

## Graduate Course Atlas Fall 2019

### COMM 6013

#### POLITICAL COMMUNICATION-Tony de Velasco

Tuesday/Thursday – 11:20am-12:45pm

Want to learn about Memphis politics? Then this is the course for you. While Memphians frequently lament the drama and divisiveness of our politics, this course dives headfirst into the messiness of it all. Using the teachings of classical and contemporary rhetorical theory, and drawing from histories of Memphis politics, we will explore how power circulates and becomes manifest in the differing words and images that define lead up to the Memphis city council and mayoral elections on October 3, 2019. By following the races closely in real time, and then reviewing them once the results are in, the course seeks to develop 1) your basic knowledge of the history and present of Memphis political communication and 2) your ability make sound, independent judgments about matters of local civic controversy.

#### Texts

-Sanford, *From Boss Crump to King Willie: How Race Changed Memphis Politics*

-Fish, *Winning Arguments: What Works and Doesn't Work in Politics, the Bedroom, the Courtroom, and the Classroom*

-Additional texts available free via eCourseware

#### Assignments

Quizzes, Book Report, Final presentation and paper

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### COMM 6210

#### SPECIAL TOPICS: AUDIENCES BEYOND RATINGS: HOW WE READ MEDIA-Amanda Edgar

Mondays/Wednesday – 2:20-3:45pm

With the rise of mobile devices, we spend more time as media audiences than ever before. Although popular culture discourses about audiences often tend toward technopanics, the meaning of “audience” is complex and dependent upon historical and cultural shifts. This course explores the concept of media audiences from four broad perspectives: as “victims” of mass communication, as market commodities, as active media users, and as *producers* and creators within media subcultures. Readings and discussions centralize a critical/cultural media studies perspective, emphasizing the ways audience identities (e.g. race, gender, sexuality, class) influence media interaction, understanding, and application.

Graduate students will be assigned advanced readings and class presentations and will conduct an original smaller-scale audience ethnography project, suitable for conference submission.

**Text:** John Sullivan, *Media Audiences: Effects, Users, Institutions, and Power* and additional readings available through the library and on eCourseware

**COMM 6341****INTERPERSONAL COMMUNICATION (ONLINE) – Katherine Grace Hendrix**

This course in interpersonal communication emphasizes both communication theory and the experiential application of the course content. The course content 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, confirming interaction with others as well as recognizing circumstances where interpersonal behavior is inappropriate.

**Text:** Stewart, J. (2014). *U&ME: Communicating in moments that matter*. Chagrin Falls, OH: Taos Institute Publications. Additional graduate level readings.

**COMM 6375****INTERCULTURAL COMMUNICATION****Dr. Katherine Grace Hendrix****Tuesday/Thursday, 2:40-4:05pm**

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.

**Text:** Martin, J., & Nakayama, T. (2017). *Experiencing intercultural communication: An introduction* (6th ed.). Boston, MA: McGraw-Hill. Additional readings for students at the graduate level.

**COMM 6400****CONTEMPLATIVE COMMUNICATION – Gray Matthews****TR 2:40-4:05 pm**

This course confronts the cultural phenomenon of social acceleration in regard to an era of increasing relational exhaustion and disintegration. We will adopt a contemplative-critical perspective in seeking to repair the relationship between contemplation and action in order to strengthen capacities of moral agency, ethical care and the cultivation of a more livable life on Earth. We will begin by facing the prospects of perpetuating 24/7 hyperactive forms of communication (Crary), then move to explore philosophical mindfulness through the arts of lingering (Han), all the while deepening insights into creative ways to open paths of thinking and acting that could lead to greater responsiveness (and less cognitive imperialism) by delving into the "lyric philosophy" of Jan Zwicky. An encouraging rationale, and challenge, for this course might be found in reflections on what poet Mary Oliver must have realized when she declared: "I am slowly beginning to learn."

Texts:

-24/7: *Late Capitalism and the Ends of Sleep*, Jonathan Crary (2014)

-*The Scent of Time: A Philosophical Essay on the Art of Lingering*, Byung-Chul Han (2017)

-*Lyric Philosophy*, Jan Zwicky (2014)

**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.

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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.

