) as your personal branding project. Take a look at the following example of an eportfolio:



Figure 11.1.1: "The New Brand Formula" by Travel 2.0 is licensed under CC BY 2.0.

To create your eportfolio, you are going to take a look at yourself and how you would best brand yourself with your own future goals in mind. This includes looking at how you need to express your knowledge, abilities, and skills associated with your career or life goals. This acts as a means of building your own credibility in a variety of different job markets, field experiences, and life choices. It also means you should take a look at your digital communication presence including your **digital footprint**. Your digital footprint includes your profiles on each social media platform, your professional and career profiles such as Linked In and Indeed, as well as more socially oriented platforms that often overlap into work lives such as Twitter and Facebook. Are you in control of

your footprint? Does it say everything you want it to say? We are also going to look at your experiences with advocacy for yourself and others, and what that means in terms of potential personal and social change (Warren & Fassett, 2015). Consider how this can impact you in your future, and how you can frame yourself as a self-advocate.

As such, you will be directly engaging in your own future. The assignments in this module will reflect yourself and your future goals. They'll also reflect the work that you've accomplished in this course, and the knowledge that you've acquired. In the end, you'll learn some of the basics of how to promote yourself as a marketable commodity.

Think about the messages that you send out about yourself on a daily basis. Do you always present the person you want people to see? Do you always choose the best public identity? Who are the people who should see your private identity? Do you put the wrong aspects of yourself up on Facebook or Twitter for the world (and potential employers) to see?

Consider the following image. How will the messages you post on social media impact your future? Is this something we can control? What recommendations would you make?

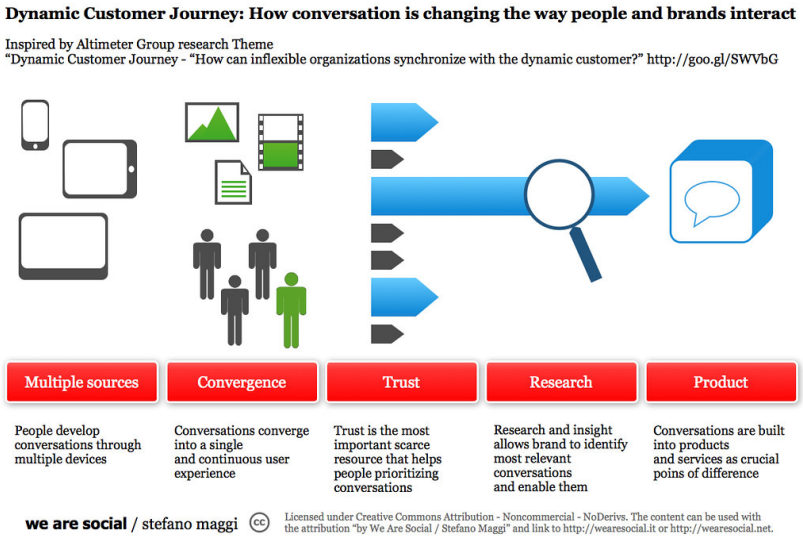


Figure 11.1.1: "Dynamic Customer Journey: How conversation is changing the way people and brands interact" by stefanomaggi is licensed under CC BY-ND 2.0.

Think about your own life, and your own goals. Will you be able to avoid digital footprint problems in your own future? How can you control the messages that are produced about you? What are the myriad ways that communication skills and concepts will help you in the future? Consider this project a crash course in impression management, communication strategies, and what not to post in social media. #ThinkBeforeYouPost!

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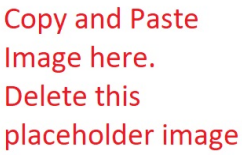


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11.2: Applying Communication- Personal Branding and Portfolios

In this course, we discuss Communication Studies as a field of research and academic inquiry. We also must examine how these aspects of communication studies relate to each other and to our daily lives and future goals. As we move through the course and gain a better understanding of communication studies, let's take a look at how everything we are learning has personal, professional, and life-long benefits and applications.

