

LANGUAGE, THOUGHT, AND REPRESENTATION – MY DIALECT ANALYSIS

Part I – Read Chapter 1.5 – Power and Ideology

Before you begin, read Chapter 1.5. You won't be quizzed on this, but you will need it for the analysis you write as part of this assignment.

Part II – Review the Atlas of North American English (ANAE) Map

<https://aschmann.net/AmEng/#LargeMap>

This map is populated with data from the eight major dialects of American English and its dozens of subdialects. It is extremely detailed, so have a good look around. Then, scroll down and see the features of various region's dialects, and then further down the example YouTube videos that exemplify particular accents (organized by location).

Part III – Take the New York Times Dialect Quiz (25 questions)

Google “New York Times Dialect Quiz” until you find the page that begins “How Y’All, Youse and You Guys Talk.” You can also find it at the URL below:

<https://www.nytimes.com/interactive/2014/upshot/dialect-quiz-map.html>



Figure 1-- NYT Dialect Quiz Screenshot

Take the quiz.

As you respond to questions and get feedback from the map about where your speech pattern is most and least common in the United States. Take notes on your responses, about where your speech pattern is common and uncommon. Compare your results to the ANAE map? Does your speech patterns match the region of your upbringing? Can you tell if you have moved around a lot? Can you see other influences in your pronunciation and word choice (e.g., learning English in high school)? What you think about these results? Be sure to include your reactions – are you surprised? Not surprised? Curious? If you are an enterprising sort, you could even tabularize and graph your data (not necessary, but I'd be impressed).

The better your research into your various dialect choices and the more complete your notes, the better you will be able to complete the assignment. You can also take notes on what stands out to you about the various words (i.e. signifiers) that refer to the same concept (i.e., signified) in each American English dialect. And whether you are surprised about where that word is most used in the United States. Or if you are familiar with each of the signifiers listed. If not, which ones are new to you...and so on.

Part IV – Write an Analysis

Compose a five- to six-paragraph response to the dialect quiz and your notes (approximately 2 to 2 1/2 pages double-spaced in 12 point font). Organize the six paragraphs however you see fit, but be sure to compose them as a cohesive argument or statement that does the following:

- a) incorporates your notes about your thoughts regarding your own dialect quiz results,
- b) the idea of dialect more generally as a reflection of culture, power, and ideology,
- c) as well as any connections to competence/performance, denotation/connotation, prescriptive/descriptive grammar, or other related terms we have worked with so far.

Your chapter reading notes should be of great help to you here. Be sure that your analysis is both detailed and accurate, including examples from your dialect survey and/or your own life.

Submission and Grading

This assignment is due on Wednesday, February 19th at 11:59 p.m. (basically the night before class). You must upload (not share) a MS Word document (.doc, .docx, .rft) to your Drive folder. Do not do the assignment in Google Docs – I won't open it. With your assignment, upload your notes (either as .jpeg images or Word docs) that you took for the dialect survey. Both the assignment and the notes should have clear and obvious file names, such as:

- Assignment1_DialectSurvey_Beyonce_Knowles
- Assignment1_Notes_Beyonce_Knowles

This assignment is worth 125 points and graded based on the following criteria:

- Assignment is complete (completed analysis + notes).
- Assignment is uploaded with proper file names to the correct location.
- Assignment is formatted in 12 pt. font, double-spaced, with standard margins, pagination, and headers/footers.
- Analysis demonstrates evidence of the following:
 - Insight developed from the course and applied to your own dialect survey results.
 - The ability to discuss how your results reflect your culture as well as how power/ideology work within your culture, or more generally.
 - The ability to accurately apply at least two linguistic concepts (e.g., competence/performance or descriptive/prescriptive usage) to your survey results.

ANALYSIS OF CULTURAL MODELS IN THE DISCOURSE OF ANIMATION

This assignment is due on Thursday, March 19th before class (basically the night before class). You must upload (not share) a MS Word document (.doc, .docx, .rtf) to your Drive folder. Do not do the assignment in Google Docs – I won't open it. With your assignment, upload your notes (either as .jpeg images, PDF, or Word docs) that you took for your analysis. Both the assignment and the notes should have clear and obvious file names, such as:

- Assignment1_DialectSurvey_Beyonce_Knowles
- Assignment1_Notes_Beyonce_Knowles

Introduction

Animated works are a traditional visual vehicle for the articulation, satire, and parody of cultural models and associated dominant ideologies of society. As a medium, animation allows creators to assume greater control over the various composite factors that go into telling a visual story such as stylistic composition, art and character direction, and realism, including imbuing human characteristics and social drama on non-human objects. Not only are creators not necessarily limited to the expectations of realism, they are able to more easily use the wide range of tools available within narrative to share a visual representation of the products of their imaginations.

And, of course, their ideologies.

Animations are themselves “cultural models,” or simplifications of reality expressed through particular language, actions, and moral decisions that are indicative of ideologies.

For this assignment, you will view and take notes on approximately 80-100 minutes of animated footage – either in the form of:

- One movie (e.g. *Into the Spider-Verse*; *9*; *Persepolis*),
- Four half-hour (18-24 minutes each) animated stories (e.g., *The Boondocks*; *Gravity Falls*; *Samurai Jack*),
- About 10 short (8-10 minutes each) two-part half-hour series (e.g., *Steven's Universe*, *Adventure Time*).

