

## Spring 2021 Course Atlas for Graduate Courses

### COMM 7/8371

Rhetorical Criticism

Christina Moss

Mondays 5:30p to 8:30p

This class discusses and demonstrates the history and methodology of rhetorical criticism. We will spend time evaluating the development of methodological positions and their subsequent use within the Rhetorical tradition.

Starting with the foundation of rhetorical criticism established by Wraga, Wichelns and Parrish and continuing to study methods and theorists making significant contributions to rhetorical methodology. Methods may include but are not limited to close reading, narrative, identification, ideological critiques, psychoanalysis, Afrocentrism, rhetoric as performance, and material and visual rhetoric.

Students are expected to demonstrate their ability to write rhetorical criticism essays and to analyze a variety of influences within the discipline.

Course Materials:

Carl R. Burghardt, Readings in Rhetorical Criticism, Strata Publishing, 5th Edition, 2017. \$95 on Amazon

Barry Brummett, Techniques of Close Reading, 3rd or 4th ed. Sage Publications.

\$53-\$69 new on Amazon – may be rented or ordered used.

Readings on E-courseware

Assignments: Weekly position papers, Final Exam, written rhetorical criticism essay, class presentations

### COMM 7/8331

Cultural Meanings of Pandemics

Marina Levina

Tuesdays 5:30p to 8:30p

This class will explore cultural meanings, mediated representations and rhetorical constructions of pandemics. Rooted in critical cultural studies, media studies, and critical rhetoric of health, science and medicine, we will explore how the bodies are designated as healthy or diseased; curable or incurable; essential or disposable. Through a theoretical lens of biopolitics and biopower, we will look at how bodies and populations at large are classified, managed, and disciplined and how the health of nation is defined in relationship to individual health. The goal of the seminar is to provide a space in which the current pandemic can be theorized in the

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context of biopolitics and biopower. We will spend time reading works by Michel Foucault, Susan Sontag, Alondra Nelson, Paula Treichler, and Achille Mbembe, amongst others to help us to contextualize categories of identities at the intersection of health. Graduate students will have a opportunity to develop and write a research paper which deals directly with COVID-19 and to contextualize their work within the moment of “rupture” that the current pandemic represents.

### COMM 7/8806

Topics in the Media

David Stephens

Wednesdays 5:30p to 8:30p

Social Media and Social Identities is a special topics class that will explore how social identities such as race, gender, sexuality, class etc, are developed, formed, and represented online. Special attention will be paid to how these identities intersect.

In addition, over the course of the semester, students will be exposed to examples of research that can be conducted on social media, including methods, and frameworks, though this is not primarily a methods class.

The course will draw from both books and scholarly research articles, with the occasional popular publication when appropriate.

Far being comprehensive, this class will introduce students to diverse set of readings that will hopefully deepen their understanding of social media and its relationship to power, agency, labor, leisure, representations among other concepts.

Selection of possible/Probable readings: Distributed Blackness: African American Cybercultures by Andre Brock.

Beyond Hashtags: Racial Politics and Black Digital Networks by Sarah Florini

Socially Mediated Publicness: An Introduction

Nancy K. Baym & danah boyd

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Duffy, B. E. (2016). The romance of work: Gender and aspirational labour in the digital culture industries.

### COMM7/8012

Seminar in Health Communication

Sachiko Terui

Thursdays 5:30p to 8:30p

The course examines diverse theoretical and methodological approaches to understanding the interrelationships among communication and health/illness. Although there will be an emphasis on the social processes of enacting identity in face-to-face interactions, we will also sample theories with a more social cognitive emphasis and issues related to mass media communication. In particular, we will conduct in-depth examinations of important areas of research such as health narratives, social support, stigma and communication, provider-patient communication, and culture and minority health.

The class is designed to assist students in comparing and contrasting different conceptualizations, theories, and methods by examining a wide variety of issues so that you can make informed choices about theory and method in your own research.

### Comm 6894

Community Action Film – Professor David Goodman

Thursdays from 1:30-5:10 PM

Students work together to make short films that promote the work of not-for-profit organizations that benefit the community. Production work outside of class time will be required. PREREQUISITE: COMM 3824 or permission of instructor.

### COMM 4/6893

Producing for Film

Marty Lang

Wednesdays 5:30p to 8:30p

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The goal of this course is to acquaint the student with the filmmaking process through the lens of the producer, how to take a film idea from conception to distribution, in both the studio and independent marketplaces. It will cover budgets, schedules, locations, production and post-production management, marketing and distribution. It will explore how the producer operates in the Hollywood system – development, managers, agents and studios, and in the independent world - fundraising, crowdsourcing/crowdfunding, and self-distribution.

### COMM 4/6856

Gender and Film

Marina Levina

Wednesdays 1:00p to

4:00p

Using film studies, media studies, and cultural studies approaches this course will analyze representations of femininity, masculinity, and transgender identity in various film genres. The class focuses on films produced from the 1940s to the present. The course puts representations of gender in the historical contexts of race, class, and sexuality and introduces students to classic concepts of film theory such as the male gaze, spectator theory, and representation studies.