When you begin to apply the things we've studied to your own life, you will start to see that communication always matters and is a dominant feature in all facets of life. As such, learning how to control communication in your life, or at least control some of the ways in which you communicate, can have a very positive impact on your life (Wood, 2018). Consider the last time you were expected to "sell" yourself, such as at an interview, on a date, or when meeting someone new. Think about the communication skills and activities you needed to be mindful of in order to effectively interact in that situation. Additionally significant, knowing how to practice these techniques and strategies allows you to also reveal how these same techniques and strategies will and can be used against you.

For example, consider when you go to the gym and they are selling you a "package" that is intended to get you to buy into unrealistic expectations in a short amount of time. Knowing how to package yourself will give you the ability to see through these techniques. We also need to consider the multiple ways in which we communicate our identities in contemporary society. Digital communication practices, in particular, can be manipulated to either benefit the perception of self you want to transmit or damage that same perception. Further, your digital identity can be used to sell other people's ideas and products, with or without your explicit permission.

In this **assignment module** we are going to take a brief look at your personal communication practices and styles. We are going to engage in a "new" and extremely significant communications field: the field of personal-branding or personal-marketing. In personal branding, people market themselves for their career and life goals with focus on buzzwords, taglines, resume content, personal narratives, and other narrative and visual branding components (Brems, Temmerman, Graham, & Broersma, 2017; Ilies, 2018; Labrecque, Markos, & Milne, 2011; Lair, Sullivan, & Cheney, 2005). But branding today isn't limited to these items and the things we control directly. Our online presence is part of our brand, whether intentional or unintentional (Brems, Temmerman, Graham, & Broersma, 2017; Labrecque, Markos, & Milne, 2011). This means, for most people today, we are all being branded by corporate and social media. For example, consider how people and corporations use and respond to the "Just do it" slogan or the #YOLO trend perpetuated by **social media influencers**. Controlling our communication presence, a form of **impression management** (Goffman, 1959), is key to successful personal branding.

You will, ultimately, create an eportfolio (Barnes, 2012; Daim et. al., 2016; Ilies, 2018) as your personal branding project. Take a look at the following example of an eportfolio:



Figure 11.2.1: "The New Brand Formula" by Travel 2.0 is licensed under CC BY 2.0.

To create your eportfolio, you are going to take a look at yourself and how you would best brand yourself with your own future goals in mind. This includes looking at how you need to express your knowledge, abilities, and skills associated with your career or life goals. This acts as a means of building your own credibility in a variety of different job markets, field experiences, and life choices. It also means you should take a look at your digital communication presence including your **digital footprint**. Your digital footprint includes your profiles on each social media platform, your professional and career profiles such as Linked In and Indeed, as well as more socially oriented platforms that often overlap into work lives such as Twitter and Facebook. Are you in control of

your footprint? Does it say everything you want it to say? We are also going to look at your experiences with advocacy for yourself and others, and what that means in terms of potential personal and social change (Warren & Fassett, 2015). Consider how this can impact you in your future, and how you can frame yourself as a self-advocate.

As such, you will be directly engaging in your own future. The assignments in this module will reflect yourself and your future goals. They'll also reflect the work that you've accomplished in this course, and the knowledge that you've acquired. In the end, you'll learn some of the basics of how to promote yourself as a marketable commodity.

Think about the messages that you send out about yourself on a daily basis. Do you always present the person you want people to see? Do you always choose the best public identity? Who are the people who should see your private identity? Do you put the wrong aspects of yourself up on Facebook or Twitter for the world (and potential employers) to see?

Consider the following image. How will the messages you post on social media impact your future? Is this something we can control? What recommendations would you make?