The animation you choose to analyze is up to you, but it should be one oriented towards children of school age or older (the genre of ‘adult animation’ would be ideal). If you need ideas of where to find animations, you can find ideas here:

The Best Animated Series of All Time

<https://www.indiewire.com/feature/best-animated-series-all-time-cartoons-anime-tv-1202021835/>

Top 100 Animation Movies

https://www.rottentomatoes.com/top/bestofrt/top_100_animation_movies/

Part I: Background Reading and Preparation

Read Gee (Chapters 1 and 5) for this assignment. I have uploaded marked-up copies in Drive under Day 11. I recommend reviewing all 50 pages or so, but pay particular attention in your reading to the starred portions as they focus on the terminology that you will be using in your analysis, and examples related to what we have discussed so far (useful for this assignment and your midterm). I also encourage you to read pages 12-14 of “Discourse, Ideology, and Context” in the document repository to get a much clearer sense of how to define ideology and recognize it at work. Take definitional notes on the concepts that I've annotated on the pages, such as *tacit theory*, *cultural model*, *meaning and culture*, *morality/moral decisions*, *master myth*, *ideology*, and so on.

Part II: Collect Data

Watch 80 to 100 minutes of cartoons and observe the cultural models at play in these works. Take notes as you watch. Don't be afraid to stop to take notes or re-watch. You should have 3-5 pages of typewritten notes for this project.

Here are some examples below of information you should be observing for to do the analysis:

- Details about the animation like who created it, when, where it was broadcast, where you found it, and what it is about.
- The basic arc of the story. In other words, what conflicts do the character(s) encounter, and how are those resolved?
- The language used by the characters. How would you describe it and what can you say about the show through it? What are some examples of words, phrases, and use contexts that mark the language?
 - For example, in the Episode “Another Five More Short Graybles” of Adventure Time, Jake Jr., the rainbow colored, many eyed daughter of Jake, responds to her dad in the image below:



- What could you say about the tacit theories and cultural models at work in the show through this quote and episode?
- The moral universe of the show. What is right and what is wrong? How are moral decisions expressed on the show? What cultural models might be behind these?
- The cultural models that are prevalent in the animation:
 - The idealized reality of the animation.
 - The simplified actions/consequences of the story.
 - Included or excluded from speech and action.
 - Acceptable or valuable behaviors, language, aptitudes in this world.
 - Traits of success or lack of it.
 - Taboo or undesirable behaviors, speech, traits.
 - Features of the world that affect characters.
 - Stereotypes that exist in the animation?
- The shared assumptions, or “master myths,” existing in the animation. What are these master myths and how are they expressed? Are all characters acculturated to the master myths, or are some resistant?

In your notes, you do not need to address every question above, but you do need to record the data necessary to discuss how the tacit theories of society are related through the cultural models presented in the show. Ask yourself how these cultural models are demonstrated through language and the socialization of characters, and what these cultural models reveal about the master myths of the animation and ideologies that support them.

What this means is that you will analyze the animation as a cohesive “discourse,” where particular themes, ideas, and language are used consistently to express a particular ideology. A simple way of thinking about “discourse,” is “language-in-use” and expressed through social practices (e.g. “behavior, values, ways of thinking, clothes, food, customs, perspectives” within a particular group (Gee, 1990, p. 7). Think of a discourse as a shared set of ways of communicating among a group (say, your friends) that distinguishes it from another group (say, your parents’ friends, or the Gucci Gang, or the inhabitants of Ooo). All of the things I’ve noted above are ways that the discourses found in animation can be used to express ideology through cultural models.

Part III: Collect data for an analysis of your animation choice.

For this assignment, the discourse group under analysis is the animation world. You will identify language-in-use (i.e., character language) and begin building an analysis of the ideological values expressed in world through the evidence of cultural models you collect. When you watch, you should collect between two- to three-dozen examples of interesting animation dialog, world mechanics, scenes, or other features of the viewing experience that strike you as saying something in particular and/or expressive about the world.

Write down the language of the text, and what you have observed, for each instance. Be neat and orderly. Re-type your data when you are complete. You should have between three and five pages of data collected about your animation. Once you have a collection of data points, take notes on them. Annotate them with more observations and notes. Write down some comments on what you think about what you observed, how what you observed relates to concepts from the book, class discussions, the book chapter on Ideology, Gee's analysis of cultural models, or your own interests. You should have several pages of examples and commentary from your analysis.

Part III: Summarize your findings.

Along with your notes and comments, write a 3 to 4 page (double-spaced) summary of what you have found and how you are thinking about it. This is a purposefully open-ended assignment, but it should be revised so that your analysis leads with your best idea as your main idea and that your observations follow from that in a way that develops your main idea. Upload these to your Drive folder.

Part IV: How this assignment will be graded.

This assignment is worth 150 points (15% of your final grade) based on thoughtful completion of the work, 30 points for presentation of organized data and notes, 30 points for having a clear main idea in your analysis, and 90 points for your ability to articulate aspects of that main idea using data from your viewing.

Part V: How to conduct a basic informal analysis

An analysis is, in essence, a study of the structure of something through its elements. An informal analysis of a text is a focused look at one or more of the elements of the text (e.g., the content, argumentation, stylistic design) that follows general critical principles rather than discipline-specific methods. A good informal analysis uses the examination of these features to develop a main idea that addresses a problem, issue, concern (i.e., a gap) that is relevant to the audience of the analysis.

