

**Graduate Course Atlas
Fall 2016****COMM 4/6013
POLITICAL COMMUNICATION – Antonio de Velasco
Tuesday/Thursday, 1:00-2:25pm****Course Description**

Citizens lament the drama, division, and distortion that have marked the 2016 presidential campaign. This course turns that lament on its head by teaching you to work with – rather than against – such qualities in the interest of greater civic discernment. Drawing from classical, modern, and postmodern theories of political rhetoric and close study of the major presidential candidates, the course explores how power circulates and becomes manifest in the conflicting words and images we use to make sense of public life – and to elect the 45th President of the United States.

Assignments:

Two class presentations; final research paper of 20-25 pages.

Texts

Murray J. Edelman, *Constructing the Political Spectacle*
Frank Luntz, *Words the Work*
Additional texts available online

**COMM 4/6015
HEALTH LITERACY – Joy Goldsmith
Monday/Wednesday, 2:20-3:45pm**

This class concentrates on theoretical, but especially applied health literacy issues, emphasizing the impact and reality of low health literacy across a range of subjects including risk, disparity, caregivers, patients, providers, measures, and interventions. The work in this course will acquaint you with a broad understanding of health literacy in the United States, explore the role of health communication in matters of health literacy, and examine the lived experiences of patients, families, and providers. A secondary focus of the course will explore theory and evidence-based development of health literacy intervention and implementation. Each student enrolled in the course will participate in original research collection as well as carry the responsibility of presenting a specific course topic in a formal presentation.

COMM 4/6340
LISTENING – Gray Matthews
Tuesday/Thursday, 1:00-2:25pm

Course Description:

The primary goal of this course is: To enhance one's inner capacity to listen. The course requires rigorous openness in being willing to reorient one's perspective of communication, as well as taking the risk to reawaken one's ability to wonder about ultimate, indestructible questions regarding living a thoroughly expressive life. Although we will study types, skills and functions of listening on a practical level, our chief focus will center on listening as a way of being-in-relation with others. Thus, emphasis will be balanced on three levels: (1) Personal discovery and evaluation of one's own listening ability as a criterion for communication competency; (2) Philosophical issues and concerns regarding listening in the art of living; and (3) Practical exercises and applications of effective listening in various situations. Learning objectives include: enhancing and sharpening communication skills and competencies, improving the quality of meaningfulness in relationships with others, reflecting upon and discerning how listening impacts all human activities and appreciating the insights of communication research on the phenomenon listening.

Proposed Texts:

The Other Side of Language. Gemma Corradi Fiumara. NY: Routledge, 1990.
The Lost Art of Listening. Michael P. Nichols. NY: Guilford, 1995.

Particulars:

Journal, essay, critical research paper.

COMM 4/6341
INTERPERSONAL COMMUNICATION – Katherine Hendrix
Tuesday/Thursday, 2:40-4:05pm

Course Description: This course in interpersonal communication emphasizes both communication theory and real life applications of the course content. Class material will be explored through exercises and discussion designed to develop and/or enhance skills such as: perception, the effective presentation of ideas and emotions, and maintaining healthy relationships.

Practical application within the classroom should increase the likelihood of retention and use of the concepts outside of the classroom as part of a life-long process. This life-long process should include growth and movement toward quality-based, satisfying interaction with others as well as recognizing circumstances where interpersonal behavior is inappropriate.

Undergraduate Text:

Stewart, J. (2013). U&ME: *Communicating in moments that matter* (2nd ed.). Chagrin Falls, OH: Taos Institute Publications.

Tentative Graduate Text (same as above plus):

Spitzberg, B.H., & Cupach, W.R. (Eds.). (2010). *The dark side of close relationships II*. Mahwah, NJ: Routledge.

