

Graduate Course Atlas Fall 2018

COMM 6341

INTERPERSONAL COMMUNICATION – Lori Stallings

Monday/Wednesday, 2:20-3:45pm

Forming and maintaining satisfying personal relationships is an endeavor that shapes human existence in fundamental ways. The greatest joys and sorrows of life are experienced within the framework of intimate relationships. In this course, we will explore the issues that frame and shape communication in close personal relationships with family, friends and romantic partners. We will use scholarly research and theory to investigate and better understand the bright and dark sides of close relationships, and the communication patterns that create and sustain them.

COMM 6365

PLACE/COMMUNITY/COMMUNICATION – Antonio de Velasco

Tuesday/Thursday, 1:00-2:25pm

What does it mean to live in Memphis? How do place-specific meanings change across time? Across the range of different peoples for whom “Memphis” has signified such different truths? What role does place take in how we use language to imagine ourselves as part of a community? This course looks at such questions through the lens of rhetoric, a term whose definition – and whose relation to “place” and “community” – is often clouded in misperception and confusion. The course starts with an extended consideration of these terms, along with a close reading of an accessible general history of the city, in order to develop a basic method, vocabulary, and historical vantage from which to view and appreciate the many meanings of Memphis. We then move to three case studies in the rhetorical construction of place and community. Lastly, and most importantly, we dedicate the last third of the course to three (3) major assignments – a book report, a research presentation and a research paper on topics related to “place” and “community” in Memphis.

Assignments:

Book Report

Research Presentation

Research Paper

Texts:

- *At the River I Stand*, Beifuss
 - *Memphis in Black and White*, Bond and Sherman
 - *Alice + Freda Forever*, Cole
 - *Beale Street Dynasty: Sex, Song, and the Struggle for the Soul of Memphis*, Lauterbach
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COMM 6811**MEDIA 2.0 – Marina Levina****Tuesday/Thursday, 1:00-2:25pm**

The emergence of digital media has radically changed our society. From the ways we spend money to the ways we socialize, and from how we travel to how we wage war, digital media have touched nearly every aspect of our lives. While traditional media outlets continue to be an important source for news and entertainment content, the Internet has become a decentralized network for the distribution of a wide variety of information. Key to this explosion in creative output is that the Internet facilitates and encourages various relations of connectivity. In this course, we will specifically focus on social media to explore the culture of connectivity in the digital age. We will examine what it means to connect people, platforms, and cultures in the digital world and how digital connectivity affects the forms of identities, bodies, and intimacies.

COMM 6822**AUDIO PRODUCTION FILM/VIDEO –David Appleby****Tuesday/Thursday, 2:40-5:10pm**

An intermediate level class covering the principles of sound and their application in the recording, processing, editing and mixing of audio for film. Using state-of-the-art recording equipment and software, students will practice on-location recording for narrative and documentary films as well as post-production techniques.

Texts:

- *Holman, Tomlinson*. Sound for Film and Television.
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COMM 6824**CINEMA/VIDEOGRAPHY – David Appleby****Wednesday, 1:00-4:00pm**

This course is designed to give the intermediate student a better understanding of the tools and procedures necessary for solving the multitude of problems, aesthetic and technical, that confront the cinematographer. We will cover cameras, lighting, lenses, filters, exposure, composition, color, grip equipment, and set management. In-class demonstrations and outside assignments give students ample opportunity to apply what they learn.

Texts:

- *Brown, Blaine*. Cinematography: Theory and Practice.
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COMM 6859**MONSTER FILMS – Marina Levina****Tuesday 5:30-8:30pm**

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.

COMM 6970**SCREENWRITING – Steven Ross****Monday/Wednesday 10:20-12:25pm****COMM 7371****REHTORICAL CRITICISM – Christi Moss****Thursday, 5:30-8:30pm**

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 the influences within the discipline.

Course materials will include a reading packet

Proposed text: TBD

COMM 7/8014**PUBLIC HEALTH COMMUNICATION – Joy Goldsmith****Monday, 5:30-8:30**

This course explores the communication processes and practices that are used to promote positive change in health behaviors. In addition to exploring the research models and methodologies used to disseminate health information and promote behavior change, we will examine health literacy; formats for disseminating medical, health, and wellness information; and the complex, specific audiences that public health communication must address.

COMM 7/8804
SEMINAR MEDIA THEORY/CRITIQUE – Amanda Edgar
Wednesday, 5:30 – 8:30pm

This course is a broad survey of Feminist Media Studies, as a more specific branch of Cultural Studies generally. We will trace feminist media studies from early and pre-feminist work, paying particular attention to how feminist media studies has intersected with anti-racist, queer, and class-based perspectives. By the end of the course, you should be able to identify and describe the major themes of feminist media studies, understand the primary methods associated with the area, and name the main historical and contemporary figures contributing to research in this area. Though there is (intentionally) no canon in Feminist Media Studies, I expect that you will leave this class being able to discuss what feminist media studies means to you and why. Because authorship has been a particularly important part of feminist work, this includes naming and identifying key authors and their works.

Proposed Texts:

- *Beltrán, M. C. (2009). Latina/o stars in U.S. eyes: The making and meanings of film and TV stardom. Champaign, IL: University of Illinois Press.*
- *Gill, R. (2007). Gender and the media. Malden, MA: Polity.*
- *Newman, M. Z. & Levine, E. (2011). Legitimizing television: Media convergence and cultural status. London: Routledge.*
- *Shome, R. (2014). Diana and beyond: White femininity, national identity, and contemporary media culture. Champaign, IL: University of Illinois Press.*
- *Smith-Shomade, B. E. (2002). Shaded lives: African American women and television. New Brunswick, NJ: Rutgers University Press.*
- *van Zoonen, L. (1994). Feminist Media Studies. London: Sage.*

COMM 7/8820
TOPICS IN RHETORIC – Andre Johnson
Tuesday, 5:30-8:30pm

"We Have Come:" The Rhetoric of African American Public Address

Students will examine the African American rhetorical tradition from classical times up to the present. By engaging in a close reading of texts, students will draw upon the practical tools of rhetorical criticism to examine, understand and analyze the discourse of African Americans throughout American history. The methods utilized will include classical and contemporary rhetorical theory as well as classical and contemporary theories of rhetorical analysis. Students will choose specific speakers, themes, or texts and engage in a rhetorical criticism of some element of discourse.