To write an effective informal analysis, you must both read and understand the nuances of a text (or video, or picture, or animation), take generative notes, and then cohesively reorganize your notes around either a known gap (e.g., one given to you), or around an emergent gap (one you discover). You do this by synthesizing the connections and interrelationships of your ideas around a conclusion.

A. Taking Notes

As you prepare to write a basic analysis, you must "read" the "text," and take notes. In this case, your text is an animation. If you are inexperienced in writing informal analyses. This will involve the following:

- You must be willing to read and understand what you read by writing your way through this understanding.
- You must be willing to commit time and focus to read closely and track what you have read through your annotations and notes.
- As you read critically and take notes, you must be willing to stop, reflect on what you have read, ask yourself questions about it, and add notes to your existing notes as part of that process (recursivity).

B. Composing Ideas

Once you have completed your close reading of the text to be analyzed, take your annotations and transcribe them into a document. While doing so, you must be willing to consider what ideas are most important to you, and which other ideas are related to that idea (and “speak to it”). As part of this process, you have to find the main idea, or argument, or narrative/story of your own piece that is speaking to you.

- You must have enough notes that you can then produce ideas in sentences to create chains of argumentation (i.e., related paragraphs) to introduce, support, and then conclude a main idea that you develop.
- You must be able to articulate an opinion on the subject you are writing on (an informed opinion), but also try to apply that opinion towards more abstract, or general, ideas.
- Recognize and question your own relationship with the text to situate yourself within it.

C. Finding the Gap

Once you have an adequate base of notes from which to work, you are prepared to draft your analysis.

- Your analysis should be focused on what is missing (in your own opinion) that can be filled in through analysis. This is something that will bridge the “gap” between your own interest and understanding, the text, and the audience.
- As part of your analysis, you may summarize, evaluate, connect, and/or extend ideas from the source text with your own.
- As part of your analysis, you may reorganize the text around conflicting or conflicted viewpoints, contradictions, theses, factual information, or any other content found within the text itself.
- Your own analysis should have an introduction (written last), body, and (brief) conclusion.

Gee, J. P. (1990). *Social linguistics and literacies: Ideology in discourses*. London: Falmer Press

van Dijk, T. (2009). Discourse, Ideology and Context. *Folia Linguistica*, 35(1-2), pp. 11-40. Retrieved 27 Feb. 2019, from doi:10.1515/flin.2001.35.1-2.11

NEWS VALUES, PROPAGANDA, AND THE MANUFACTURE OF CONSENT

All mass media is ideological in nature and designed with one primary objective—to capture and maintain your attention (for various purposes). The ability to deliver content through a medium’s information channels requires ownership of, or the ability to contract for, the resources necessary to do so. As an ideological mechanism, mass media allows ideologies to be “built up, sustained, and re-iterated” (Mooney & Evans, p. 71). To determine what ideological values are transmitted, though, usually requires an empirical analysis of data.

Mooney & Evans gives us several heuristics to determine information about media content and distribution that could be useful in an ideological analysis. For this assignment, you will collect some of this data from one media source and perform a basic analytical summary of it.

This assignment comes in three parts. Complete each part and assemble it into one coherent document for submission.

1. Choose a media outlet and perform cursory research and analysis

Find a media outlet. It could be a newspaper (print or online), magazine, television channel, YouTube channel, Twitter feed, or any other distinguishable media content pipeline that allows you to find as much of the following information about the source as you can:

- a. Who owns it and how is ownership structured (e.g., private, public, small business, conglomerate)? Is ownership shared? Is decision-making shared? If so, how?
- b. Where and how does it make its money (e.g., advertisers, subscribers, how much, etc.)
- c. Where does it get its news content from? Primary sources? Secondary sources? If secondary, are they primary sources themselves? If so, are they expert primary sources? Or, does it simply pass along received information? If so, from who? What makes the information shareable?
- d. What kind of public and user feedback does it collect (e.g., user/viewer comments, letters to the editor, a direct-feedback mechanism like voting/likes/etc., a complaint line, etc.) Who does it solicit feedback from? Does it block anyone from providing feedback?
- e. Where does it stand on major ideological issues (e.g., *X* must be avoided at all costs; *Y* must be done at all costs). What kinds of information and perspectives are favored? What kinds are not included, and/or repressed?

Write two to three paragraphs about how the above information structures the “manufacturer of consent” for this news source. Focus on what kind of materials the source publishes, how it draws

revenue for this work, and what kind of relationship it has with its audience. Be sure to define “manufacture of consent” in a useful way and apply it as part of your analysis.

2. Read and analyze three articles from your selected media source

Complete an analysis of three articles selected from the media source you used above. For each article, identify which news values (p. 77) you think apply to the article. My recommendation is to discuss all news values you think apply to that particular article and what evidence you can offer for that application. Remember to structure your analysis well.

The news values offered in the text are:

- a. **Negativity** – negative events are more newsworthy than positive ones
- b. **Recency** – the event should be recent
- c. **Proximity** – the event should be close by
- d. **Consonance** – events which can be made to cohere with ideas and understandings that people already have are likely to have high news value
- e. **Unambiguity** – the events should be clear; if there is a dispute or a question there should be some resolution
- f. **Unexpectedness** – that which is not routine is more newsworthy than that which is
- g. **Superlativeness** – the worst or best of something is more likely to be covered
- h. **Relevance** – the audience should be able to see some relevance to their own life in the event
- i. **Personalization** – if something can be reported in a personal rather than abstract way it will be more newsworthy.