COMM 4/6375

INTERCULTURAL COMMUNICATION – Katherine Hendrix

Tuesday/Thursday, 11:20-12:45pm

Course Description: This course provides an opportunity to explore the various means by which we define what constitutes culture and how we acquire our cultural identities. Self-perception and the perception of the "other" will be discussed as factors that serve to problematize the communication that occurs between (and within) groups. This course will focus on communication that occurs among the domestic populations of the United States; however, international relationships will be discussed to a limited degree. My main goal is to provide a practicum for developing the initial stages of effective interpersonal and intercultural communication competence. A second goal is to introduce you to various theories (from within as well as outside of the Communication discipline) that attempt to explain intercultural interaction.

Proposed Text:

Martin, J., & Nakayama, T. (2013). *Experiencing intercultural communication: An introduction* (5th ed.). Boston, MA: McGraw-Hill.

Additional readings for students at the graduate level.

COMM 4/6822

AUDIO PRODUCTION FOR FILM AND VIDEO – Craig Leake

Tuesday/Thursday, 2:40-5:10pm

Course Description: This course is designed primarily for students in the film and video production sequence. Emphasizing practical applications of sound recording techniques, signal processing, structuring and design, the course requires extensive "hands-on" work as well as discussions of various theories concerning the relationship of sound to image.

Proposed Text: Pro Tools 101 An Introduction to Pro Tools 11; ISBN13: 978-1285774848

Particulars: Class time will be used for demonstrations and lectures. Students also will be required to work outside class time, producing assigned projects on the Pro Tools Digital Audio Workstations in the Department of Communication editing labs.

COMM 4/6824
CINEMATOGRAPHY – David Appleby
Wednesday, 1:00-4:00pm

This course is designed to expand the student's knowledge of lighting, lenses, exposure, color, cameras, grip operations, etc. so that she will have a better understanding of the tools and procedures necessary for solving the multitude of problems, aesthetic and technical, that confront the image-maker. While it is impossible to provide for the kind of day-to-day production work that is required in order to become truly skilled, the course includes a number of exercises, and a final project, in which to apply the concepts learned in class.

COMM 4/6825
EDITING POST PRODUCTION – Roxie Gee
Monday, 1:00-4:00pm

COMM 4/6850
FILM HISTORY I – Steven J. Ross
Tuesday/Thursday, 2:20-4:20pm

This course will examine the development of the medium as an art form, as a social force, as an industry, and as a product of the various political and cultural environments in which they were made. Such important touchstones during the first half century of the medium as BIRTH OF A NATION, THE LAST LAUGH, BATTELSHIP POTEMKIN, GRAND ILLUSION, and CITIZEN KANE will be studied from a variety of perspectives.

In addition to objective quizzes, graduate students will be required to write three papers (ten pages) over the course of the semester

TEXT: A History of Narrative Film by David Cook

COMM 4/6859
MONSTER FILMS – Marina Levina
Tuesday, 1:00-4:00pm

Course Description: In her famous book, *Our Vampires, Ourselves* (1997), Nina Auerbach writes that each age embraces the vampire it needs. This statement speaks to the essential role that monster narratives play in culture. They offer a space where society can safely represent and address anxieties of its time. This course will survey classic and contemporary monster films. As a whole, it argues that monstrous narratives of the past decade have become omnipresent specifically because they represent social collective anxieties over resisting and embracing change. They can be read as a response to a rapidly changing cultural, social, political, economic, and moral landscape. And while monsters always tapped into anxieties over a changing world, they have never been as popular, or as needed, as in the past decade. This course explores

monstrosity as a social and cultural category for organizing, classifying, and managing change. Based in the field of media studies and critical theory, it will provide film case studies that explore monstrous discourse and representation in film.

Proposed Texts: Marina Levina and Diem-my Bui (Eds.), *Monster Culture in the 21st Century: A Reader*, Bloomsbury Academic 2013; other readings will be posted on Ecourseware

Particulars: Graduate students will be expected to complete a longer research paper and longer exams

COMM 4/6960
DOCUMENT WRITING – Craig Leake
Tuesday/Thursday, 11:20-12:45pm

Course Description: The course will examine the theory, techniques, and ethics of documentary storytelling in film and television, exploring the special nature of documentary writing that distinguishes the form from fictional programs. Students will be expected to develop the skills and standards they need to be effective creators and critical viewers of documentaries and to understand the importance of the form in the functioning of an educated democracy.

