

**Graduate Course Atlas
Spring 2016****COMM 6016
PUBLIC HEALTH CAMPAIGNS – Patrick Dillon
Tuesday/Thursday, 2:40-4:05pm**

Course Description: This course explores the communication processes and practices that are used to promote positive changes in health behavior and to inform publics about specific health risks. 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 campaigns must address. Students must have completed COMM 3012: Health Communication or have the instructor's permission in order to enroll in this course.

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 campaigns in the public health arena
3. To examine theoretical models, research design, and evaluation methodologies inherent in public health campaigns
4. To appreciate the interplay of theory, research, and praxis of health communication in public health settings and campaigns
5. To recognize the multicultural audiences in local, national, and global public health communication

Required Texts: There are no required texts for this course. All readings are available electronically.

Major Assignments: Team service learning project, four essay quizzes, and a final exam

**COMM 6363
DIALOGUE – Gray Matthews
Tuesday/Thursday, 1:00-2:25pm****COMM 6364
VOICES OF AMERICAN WOMEN – Sandra Sarkela
Tuesday/Thursday, 9:40-11:05am**

This course examines the history of women's public discourse in the U.S. from the 19th through the 20th-century; considers the social and cultural significance of women's participation in public discourse; and addresses issues of credibility and the nature of argument both within and about women's public address. We will study the history (origins and development) of women's public discourse in the US by expanding our factual knowledge of women's participation in American

public discourse, and developing an understanding and appreciation of their rhetoric. Each student will complete an independent research project, including, if possible, presentations at the spring Research Forum.

COMM 6373
INTERRACIAL COMMUNICATION – Andre E. Johnson
Tuesday/Thursday, 11:20-12:45pm

Course Description:

In this class, we will study interracial communication as what Orbe and Harris calls the “transactional process of message exchange between individuals in a situational context where racial difference is perceived as a salient factor by at least one person.” Students will examine the special problems encountered in communication among races. By critically engaging with assigned readings, participating in group work and facilitating discussions, students will explore how prejudice, stereotypes, and self-concepts can and do affect communication between races. In addition, students will also examine how race functions and explore methods and approaches to minimize problems that may arise within the communication experience.

Required Text:

Orbe, Mark and Tina Harris. *Interracial Communication: Theory Into Practice*. SAGE Publications, Inc; Third Edition (2013). ISBN-13: 978-1452275710
Additional Readings Assigned by the Professor

COMM 6811
MEDIA 2.0 – Marina Levina
Monday/Wednesdays 2:20-3:45pm

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. Keeping a critical eye on the dangers and promise of the digital age, we will talk about production and distribution of media on the Internet and other alternative channels, and we will explore how these new distribution forms challenge assumptions about how media should/do work. Students will not only learn to think critically about the social impact of digital media, but will also learn to use media creatively in their everyday lives.

COMM 6851
FILM HISTORY II – Steven J. Ross
Tuesday/Thursday, 2:40-5:10pm

This course will examine films from the early 1940’s through the late 1970’s. The focus will be primarily – but not exclusively- on American cinema. Touchstone films, such as CASABLANCA, THE SEARCHERS, VERTIGO, LAWRENCE OF ARABIA, and

CHINATOWN will be studied from a variety of perspectives – as will specific genres, such as The Western and Film Noir, that flourished during this period. The relationship between the medium and the American sociopolitical landscape will also be given consideration, particularly in terms of World War II, and the House UnAmerican Activities Hearings in the 1950's. Please note that Film History I is NOT a necessary prerequisite to take this course.

TEXT: *A History of Narrative Film* by David Cook

COMM 6853
DOCUMENTARY FORM FILM – David Appleby
Monday/Wednesdays 12:40-2:05pm

We will discuss the development of non-fiction film as both a rhetorical and expressive form. The course will provide a broad overview as well as allow for the analysis of individual films, genres, eras and filmmakers. Readings and discussions will address such questions as, “How do we come to know others and the worlds they inhabit?... What strategies are available to us for the representation of people?” (Bill Nichols) “Who are these visitors, these avowed doers of good, these earnest documentarians, and what are they up to... and what will come of this, for us and for them?” (Robert Coles) “When does fact veer toward fiction – and how are those words to be understood with respect to one another?” (Robert Coles)

COMM 6856
WOMEN AND FILM – Marina Levina
Mondays 5:30-8:30pm

Using film studies, media studies, and cultural studies approaches this course will analyze representations of women in various film genres. The class focuses on films produced from the 1940s to the present. The course puts representations of women in the historical contexts of race, class, and sexuality.

Proposed text:

Sue Thornham (Ed.) *Feminist Film Theory: A Reader*. New York: NYU Press, 1999.

COMM 6891
PRODUCING/DIRECTING – Steven J. Ross
Monday/Wednesday 2:40-5:10pm

In this class we study the overall film/video making process - how to take an idea from conception to completion - how a director prepares a script, works with actors, and collaborates with the cinematographer/ videographer, music composer, art director, etc. We will also examine the world of the producer (whose role so often overlaps that of the director) as s/he budgets, schedules, assembles a crew, oversees postproduction, and markets his/her film/tape.

Students taking this course are expected to have completed Comm 3823 and 3824 (Film and Video Production I and II)

Tentative Text: Producing and Directing the Short Film and Video by Peter Rea and David Irving, fifth edition

COMM 6970
SCREENWRITING I – Craig Leake
Tuesday/Thursday, 11:20-12:45pm

Course Description:

The course is an introduction to writing fiction for the film medium. Students will read and analyze screenplays from memorable 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, in addition to the normal assignments, will be encouraged during the course to write the screenplay for one of the short films they are required to direct as part of the MA requirements.