3. Your own analysis

In 350 to 500 words synthesize your two brief analyses (From 1. and 2.) above into one coherent analytical summary. While doing so, describe the manufacture of consent in the media source you chose. Use evidence from your analysis about the kinds of news articles that the source publishes and the qualities of these articles that lead to their publication. Be sure to think specifically in terms of the content of the articles, how this content serves the ideology of the medium’s owner(s), and how this ideology connects to a particular audience. Your answer does not need to be “right,” but it should be thoughtful and based on the evidence that you have collected.

This assignment is worth 150 points (50 each section) and is due on Thursday, May 15th by 11:59 p.m. in your Drive folder. It will be evaluated based on your ability to use the terms and ideas of Chapter 4 as part of an analysis of a news source.

Bonus Content: How to Conduct a Basic Informal Analysis

An analysis is, in essence, a study of the structure of something through its elements. An informal analysis of a text is a focused look at one or more of the elements of the text (e.g., the content, argumentation, stylistic design) that follows general critical principles rather than discipline-specific methods. A good informal analysis uses the examination of these features to develop a main idea that addresses a problem, issue, concern (i.e., a gap) that is relevant to the audience of the analysis.

To write an effective informal analysis, you must both read and understand the nuances of a text (or video, or picture, or video game), take generative notes, and then cohesively reorganize your notes around either a known gap (e.g., one given to you), or around an emergent gap (one you discover). You do this by synthesizing the connections and interrelationships of your ideas around a conclusion.

A. Taking Notes

As you prepare to write a basic analysis, you must “read” the “text,” and take notes. If you are inexperienced in writing informal analyses. This will involve the following:

- You must be willing to read and understand what you read by writing your way through this understanding.
- You must be willing to commit time and focus to read closely and track what you have read through your annotations and notes.
- As you read critically and take notes, you must be willing to stop, reflect on what you have read, ask yourself questions about it, and add notes to your existing notes as part of that process (recursivity).

B. Composing Ideas

Once you have completed your close reading of the text to be analyzed, take your annotations and transcribe them into a document. While doing so, you must be willing to consider what ideas are most important to you, and which other ideas are related to that idea (and “speak to it”). As part of this process, you have to find the main idea, or argument, or narrative/story of your own piece that is speaking to you.

- You must have enough notes that you can then produce ideas in sentences to create chains of argumentation (i.e., related paragraphs) to introduce, support, and then conclude a main idea that you develop.
- You must be able to articulate an opinion on the subject you are writing on (an informed opinion), but also try to apply that opinion towards more abstract, or general, ideas.

- Recognize and question your own relationship with the text to situate yourself within it.

C. Finding the Gap

Once you have an adequate base of notes from which to work, you are prepared to draft your analysis.

- Your analysis should be focused on what is missing (in your own opinion) that can be filled in through analysis. This is something that will bridge the “gap” between your own interest and understanding, the text, and the audience.
- As part of your analysis, you may summarize, evaluate, connect, and/or extend ideas from the source text with your own.
- As part of your analysis, you may reorganize the text around conflicting or conflicted viewpoints, contradictions, theses, factual information, or any other content found within the text itself.
- Your own analysis should have an introduction (written last), body, and (brief) conclusion.



INTERNET MEMES, DIGITAL MEDIA, AND CULTURE

In Limon Shifman's book, *Memes in Digital Culture*, she argues that meme creators make explicit choices when they design digital memes to circulate so that their content circulates as successfully as possible.

What is an internet meme according to Shifman? In her interview with renowned media scholar Henry Jenkins (a copy the article is in Drive), she defines it succinctly as:

“(a) a group of digital items sharing common characteristics of content, form, and/or stance; (b) that were created with awareness of each other; and (c) were circulated, imitated, and transformed via the internet by multiple users.”

So, an internet meme is a collection of various user-created “items” that share common semiotic (linguistic and visual) content that are created as part of the communications of a discourse community. The creators, remixers, and consumers of internet memes use them to participate in this community and to express something that cannot be expressed as effectively in other, more traditional ways. In other words, internet memes “signal” ideas, ideologies, and affiliations in ways that more traditional communications cannot accomplish, or not as effectively.

If internet memes are, as Shifman argues, “cultural building blocks,” we should be able to look at an internet meme, through its evolution, and through analysis, have something to say about what it builds and how.

Part I: Find an internet meme. Not just any meme will do.

Remember, an internet meme, according to Shifman, is not simply one instance of that meme, but multiple instantiations of it, including (if you are savvy enough to find it) the original meme, and several different remixes. Let's say, find three (or more) variations or remixes of a particular internet meme. In other words, your internet meme must be robust enough to support a basic

analysis. Scrape the images you are going to work with into PDF or JPEG images. These will be inserted into your document no larger than 4x6 inches (for readability).

Part II: Perform a basic analysis for each image.

For each instance of the internet meme you are working with you will need a separate page with the image (4x6 at largest), a static URL for the image so that it may be easily found. As part of your analysis, include the following (two brief paragraphs will do):

- A description of the site where it was found and its basic media values (e.g., what kind of site is it, who owns it, how does it function).
- A description of the meme instance itself – explain and summarize it in your own words.
- An analysis of how the meme works:
 - What is its ideological stance?
 - What is the meme trying to accomplish with the choices it makes?
 - What does a view of the meme need to know to understand it?