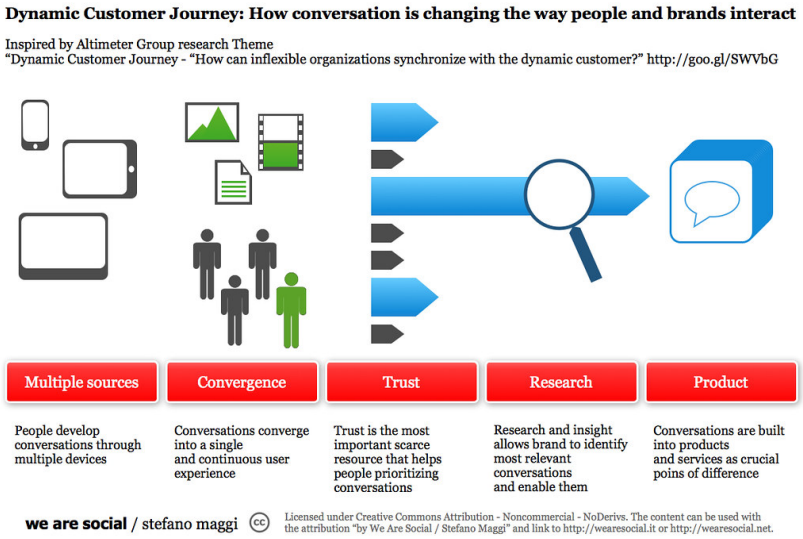


Figure 11.2.2: "Dynamic Customer Journey: How conversation is changing the way people and brands interact" by stefanomaggi is licensed under CC BY-ND 2.0.

Think about your own life, and your own goals. Will you be able to avoid digital footprint problems in your own future? How can you control the messages that are produced about you? What are the myriad ways that communication skills and concepts will help you in the future? Consider this project a crash course in impression management, communication strategies, and what not to post in social media. #ThinkBeforeYouPost!

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11.3: Self-Branding

In today's job markets, employers are learning about job candidates from a variety of sources, especially highly visible sources such as Facebook and LinkedIn. In fact, many employers now report a high level of suspicion of job candidates who do not have a digital footprint (Bills, De Stasio, & Gërxhani, 2017; Chamorro-Premuzic, Akhtar, Winsborough, & Sherman, 2017; Elias, Honda, Kimmel, & Chun, 2016; Lowenthal, Dunlap, & Stitson, 2016). Simply having a presence online is not enough to get you a job. Just as it is important to control the messages that communicators send out to their audiences, it's important for job seekers to communicate and control their digital selves effectively, especially while they are on the job market. This requires a combination of an awareness of our communicated identities, interpersonal communication skills, such as impression management, and media savvy.

Impression management is a combination of input and output. This means perceiving what you want people to see or think of you and performing those attributes associated with that perception in order to manipulate and predict desired perception and responses. In addition, you are also engaged in constant managing monitoring the self so that you project the image of yourself that you want people to see in particular times, places, and mediums (Goffman, 1969).

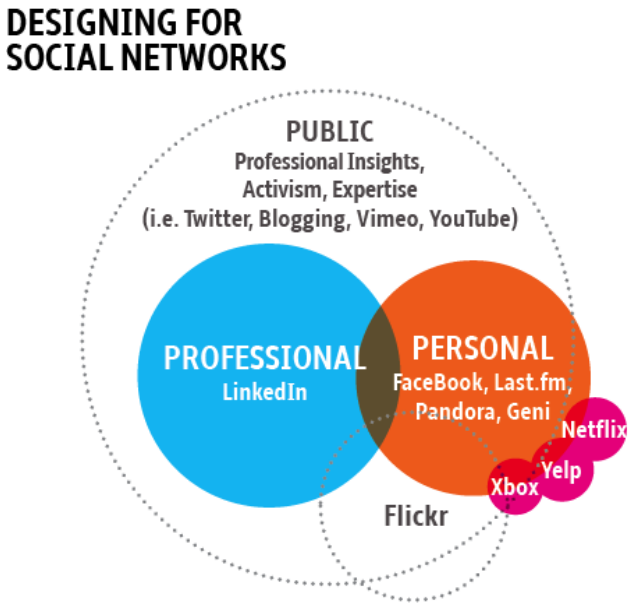


Figure 11.3.1: "1 of 2: Your Socially Networked (& Digitally Savvy) Personal Brand" by Joe Pemberton is licensed under CC BY-NC-ND 2.0.