Proposed Text: “Documentary Storytelling: Creative Nonfiction on Screen” by Sheila Curran Bernard; Third Edition; ISBN-13: 978-0240812410

Particulars: The course is about conceiving and planning documentaries—all the work that must be done before one turns on the camera. Although this is not a production course, students often use the semester to plan films that they go on to produce later. The course also has value for those who have no filmmaking ambitions, because case studies of documentaries and the filmmakers’ decision processes can shed light on many different forms of writing and editing.

COMM 4/6970
SCREENWRITING I – Steven J. Ross
Monday/Wednesday, 10:20-12:25pm

Course Description:

The course is an introduction to writing fiction for the film medium. Students will analyze screenplays from notable movies, and each student will complete all the steps necessary to create his or her own original first draft screenplay.

Proposed Texts:

No one textbook is required. Instead, each student will be assigned from the dozens available a different well known screenwriting text to read and report on to the class.

Particulars:

Graduate students in the Film & Video concentration will be required to write the screenplays for both of the short films they are required to make as part of the MA requirements.

COMM 7/8014
PUBLIC HEALTH COMMUNICATION – Amanda Young
Thursday, 5:30-8:30pm

Course Description: This course explores the communication processes and practices that are used to promote positive change in health behaviors. After exploring the research models and methodologies used to disseminate health information and promote behavior change, we will examine issues of health literacy; formats for disseminating medical, health, and wellness information; and the complex, specific audiences that public health communication must address. Finally, we will evaluate a local public health campaign, and after choosing specific issues, students will write a research proposal for a public health communication intervention.

Course objectives:

1. To understand the role of communication in public health campaigns, interventions, and research
2. To develop an awareness of the complex issues of health communication in the public health arena
3. To examine theoretical models, research design, and evaluation methodologies inherent in public health communication
4. To appreciate the interplay of theory and practice in communication in public health settings and campaigns
5. To begin to recognize the multicultural audiences in public health communication

Required Texts:

Haider, Muhiuddin (2005). *Global Public Health Communication: Challenges, Perspectives, and Strategies*;

Parvanta, C., & Nelson, D. E. (2010). *Essentials of Public Health Communication*

Additional readings will be assigned.

COMM 7/8332
SEMINAR IN COMMUNICATION RESEARCH – Craig Stewart
Wednesday, 5:30-8:30pm

Course Description: As Teun van Dijk argues, “discourse analysis is no more than the general academic activity of studying discourse. And such a study can be carried by a large number of different methods.”¹ Various methods of discourse analysis are united “by paying close and systematic attention to particular situations and particular utterances or sets of utterances” in order to investigate “research questions...in and across disciplines throughout the humanities and social sciences and beyond” (Johnstone, 2008, pp. xiii-xiv). This seminar then will provide a site for graduate students across the department's research areas to learn discourse theories and methods for investigating the linguistic, rhetorical, cultural, and/or social cognitive form and

function of text and talk in a variety of contexts, including public and political communication, health communication, and mediated communication. Special attention will be paid to issues of social interaction and identities, intentions and interpretations in discourse, and language, ideology and power.

<http://www.discourses.org/resources/teachyourself/Unlearn%20misconceptions.html>

Required Texts

Johnstone, B. (2008). *Discourse analysis*, 2nd ed. Malden, MA: Blackwell.

Van Dijk, T. A. (2011). *Discourse studies: A multidisciplinary introduction*, 2nd ed. Los Angeles: Sage.

Other articles available on eCourseware.

Recommended Text

Jaworski, A., & Coupland, N. (Eds.). (2006). *The discourse reader*, 2nd ed. New York: Routledge.