As you can see, it will be very helpful to have different variations of the same internet meme so that you have different things to say and analyze about each instance.

Part III: Synthesize your analyses into an overall analysis of the internet meme.

When you put all the instances of the meme together, what are their commonalities? What are they asking the viewer to consider? What does the viewer need to know to understand the meme? Where is the viewer likely to encounter it? How does sharing the meme identify the viewer/sharer as part of a community or connect them to it? For example, with the Joseph Ducreux memes above, does the viewer need to know anything about Ducreux and his exploits in 18th century France? Do they need to know certain popular culture topics? If they do or don't know these things, does it change their reception of the meme itself? What can they tell us, as Jenkins asks, about contemporary digital culture and its participants?

You can structure your synthesis around any topic or question regarding the memes that come to mind out of your analysis, but you should develop it to approximately 350-500 words. I strongly recommend drafting and revising your synthesis to ensure that it accomplishes the objective of having something meaningful to say about the internet meme you have chosen to analyze.

Part IV: Evaluation of the Final Product.

This assignment is worth 150 points (50 points for each analysis; 50 points for the synthesis) and is due on Thursday, May 15th by 11:59 p.m. in your Drive folder. It will be evaluated based on your

ability to use the terms and ideas of Chapter 5 and understanding of internet memes as briefly discussed in Limor Shifman's internet.

Bonus: How to conduct a basic informal analysis

An analysis is, in essence, a study of the structure of something through its elements. An informal analysis of a text is a focused look at one or more of the elements of the text (e.g., the content, argumentation, stylistic design) that follows general critical principles rather than discipline-specific methods. A good informal analysis uses the examination of these features to develop a main idea that addresses a problem, issue, concern (i.e., a gap) that is relevant to the audience of the analysis.

To write an effective informal analysis, you must both read and understand the nuances of a text (or video, or picture, or video game), take generative notes, and then cohesively reorganize your notes around either a known gap (e.g., one given to you), or around an emergent gap (one you discover). You do this by synthesizing the connections and interrelationships of your ideas around a conclusion.

A. Taking Notes

As you prepare to write a basic analysis, you must "read" the "text," and take notes. If you are inexperienced in writing informal analyses. This will involve the following:

- You must be willing to read and understand what you read by writing your way through this understanding.
- You must be willing to commit time and focus to read closely and track what you have read through your annotations and notes.
- As you read critically and take notes, you must be willing to stop, reflect on what you have read, ask yourself questions about it, and add notes to your existing notes as part of that process (recursivity).

B. Composing Ideas

Once you have completed your close reading of the text to be analyzed, take your annotations and transcribe them into a document. While doing so, you must be willing to consider what ideas are most important to you, and which other ideas are related to that idea (and "speak to it"). As part of this process, you have to find the main idea, or argument, or narrative/story of your own piece that is speaking to you.

- You must have enough notes that you can then produce ideas in sentences to create chains of argumentation (i.e., related paragraphs) to introduce, support, and then conclude a main idea that you develop.
- You must be able to articulate an opinion on the subject you are writing on (an informed opinion), but also try to apply that opinion towards more abstract, or general, ideas.
- Recognize and question your own relationship with the text to situate yourself within it.

C. Finding the Gap

Once you have an adequate base of notes from which to work, you are prepared to draft your analysis.

- Your analysis should be focused on what is missing (in your own opinion) that can be filled in through analysis. This is something that will bridge the “gap” between your own interest and understanding, the text, and the audience.
- As part of your analysis, you may summarize, evaluate, connect, and/or extend ideas from the source text with your own.
- As part of your analysis, you may reorganize the text around conflicting or conflicted viewpoints, contradictions, theses, factual information, or any other content found within the text itself.
- Your own analysis should have an introduction (written last), body, and (brief) conclusion.

FINAL EXAM

For this exam, you will need to produce one long response that incorporates the following features:

1. Write a paragraph-based response to the question that relays information to an audience in a clear and coherent manner.
2. Develop the reflective quality of your response beyond a simple description of “what you’ve learned” or reciting factual knowledge from sources like your textbook. I want to know what’s on your mind, not just what you know.
3. Use general writing process principles (planning, drafting, revising, and editing) to produce an effective response through preparation.
4. Demonstrate effective formatting of your final exam, including the use of paragraphs, subject headings, page numbers, etc., to maximize organization and readability.

You will be evaluated on your ability to coordinate the above features in a completed exam. Your exam must be entirely your own work. You may not collaborate with others on this exam, or solicit assistance. I will answer any questions you may have. This exam should take you between 1.5 and 3 hours.

Directions

Compose a 500+ word (2 pages double spaced) response in paragraph form in response to the question below. As you do so, be sure to address the entire question in a cohesive fashion. Your goal is to demonstrate a clear grasp of the theoretical and practical considerations involved, clear organization of ideas, and an ability to reflect on relevant concepts and information. If you use information from your text and outside sources, you must cite it.

Your exam is due before Friday, May 22nd at 11:59 a.m. by email to me at plcorb@gmail.com as an MS Word document. **DO NOT SHARE A GOOGLE DOC WITH ME.** Exam files that are unopenable by me will not be evaluated or assigned credit. If you have questions about the exam, please contact me allowing enough time to receive a reasonable response.