With the advent of digital media, a much more formalized process of achieving this has been created called **personal branding**. Entire industries have sprung up around this concept, drawing both on older practices associated with corporate headhunting, advertising, and marketing trends in digital media. Overall, carefully constructed communication is the key to personal branding success.

Personal branding involves creating a carefully controlled set of messages defining who you are, and targeting those messages at particular audiences. These audiences include potential employers, potential romantic partners, and potential friends and associates, like fellow members of your kids' school PTA (Scott & Kim, 2015). It's incredibly important that we work to control the way that we allow our identities to be communicated to the world.

Take a look at this video for a more in-depth discussion of the power of Personal Branding: (click on the image to play the video)

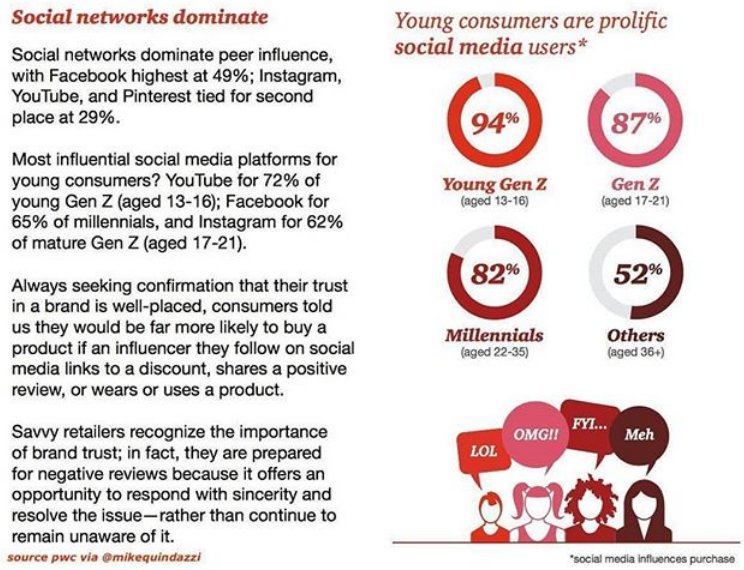


Figure 11.3.2: "How Social Media influence young Consumers? YouTube 72% of GenZ 13-16; Facebook 65% of Millennials; Instagram 62% of GenZ 17-21. @MikeQuindazzi via @antgrasso #DigitalMarketing #SocialMedia #Marketing v/@agrassoblog" by Paula Piccard is marked with CC0 1.0.

Now, with these techniques in mind, let's take a look at a real life example of a person who, through social media outlets, are able to brand and market themselves effectively: a **social media influencer**.



Figure 11.3.3: "Social Media Influencer" by kevgoh is licensed under CC BY-NC-SA 2.0.



Figure 11.3.4: "Social Media Influencers on a Mountain" by Trey Ratcliff is licensed under CC BY-NC-SA 2.0.

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11.4: Practical Communication

In this OER Textbook we will cover a lot of different areas of communication studies that all play a role in how you present yourself and how you can market yourself in the future. We will also explore a number of communication skills that will be useful for you to highlight as you move on in your future careers and aspirations. Now we are going to focus on how you can package yourself through some personal branding techniques to promote yourself and your personal goals in the future in a very practical way.



Figure 11.4.1: "Personal branding dilemma" by stefano principato is licensed under CC BY-NC-ND 2.0.

You also need to think about the communication spaces available for you to use, both paid and free as part of your personal brand. Please note we do not require or recommend paid-for sites for this project, but you should consider whether they will be needed in the future. LinkedIn is an obvious choice for job seekers, but what other spaces can you use effectively to promote yourself and your goals? Many people today choose blogs, YouTube, Twitter and Facebook...consider how your presence in each of these spaces could help to promote you, or hurt your future goals. When you go online and utilize the spaces there, you are conforming to the rules and structures of those spaces. They encourage particular behaviors and identities and build aspects of what we call your digital footprint. This footprint reaches much farther out than most of us realize, and we are not capable of controlling everything about it (Cerrillo-i-Martínez, 2018; Davidson & Martellozzo, 2013; Golder & Macy, 2017; Lingel, 2016; Orzech, Moncur, Durrant & Trujillo-Pisanty, 2018). Therefore we need to figure out what it is that we can manage, and what we need to avoid.