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**COMM 6861****SCIENCE FICTION FILM – Marina Levina****Monday, 1:00-4:00pm**

This course will examine science fiction and styles of international and U.S. narrative film from 1960s to present. The course will argue that science fiction has become one of the most important genres of contemporary cinema. The course will ask how contemporary cinema has dealt with uncertainties of modern day life, including, but not limited to, human extinction, technological advances, and robotic and cyborg entities. We will argue that science fiction cinema is singularly important to an understanding of contemporary cultural anxieties.

**Particulars:** Graduate students will be required to write a film analysis essay and answer advance level questions on the exams. They might be required to do additional readings

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**COMM 6960****DOCUMENTARY WRITING – David Goodman****TR 11:20-12:45**

The course will examine the theory, techniques, and ethics of documentary storytelling in film, television, and audio. Students will explore and practice the special planning and writing that distinguishes the documentary from fictional programs. Students will be expected to develop the skills and standards necessary to be effective creators and critical observers of documentaries. In the process, students will create written analyses, outlines, treatments, and proposals for a variety of documentary content.

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**COMM 6970****SCREENWRITING-Steve Ross****MW 10:20-12:25**

An introduction to writing for the screen. The focus is on full-length narrative film. Lectures and/or readings will also introduce the student to: the unique storytelling demands of writing the short film; visualization basic dramatic theory; narrative structure; characterization/dialogue; and pragmatic matters of format and the marketplace.

**COMM 7/8332****SEMINAR IN COMMUNICATION THEORY (Discourse Theories and Methods for Communication Studies) – Craig Stewart****Monday, 5:30-8:30pm**

Discourse analysis is a “systematic, rigorous way of suggesting answers to research questions posed in and across disciplines throughout the humanities and social sciences and beyond” (Johnstone, 2018, p. xi). But the fundamental questions that all discourse analysts seek to answer are: “Why is this stretch of discourse the way it is? Why is it no other way? Why these particular words [and/or other symbols] in this particular order?” (Johnstone, 2018, p. 7). 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 communication contexts, including rhetorical 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.

## Required Texts

Johnstone, B. (2018). *Discourse analysis, 3rd ed.* Malden, MA: Blackwell.

Jones, R. H. (2012). *Discourse analysis: A resource book for students.* New York: Routledge.

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

## Recommended Text

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

**COMM 7/8345; PUBH 7/8345****HEALTH LITERACY – Amanda Young****Thursday 5:30 – 8:30**

Health literacy is a growing field of research and application, as practitioners and researchers build on existing scholarship and develop new understandings of this multi-disciplinary area. In this course we will examine traditional views of health literacy (which start with an individual's ability to find and use health information) and then move to a more complex view that situates health literacy as a social construction that evolves from a relationship among patients, family caregivers, healthcare providers, the public, and healthcare systems. We will also view health literacy as an important factor in addressing health disparities and other issues of injustice. From a communication perspective, we will examine pathways and barriers to creating a shared understanding among various stakeholders in a healthcare encounter. From a public health perspective, we will examine the role of health literacy in addressing a variety of community health issues. Throughout the semester, we will examine the intersection of communication and public health, looking at both theory and practice. Students will each develop a project that complements and furthers their existing work and interests.

**Texts:**

- Parnell, T. A. (2014). *Health Literacy in Nursing: Providing Patient-Centered Care.* New York, NY: Springer
- Alper, J., Roundtable on Health Literacy, et al. (2015). *Health Literacy: Past, Present and Future.* Washington, DC: National Academies Press
- Additional readings will be assigned

**COMM 7/8804**

**SEMINAR IN MEDIA THEORY – Marina Levina**

**Tuesday, 5:30-8:30pm**

This course will put particular emphasis on current topics in critical/cultural studies. We will start with a brief history of cultural studies and review its contribution to communication discipline. Then we will dive in the current topics in the sub-field, including, but not limited to: surveillance studies, visual culture, critical race theory, queer theory, critical animal studies, border rhetoric(s), performance studies, body studies, and affect theory. The aim of the course is to provide students with an overview of the current critical/cultural intellectual trends and conversations.