Question

Reflect on what you have learned about yourself, the relationship between language and thinking, and/or how power/ideology are reflected through language use. Use specific ideas and topics from this course. You may discuss any aspect of the above premises and from any perspective. You have freedom to make any point you come to in your reflection, but be sure to provide examples for any specific claim you make (so I can understand it) and cite any definitions or outside sources of information that you use (to show you know where your information comes from).

Evaluation of the Final Exam

This final exam is worth 200 points.

| Demonstration of Learning | Excellent (A-B) | Good (B-C) | Marginal (C-D) | Unsatisfactory (D-F) |
|----------------------------------|--|---|---|--|
| | Your response demonstrates fluency in the relevant language and concepts of the course and the ability to apply them to problems and data. Your response presents a thorough analysis of the situation discussed in the test question. You demonstrate fluency in both analysis of the problem(s), and writing about them. | Your response demonstrates a grasp of language and concepts of the course. The response presents a complete, if basic, analysis of the situation discussed in the test question. You provide basic formatting for your responses. | Your response uses specific language and concepts of the course, but you might not grasp how they apply to the problem. Your response attempts an analysis of the situation discussed in the test question, but is cursory in nature, or has a significant misapplication of theory. You may engage in minimal design of your response. | Your response may or may not be on topic, but if it is then your analysis does not demonstrate adequate grasp of the problem, or how the course material applies to it. Few if any terms, ideas, and concepts specific to the course are included your in response, or they do not demonstrate your ability to grasp what they mean or how they are applied. Your document design makes it hard to figure out what you are saying. |

FIRST DAY TASKS (50 POINTS POSSIBLE)

Day One Homework (40 pts.)

The following Google Forms are your first assignments for your ENG 1161 course. Start the semester off right and be sure to complete them in a timely manner and following all directions.

Information Sheet (10 pts.): <https://forms.gle/uaWXm6SHUH2Sk4cB7>

10 Questions (40 pts.): <https://forms.gle/hxqwZqBof6yRcxUr5>

Accept Google Drive Folder Invite

Using the email address I collect on the first day of class, I will send you a link to our document archive. I will also send you a link to a private Google Drive folder that only you and I can access. This is where you will submit all of your course work. You must accept access to this folder using a Google email address.

Return Media Release Form

I often share anonymized examples of previous students' work with current students. By signing this form, you are giving me permission to share your work in this way. It does not give me permission to use your work for research or in publications. Signing this form is good student karma. If you do not want to sign it, please put your name on the form (so I know you saw it), but cross a line through the release.

Return Policy on Unofficial Withdraws

Please read, sign, and return this form. This is not an official college form, but an indication that you understand the financial and academic consequences of failing to either a) complete this class, or b) officially withdraw from it.

Read Items in 1st Class Readings Folder

There are approximately 10 pages of homework on language for you to read for Thursday's (1/30) class. Take notes on what you read. There will be an open-note quiz on the readings. Preparing for quizzes is the best way to prepare for the midterm and final exam, which are closed-book and open-note and difficult to pass without weekly preparation.

MIDTERM EXAM

This midterm exam is due at noon on Thursday, April 9th, 2020 in your individual drive folder. You can post it earlier.

This midterm exam will assess your ability to reason through the major critical concepts of Chapters 1 through 4 and apply them empirically, theoretically, and personally.

For this exam, you will need to produce three brief essays that incorporate the following features:

1. Write essay-based responses to questions that test your comprehension of concepts and methods and your ability to relay that information to an audience in a clear and coherent manner.
2. Develop the content and analysis of your essays beyond a simple description of “what the book said.”
3. Use writing process principles (planning, drafting, revising/editing) to produce effective responses.
4. Demonstrate effective organization of your midterm exam, including the use of paragraphs and subject headings to enhance organization and readability.

You will be evaluated on your ability to coordinate the above features in a completed exam.

Directions

Review the five questions below. Choose three and compose a response to each. Your responses should be in paragraph form and three-paragraphs or more in length (approximately 500 words). As you write your exam, be sure to address the entire question and do so in a cohesive fashion. Your goal is to demonstrate a clear grasp of the theoretical and practical considerations involved, clear organization of ideas, and an ability to analyze relevant concepts and information. I recommend spending a significant amount of time to plan each answer on paper before you begin writing. With your midterm exam, post all planning notes you took. You want to demonstrate your own writing and planning process as part of the evidence towards the merit of your performance.

Question 1: What is language and what does it allow us to do?

Responding to this question, you must present an analysis in three paragraphs or more that accomplishes two goals. 1) Elaborates on the biological, cultural, and technical aspects of language and 2) examines how these features function together as a complex system that does something in the world (but what?!). You may make use of existing definitions as part of your analysis, but the foundation of your response must be your own integration of various aspects of language and how they work together. As part of your response, you may also:

- Write about misunderstandings about language.
- Provide concrete examples of language function.
- Explain the connection of language to other concepts, issues, or topics we have raised in the course.

Question 2: Why is the use of language to communicate an inherently “political” act?

In framing your response to this question, be sure to define explanatory terms and locate them successfully in relationship with each other. For example, you might want to focus on articulating *ideology, power, authority, prescriptivism, descriptivism, and/or resistance* as you compose your answer. You can frame your response however you like, but it should focus on the definition of political as “an attempt to change actors’ values, beliefs, perceptions, or actions” within a discourse community (Bell 1979). In other words, you are writing about how people use language to get what they want from others, either as individuals, or groups.