This is trickier than we might think. After all, while some of us are convinced the best way to go is to avoid putting any of our personal information online, in today's world we need to use those spaces effectively to survive. And the movement toward digital identities is getting stronger all the time (Weisgerber & Butler, 2016). So while it's imperative to understand and control as much of our digital footprint as possible, the key is control and appropriateness of platform and content, not avoidance. People are going to find out about you whether you want it or not, so why not be the first to generate your personal narrative.

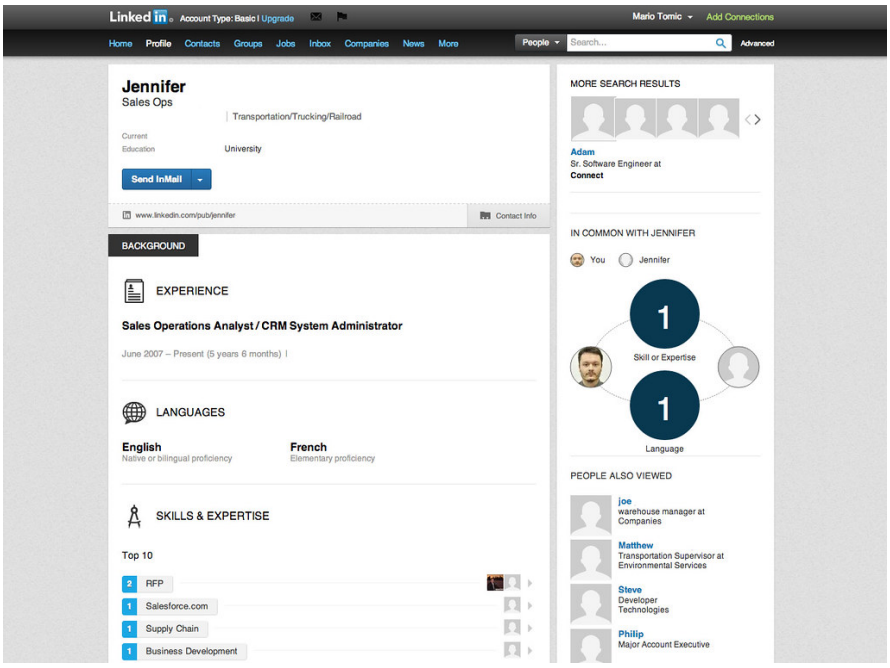


Figure 11.4.2: "New LinkedIn layout" by Mario_T_ is licensed under CC BY-SA 2.0.

There are several basic steps to getting a job that today's job seekers need to utilize. It's a tough market out there with the challenges facing our economy and overflow of job seekers. Each of these steps reflects the goals of self-presentation and personal branding discussed in this module. Among these steps three are key:

1. **Mobilize your resume**: get that resume online and make it visible. Use job search sites and digital sites like LinkedIn to start the networking processes you need in order to secure that job.
2. **Brand yourself**: design an awesome tagline and build your personal brand in social media and web search engines. Start by Googling yourself--you might be amazed at what you find. And increase security on sites you mean to be personal rather than professional so potential employers don't see your own "Beercules" moments. And make sure that everything easily visible in a Google search fits the personal brand you have developed for yourself
3. **Look the part**: Make sure photos of yourself visible in those public spaces show off you "good" side and not your "party" side. But along with this, you need to make sure that your data image is also adding to that package. Use plenty of "white spaces" in blogs, online, and print resumes. This means don't crowd in tons of text and images that make your page distracting (remember those way too crowded MySpace pages some people had?). Keep things clean, well organized, and to the point. And be sure to run spellcheck. Poorly written resumes are one of the fastest ways to lose out on a job.