COMM/ENGL 7/8350

RHETORICAL THEORY – Brad McAdon

Thursday, 5:30-8:30pm

Course Description:

This engaging course will cover rhetorical texts and concepts that span almost 2,000 years—from Alcidas (5th century BCE) to Erasmus (16th century CE), a bus tour of sorts, with several fascinating stops along the way. Because, in some respects, we are doing history, we will begin with a few necessary historiographical and methodological considerations, and then begin reading, in chronological order, Alcidas, Isocrates, Plato, and Aristotle and develop historical, political, philosophical, rhetorical, and educational contexts within which these texts and the rhetorical concepts within them emerged. We will then move on to excerpts from the anonymous *ad Herennium*, a few selections from Quintilian's *Institutes*, emerging early Christian rhetorical and editorial practices, Libanius' school of rhetoric, Augustine's *On Christian Doctrine*, and, time permitting, rhetorical practices within the early Renaissance. We will also follow two threads: one is *mimesis / imitatio* (imitation) and the extent to which ancient authors and speakers relied upon this rhetorical device from (at least) Isocrates through the Renaissance, and the second is how teachers taught and how students learned and practiced rhetorical and compositional concepts in antiquity.

Proposed Texts:

Aristotle, *On Rhetoric: A Theory of Civic Discourse*. Trans. George Kennedy, 2 ed. New York: Oxford, 2007. ISBN 9780195305098

Augustine. *On Christian Doctrine*. Oxford: Oxford University Press, 1997. ISBN 0192832328

Cribiore, Raffaella. *Gymnastics of the Mind: Greek Education in Hellenistic and Roman Egypt*. Princeton: Princeton University Press, 2001. ISBN 9691122520

Murphy, James J. *Quintilian: On the Teaching of Speaking and Writing: Translation from Books One, Two, and Ten of the Institutio oratoria*. Carbondale: SIUP, 1987. ISBN0809313782

Plato. *Phaedrus*. Trans. Alexander Nehamas and Paul Woodruff. Indianapolis: Hackett

Publishing, 1995. ISBN 0872202208
 _____. *Gorgias*. Trans. Joe Sachs. Newburyport, MA: Focus Publishing, 2009. ISBN 9781-585102990

Additional course materials will be provided.

Course requirements in addition to the readings and class discussions:

- Five bi-weekly summary / responses on the assigned readings
- A semester research paper with annotated bibliography
- Lead one class discussion on an assigned text relevant to the course material

COMM 7/8632

SEMINAR IN RHETORICAL CRITICISM – Christina Moss

Monday, 5:30-8:30pm

The purpose of this course is to analyze and critique the rhetorical commemoration within southern culture. Specific attention will be paid to the legacy of the Civil War, the Civil Rights Movement, Southern Tourism and the politics associated with such public memories. Students will utilize visual and material rhetorical theoretical constructs to discuss chosen “displays” and/or performances of memory.

COMM 7/8806

SEMINAR IN TRENDS IN MASS COMMUNICATION – Allison Graham

Tuesday, 5:30-8:30pm

Against the backdrop of the Fall 2016 election season, the seminar will focus on the styles, genres, and culture of political satire in the United States. Beginning with the rhetorical uses of satire in early American politics, the course will explore the evolution of particular forms of comic persuasion into the 21st century, with particular emphasis on the popularity of stand-up performance in mass media in the late 1950s and early 1960s. We will examine a number of influential works of satire in film (*Dr. Strangelove*, *Bulworth*, *Wag the Dog*), television (*Veep*, *The Colbert Report*, stand-up performances from 1959-2016), theatre (*MacBird*, *Beyond the Fringe*), music and comedy recordings, literature (George Orwell), and visual art, and will explore how the current rhetorical landscape both reflects and transforms the legacy of American political comedy.

Texts:

elections from *Going Too Far: The Rise and Demise of Sick, Gross, Black, Sophomoric, Weirdo, Pinko, Anarchist, Underground, Anti-Establishment Humor* (Tony Hendra); *A Great, Silly Grin* (Humphrey Carpenter); *Stand-Up Comedy in Theory, or, Abjection in America* (John Limon); *Satire: A Critical Reintroduction* (Dustin Griffin).