Question 3: What is “political correctness” and how does it work?

From a socio-linguistics perspective, compose a response to how either (a) political correctness *or* (b) language reform functions as an ideologically-based resistance (resistance to what?!). Feel free to use examples from your own life, or from class discussion. As part of your response for the term you choose, you must discuss:

- What the term means from a linguistic point-of-view.
- What role ideology plays in the phenomenon that the term is attempting to describe.
- How the phenomenon functions with respect to the exercise of power in a language community.

Question 4: Can you even language?

Examining the excerpt from the beginning of President Barak Obama's 2009 Inaugural Address accompanying this exam. You can also find it below:

<https://obamawhitehouse.archives.gov/blog/2009/01/21/president-barack-obamas-inaugural-address> (the first 500 words).

Perform an analysis of persuasive strategies found in the text. Identify and explain the use of 3 to 4 different strategies from the list below. Be sure to demonstrate not just what the strategy is, but how it works and to what effect in the text. Quote specific short excerpts from the exam as part of your analysis.

- Appeals
 - Ethos
 - Pathos
 - Logos
- Contrast
- Three-part list
- Parallelism/repetition
- Pronoun usage
- Simile/metaphor
- Presupposition (i.e., arranging given/new information)

Question 5: The Manufacture of Consent

First, watch the video Noam Chomsky: The 5 Filters of the Mass Media Machine:

<https://www.youtube.com/watch?v=34LGPIXvU5M>. The video suggests, based on Noam Chomsky's scholarship, that the media isn't just selling you a product, but using you as a product to sell to advertisers. For this question, think about the media products that you are currently consuming. Make a list. From that list, choose one or two examples to analyze for the five filters of mass media.

- Media is owned by specific entities.
- These entities profit from advertising to you (and not just through ads).
- Content comes to you from particular and ideologically-interested sources.
- You are expected to give attention to content in particular ways.
- The enemy (e.g., immigrants/Liberals/basic bitches/beta males/etc.) are to be shunned.

Write your analysis to describe your relationship to the media you ingest as a consumer of that media, in an ideological system (e.g., the five ideological filters) designed to create a subject out of you. In other words, write something smart about how you are part of an ideological system, how that system extracts time, attention, and other resources out of you, and why.

Grading

This midterm exam is worth 120 points (40 points for each question). It will be graded out of 100 points meaning that you can earn an extra 20 points of extra credit for superior analyses supported by additional notes demonstrating preparedness.

| Demonstration of Learning | Excellent (A-B) | Good (B-C) | Marginal (C-D) | Unsatisfactory (D-F) |
|----------------------------------|---|---|---|--|
| | Responses demonstrate fluency in the language and concepts of the course. Responses present a coherent analysis of the prompted test questions. Student demonstrates preparedness and facility with the material. | Responses demonstrate a grasp of the language and concepts of the course. Responses present a basic analysis of the prompts discussed in the test questions. Student attempts to structure answer in an organized manner. | Responses may or may not use specific language and concepts of the course. Responses may or may not attempt an analysis of the prompts discussed in the test question. Student may engage in minimal organization of answer or organization actively impedes reception. | Responses may or may not be on topic. Few if any terms, ideas, and concepts specific to the course are included in responses. Student does not provide an analysis of the concepts discussed or the analysis is fundamentally flawed. Evidence of preparedness is minimal. |

Citations

David V. J. Bell (1979) Political linguistics and events research, *International Interactions*, 6:3, 193-208, DOI: [10.1080/03050627908434533](https://doi.org/10.1080/03050627908434533)

QUIZ – STEVEN PINKER’S “AN INSTINCT TO ACQUIRE AN ART” (10 POINTS POSSIBLE)

Name_____

Score_____/10

Directions

Answer the following questions as best you can. This is an open book, open notes quiz, but you may find it difficult to complete unless you have already read carefully and taken notes. Generally speaking, quiz scores are additive, meaning you start with zero points. The more, and better, and more better logic you use to link these ideas, I add points to that zero before determining your grade.

Question 1

What is Steven Pinker’s definition of language? Include how language relates to development and general ability. Hint: His definition is a multi-part and

Question 2

According to Steven Pinker, what wrong ideas do people have about language? (he gives six) Why are they wrong?

Bonus Question

Steven Pinker writes that “virtually every sentence that a person utters or understands is a brand-new combination of words, appear for the first time in the history of the universe.” What does this mean? Does it mean “I ate spaghetti for dinner” has never been uttered before?

Question 2

What can be accomplished by studying language and its use?

Bonus Question

Mooney and Evans write that the act of naming or labeling something is an exercise in power. What kind of prescriptivism is being enforced by prohibiting calling a person a “bitch thot [that hoe over there]”? Why might an organization or institution

QUIZ – MOONEY & EVANS CH 1.3 (10 POINTS POSSIBLE)

Name _____

Score _____ /10

Directions

Answer the following questions as best you can. This is an open book, open notes quiz, but you may find it difficult to complete unless you have already read carefully and taken notes.

Question 1

What is Mooney and Evans definition of "language"? Hint, it is a "system," but how do they characterize this system and its components? (5 points)

Question 2

What is the difference between linguistic and communicative competence? Provide an example from your own thinking that illustrates that difference. (5 pts.)

Bonus Question

“xNg put kgwax blew?” Discuss.