Part of selling yourself effectively is also promoting your own knowledge base and critical thinking skills. Think about what other aspects of communication you've learned in this would be beneficial to highlight in your own personal brand. Will it help you to promote your analytical and critical thinking skills? Are there identity or gender scripts that will help you market your brand? Are there intercultural skills or cultural knowledge that you should highlight? What about relational processes--are there communication styles or key terms you should list in your personal branding spaces?

Many scholars and personal brand experts today recommend that you have a one sentence personal brand statement. This replaces the older "career goals" statement on a resume. Think of this statement as a "tag line" or the statement that will get you noticed. Remember also that most employers today use Human Resource "robots" to scan through hundreds or even thousands of applicants. What are the key terms you can use to highlight your own skills and ambitions? How can you make yourself stand out in the marketplace?

Begin the process of thinking through your own personal brand by taking a look at this Personal Branding Worksheet.

Being able to see how a full understanding and ability to communicate will not only benefit your personal but professional life as well. Knowing what to do and when, what can be said and the potential impact of that message, and being able to foresee possible problems will give you an advantage in any and every career and lifestyle commitment in the future.

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SECTION OVERVIEW

11.5: Branding Portfolio Project Assignments

11.5.1: Proposed Outline of Portfolio Materials

11.5.2: Personal Reflection

11.5.3: Draft e-Portfolio

11.5.4: Final Portfolios

11.5.5: Final Checklist- Personal Branding Portfolio Project

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11.5.1: Proposed Outline of Portfolio Materials

Objectives

The goal of this activity is twofold:

1. Articulate the basis of your personal brand
2. Apply your understanding of personal branding by creating a set of ideal ePortfolio contents to highlight your personal brand

Instructions

Your Proposed Outline of Portfolio Materials should contain the following items:

1. A list of at least 10 materials you plan to include in the ePortfolio
2. A statement of your rationale for including these materials (you may include a single, comprehensive statement or individual statements for each item).
3. An explanation of the ePortfolio website you will use and a brief description of why you want to use that site.

Suggested ePortfolio sites include:

- Wix.com
- Google Sites
- Canva Portfolios
- Prezi Portfolios

The following is a list of suggested materials:

Highly Suggested Materials

- Short Bio
- Picture
- Resume
- 3 work samples from classes in your field of study
- Contact information page

Possible Supporting Materials

- Narrative statement of purpose or goals
- Photo or interactive examples of work you've completed
- Letters of recommendation
- General education coursework and experience
- Hobbies and interests information

Don't Forget

- Be sure to include your rationale statement(s).
- Reflect and think about how the concepts and theories in this module related to your life and experiences.
- Think about these assignments as application exercises reflecting the module materials.

Personal Branding ePortfolio Outline			
Criteria	Ratings		Pts
At least 10 unique items for the ePortfolio are listed in the outline	20.0 pts Full Marks	0.0 pts No Marks	20.0
Rationale statement is clear	10.0 pts Full Marks	0.0 pts No Marks	10.0
		Total points:	40.0

Personal Branding ePortfolio Outline			
Criteria	Ratings		Pts
ePortfolio site choice is clear and meets criterion	10.0 pts Full Marks	0.0 pts No Marks	10.0
		Total points:	40.0

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11.5.2: Personal Reflection

Objectives

The goal of this assignment is twofold:

1. Discuss and reflect on the process for what you will include in your portfolio, and what materials in your digital footprint may be detrimental to your future goals.
2. Describe the significance of your digital footprint and why it must be managed.

Instructions

Submit a personal reflection paper. This reflection will be approximately 1 1/2 - 2 pages, double-spaced, in standard 12-point font. This reflection will contain:

- A discussion of your goals
- An explanation of how the portfolio can help you reach those goals
- An explanation of what elements of your current digital footprint will add to or detract from those goals.
- An explanation of how you will manage your digital footprint to meet your goals.

This reflection, or a portion of the reflection, may be included in your final portfolio.