IN-CLASS QUIZ

Language and Thinking

ENG 1161-D516 (#53530)

Due: 2/6/20 (Thursday)

QUIZ – MOONEY & EVANS CH 1.4 (10 POINTS POSSIBLE)

Name_____

Score_____/10

Directions

Answer the following questions as best you can. This is an open book, open notes quiz, but you may find it difficult to complete unless you have already read carefully and taken notes.

Question 1

What are linguistic descriptivism and prescriptivism? Why does the use of language matter to people?

Question 2

X-Bar theory, linguistic competence, and communicative competence/ linguistic performance are all features of descriptive linguistics. Using the idea of descriptive linguistics, explain how and why, though poetic, the sentence below is perfectly acceptable from a linguists' point-of-view.

“Battle-scarred shogun, explosion when my pen hits;
tremendous, ultra-violet shine blind forensics.”

Wu-Tang Clan, *Triumph*, 1997

Bonus Question

In X-Bar theory, “Battle-scarred shogun” is a Noun Phrase (NP), “explosion when my pen hits, tremendous” would be the accompanying Verb Phrase (VP) also containing a Prepositional Phrase (PP) as well as an additional NP and VP. Accounting for the poetic slipperiness of the phrase “ultra-violet shine blind forensics,” what do you think it means?

“Battle-scarred shogun, explosion when my pen hits;
tremendous, ultra-violet shine blind forensics.”

Wu-Tang Clan, *Triumph*, 1997

Bonus Question

In X-Bar theory, “Battle-scarred shogun” is a Noun Phrase (NP), “explosion when my pen hits, tremendous” would be the accompanying Verb Phrase (VP) also containing a Prepositional Phrase (PP) as well as an additional NP and VP. Accounting for the poetic slipperiness of the phrase “ultra-violet shine blind forensics,” what do you think it means?

IN-CLASS QUIZ

Language and Thinking

ENG 1161-D516 (#53530)

Due: 2/6/20 (Thursday)

QUIZ – MOONEY & EVANS CH. 2 REVIEW (10 POINTS POSSIBLE)

Name _____

Score _____/10

Directions

Respond to the following questions as best you can in two logically organized and well-composed typed paragraphs. Use the backside of this sheet to take notes. This is an open book, open notes quiz, but you may find it difficult to complete unless you have already read carefully and taken notes.

What Is A “Symbol” and What Do They Do To Your Brain?

Daniel Chandler, Professor of Semiotics at University of Wales, writes:



Symbol/symbolic: a mode in which the signifier does not resemble the signified but which is fundamentally arbitrary or purely conventional - so that the relationship must be learnt: e.g. language in general (plus specific languages, alphabetical letters, punctuation marks, words, phrases and sentences), numbers, morse code, traffic lights, national flags;



Icon/iconic: a mode in which the signifier is perceived as resembling or imitating the signified (recognizably looking, sounding, feeling, tasting or smelling like it) - being similar in possessing some of its qualities: e.g. a portrait, a cartoon, a scale-model, onomatopoeia, metaphors, 'realistic' sounds in 'programme music', sound effects in radio drama, a dubbed film soundtrack, imitative gestures;



Index/indexical: a mode in which the signifier is not arbitrary but is directly connected in some way (physically or causally) to the signified - this link can be observed or inferred: e.g. 'natural signs' (smoke, thunder, footprints, echoes, non-synthetic odours and flavours), medical symptoms (pain, a rash, pulse-rate), measuring instruments (weathercock, thermometer, clock, spirit-level), 'signals' (a knock on a door, a phone ringing), pointers (a pointing 'index' finger, a directional signpost), recordings (a photograph, a film, video or television shot, an audio-recorded voice), personal 'trademarks' (handwriting, catchphrase) and indexical words ('that', 'this', 'here', 'there').

Daniel Chandler, "Semiotics for Beginners." <https://www.cs.princeton.edu/~chazelle/courses/BIB/semio2.htm>. Accessed February 25, 2020.

Respond

How can you explain language as a code integrating semiotic definitions of symbol, icon, and index above? Further, using the Sapir-Whorf hypothesis, discuss to impact of these features of communicating meaning on cognition. A paragraph for each will suffice.

IN-CLASS QUIZ

Language and Thinking
ENG 1161-D516 (#53530)
Due: 2/27/20 (Thursday)

QUIZ – MOONEY & EVANS CH. 3.5 LINGUISTIC TOOLS (10 POINTS POSSIBLE)

Name_____

Score_____/10

Directions

Respond to the following questions as best you can in two logically organized and well-composed typed paragraphs. Use the backside of this sheet to take notes. This is an open book, open notes quiz, but you may find it difficult to complete unless you have already read carefully and taken notes.

Bliss Copy of the Gettysburg Address

Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we can not dedicate -- we can not consecrate -- we can not hallow -- this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us -- that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion -- that we here highly resolve that these dead shall not have died in vain -- that this nation, under God, shall have a new birth of freedom -- and that government of the people, by the people, for the people, shall not perish from the earth.

Abraham Lincoln
November 19, 1863

<http://www.abrahamlincolnonline.org/lincoln/speeches/gettysburg.htm>

Respond

Identify and explain the strategy in the use of three different example linguistic tools within the Gettysburg Address (e.g., contrast, parallelism, three-part lists, repetition, foregrounding, unusual word order, passive usage, pronouns, presupposition, and metaphor). Identify the passage, the tool, and how/why it is representative of the tool you think.