Don't Forget

- Be sure to cite and reference and module or external content, in proper format.
- Reflect and think about how the concepts and theories in this module related to your life and experiences.
- Think about these assignments as application exercises reflecting the module materials.

Personal Branding Reflection Paper			
Criteria	Ratings		Pts
Clear statement of future goals	20.0 pts Full Marks	0.0 pts No Marks	20.0
Clear explanation of how the ePortfolio serves to attain goals	20.0 pts Full Marks	0.0 pts No Marks	20.0
Clear discussion of the current digital footprint.	10.0 pts Full Marks	0.0 pts No Marks	10.0
Clear explanation of digital footprint management goals and process.	10.0 pts Full Marks	0.0 pts No Marks	10.0
		Total points:	60.0

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11.5.3: Draft e-Portfolio

Objectives

The goal of this activity is threefold:

1. Articulate how you are able to effectively communicate about yourself
2. Assemble a personal brand to "sell" yourself
3. Create an initial draft on a live portfolio site

Instructions

For your Personal Branding Assignment you will be creating your own **ePortfolio**. This ePortfolio will be designed by you, using a rationale of your choice based upon your expected portfolio needs. For example, for those of you going into medical fields, you might find it beneficial to create a branding portfolio for yourself that contains personal information to market and sell yourself in the field, but also creative examples of the types of ePortfolios that might be associated with patients in your future. Interactive design and art students might choose to include examples of art projects and web page designs. Computer informations and technology students might incorporate examples of coding, systems designs, or models. There is no "right" or "wrong" way to design your ePortfolio, but it does need to be on an online, shareable portfolio site, such as Google Sites, Wix.com, or the Canvas e-portfolio system. What you should focus on is what you want to present and how you can best present that information.

The following are some examples of student ePortfolios posted by various colleges and universities. Browsing through these examples can help you get an idea of what materials you wish to include in your ePortfolio. Be aware, these include students at all levels of education and work experience. You should choose what to include based on your own needs. These are just examples.

- Auburn University Sample Portfolios (Links to an external site.)
- Clemson University Sample Portfolios
- Florida State University, Sample Portfolios

Do not attempt to use standard social media communication sites, such as Facebook, Twitter, Instagram, or even some business-oriented sites such as LinkedIn. These sites are not designed to construct portfolios, and will conflict with your presentation goals. Some ePortfolios online you might find are built in PowerPoint or Prezi. These are also not recommended as they can be problematic for audiences to view effectively.

Don't Forget

- **Submit the draft of your portfolio here.** This should include the reflection you've completed based on your personal goals and any group discussions that were relevant.
- Reflect and think about how the concepts and theories in this module related to your life and experiences.
- Think about these assignments as application exercises reflecting the module materials.

Portfolio Project Rubric		
Criteria	Ratings	Pts
	Total points:	150.0

Portfolio Project Rubric						
Criteria	Ratings					Pts
Personal Branding clarity of purpose	100.0 pts Excellent work. Meets and exceeds all basic assignment requirements. Space is clear and easy to follow. Branded identity is visible, appropriate, and easy for an audience to recognize. Personal branding and detail is present and well articulated.	80.0 pts Good site. Meets all of the basic assignment requirements but some of these are vague or not cleanly supported. Branded identity is clear and visible. Audiences may have some trouble navigating or finding detail easily. Personal branding may a bit hard to identify.	60.0 pts Acceptable portfolio. Meets most of the basic assignment requirements but is missing one or more component.	27.0 pts Poor portfolio with vague identity descriptors. Only a few of the assignment requirements are clearly met.	0.0 pts Fails to state branded identity in a clear capacity. Most or all assignment requirements are not met.	100.0
Visual Communication Impact	50.0 pts Excellent portfolio. Easy to locate and navigate throughout. All portions of the site are well labeled and clear.	35.0 pts Portfolio is well designed and and meets all of the basic assignment requirements. Some pages or sections may be difficult to identify or find.	20.0 pts Portfolio is difficult to navigate. Some pages or sections are unclear or poorly presented.	0.0 pts Portfolio is not easy to navigate and has no visual impact	50.0	
					Total points:	150.0

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11.5.4: Final Portfolios

Objectives

The goal of this activity is threefold:

1. Articulate how you are able to effectively communicate about yourself
2. Assemble a personal brand to "sell" yourself
3. Create an initial draft on a live portfolio site

Instructions

For your Personal Branding Assignment you will be creating your own **ePortfolio**. This ePortfolio will be designed by you, using a rationale of your choice based upon your expected portfolio needs. For example, for those of you going into medical fields, you might find it beneficial to create a branding portfolio for yourself that contains personal information to market and sell yourself in the field, but also creative examples of the types of ePortfolios that might be associated with patients in your future. Interactive design and art students might choose to include examples of art projects and web page designs. Computer informations and technology students might incorporate examples of coding, systems designs, or models. There is no "right" or "wrong" way to design your ePortfolio, but it does need to be on an online, shareable portfolio site, such as Google Sites, Wix.com, or the Canvas e-portfolio system. What you should focus on is what you want to present and how you can best present that information.

The following are some examples of student ePortfolios posted by various colleges and universities. Browsing through these examples can help you get an idea of what materials you wish to include in your ePortfolio. Be aware, these include students at all levels of education and work experience. You should choose what to include based on your own needs. These are just examples.

- Auburn University Sample Portfolios (Links to an external site.)
- Clemson University Sample Portfolios
- Florida State University, Sample Portfolios

Do not attempt to use standard social media communication sites, such as Facebook, Twitter, Instagram, or even some business-oriented sites such as LinkedIn. These sites are not designed to construct portfolios, and will conflict with your presentation goals. Some ePortfolios online you might find are built in PowerPoint or Prezi. These are also not recommended as they can be problematic for audiences to view effectively.

Don't Forget

- **Submit the draft of your portfolio here.** This should include the reflection you've completed based on your personal goals and any group discussions that were relevant.
- Reflect and think about how the concepts and theories in this module related to your life and experiences.
- Think about these assignments as application exercises reflecting the module materials.

Portfolio Project Rubric		
Criteria	Ratings	Pts
	Total points:	150.0

Portfolio Project Rubric						
Criteria	Ratings					Pts
Personal Branding clarity of purpose	100.0 pts Excellent work. Meets and exceeds all basic assignment requirements. Space is clear and easy to follow. Branded identity is visible, appropriate, and easy for an audience to recognize. Personal branding and detail is present and well articulated.	80.0 pts Good site. Meets all of the basic assignment requirements but some of these are vague or not cleanly supported. Branded identity is clear and visible. Audiences may have some trouble navigating or finding detail easily. Personal branding may a bit hard to identify.	60.0 pts Acceptable portfolio. Meets most of the basic assignment requirements but is missing one or more component.	27.0 pts Poor portfolio with vague identity descriptors. Only a few of the assignment requirements are clearly met.	0.0 pts Fails to state branded identity in a clear capacity. Most or all assignment requirements are not met.	100.0
Visual Communication Impact	50.0 pts Excellent portfolio. Easy to locate and navigate throughout. All portions of the site are well labeled and clear.	35.0 pts Portfolio is well designed and and meets all of the basic assignment requirements. Some pages or sections may be difficult to identify or find.	20.0 pts Portfolio is difficult to navigate. Some pages or sections are unclear or poorly presented.	0.0 pts Portfolio is not easy to navigate and has no visual impact	50.0	
					Total points:	150.0

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11.5.5: Final Checklist- Personal Branding Portfolio Project



Figure 11.5.5.1: "Checklist" by Animated Heaven is in the Public Domain, CC0

- Proposed Outline of Portfolio Materials
- Personal Reflection
- Draft e-Portfolio
- Final Portfolios

Be sure to include your rationale statement(s).

Be sure to cite and reference and module or external content, in proper format.

Submit the draft of your portfolio in the assignment inbox.

Be sure to address any comments your instructor provided as feedback to your draft.

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Glossary

Sample Word 1 | Sample Definition 1

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