COMM 7/8012
SEMINAR IN HEALTH COMMUNICATION – Patrick Dillon
Tuesdays 5:30-8:30pm

Course Description: This graduate seminar focuses on the intersections of culture, communication, and health equity. In a world fraught with health disparities – such as those associated with hunger, HIV/AIDS, and health care access – the central question in this course is: What can communication (and other social science) scholars contribute to efforts to promote greater health equity? As we endeavor to answer this question, we will explore the ways in which communication (as a dynamic process of (re)creating meaning) contributes to health inequality while simultaneously providing opportunities for social change. We will, in particular, examine the relationship between culture and health-related meanings/practices in local communities. Finally, we will identify and evaluate current theoretical perspectives and methodological tools that are used in health disparities research.

Course Objectives:

1. Understand the role of communication in perpetuating/addressing health disparities
2. Examine the role of communication research/intervention in promoting health equity
3. Understand the relationship between culture and health, with particular emphasis on the meanings of preventive behaviors

4. Compare, contrast, and synthesize various theoretical approaches for integrating “culture” into health campaigns/intervention
5. Develop an understanding of methodological tools for engaging at-risk populations in health disparities research

Required Texts:

1. Airhihenbuwa, C. O. (2006). *Healing our differences: The crisis of global health and the politics of identity*. Lanham, MD: Rowman & Littlefield Publishers
2. Dutta, M. J., & Kreps, G. L. (Eds.). (2013). *Reducing health disparities: Communication interventions*. New York: Peter Lang Publishing.
3. Other readings will be available electronically.

Major Assignments: Weekly reading responses, short oral and written assignments, and a final research paper

COMM 7/8321
COMMUNICATION THEORY – Katherine Hendrix
Thursdays 5:30-8:30pm

Course Description:

This course serves as an overview of theories created by communication scholars and/or applicable to communication contexts. We will discuss how theories are constructed, evaluated, and applied in everyday contexts. In particular, our focus will be on learning how certain theories are applied in family and interpersonal contexts. We will begin with a broad overview of what constitutes theory, the communication process, and the nature of communication research. From this macro view, we will then explore individual theories and their application in specific contexts. All theories will be viewed with a critical eye towards applicability in our daily lives, processes left unexplained, and consistency/inconsistency with other related theories and, if applicable, media influence.

Tentative Readings:

Select readings uploaded to UMDrive

Galvin, K. M., Braithwaite, D. O., & Bylund, C. (Eds.) (2006). *Family communication: Cohesion and change* (9th ed). New York: Routledge.

Griffin, E. (Ed.) (2014). *A first look at communication theory* (9th ed.). New York: McGraw-Hill.*

COMM 7/8804
SEMINAR IN MEDIA THEORY – Amanda Edgar
Wednesdays 5:30-8:30pm

Overview:

This graduate level seminar provides students with a comprehensive grounding in historical and contemporary theories of sonic media and their application in understanding American cultural formations. Students will read key works that are foundational to the development of the growing sub-field of sound studies and consider the ways these theories can be placed in conversation with more traditional texts from American studies, cultural theory, and history. Students will also be encouraged to bring perspectives they have adopted from other coursework so as to further ground the study of sound in other approaches to American studies, history, critical race theory, technology studies, gender studies, disability studies, rhetoric and composition, and communication theory. As such, the goal of the course is to actively place concepts, theories, and ideas from other areas of study (e.g. history, political science, rhetoric, gender studies) in conversation with the topics of this course.

Core texts:

Goodale, G. (2011). *Sonic persuasion: Reading sound in the recorded age*. Urbana, IL: University of Illinois Press.

Attali, J. (1985). *Noise: The political economy of music*. Minneapolis: University of Minnesota Press.

Hebdige, D. (1979). *Subculture: The meaning of style*. London: Methuen and Co. (Selected portions)

Rose, T. (2008). *The hip hop wars: What we talk about when we talk about hip hop*. New York: Basic Civitas.

Cavarero, A. (2005). *For more than one voice: Towards a philosophy of vocal expression*. (P. A. Kottman, Trans.). Stanford, CA: Stanford University Press.

Ong, W. J. (2002). *Orality and literacy*. New York: Routledge.

Bull, M. (2008). *Sound moves: iPod culture and urban experience*. New York: Routledge.

COMM 7/8820

**TOPICS IN RHETORIC: “WESTERN UNION” TO HOLLYWOOD AND BEYOND -
CONTROVERSIES CONCERNING “MESSAGE MOVIES” – John Bakke
Mondays 5:30-8:30pm**

Course Description: “Just entertainment” or “political weapon?” Art, truth, propaganda, or business? Even before Goldwyn said, “If you want to send a message, call Western Union,” the “Hollywood Message Movie” had always triggered controversy within the Studios and among them, their patrons, and government. From the “rise of fascism” through the “threat of communism,” from Confessions of a Nazi Spy to On the Waterfront, the course looks in depth at the “fiction film” as **communication** and **rhetoric** and “message movies as **Public Address**. Especially in regard to “preparation for war,” “bigotry,” and issues of “freedom of speech”

related to “blacklisting.” Films for study will include The Story of G. I. Joe, Kitty Foyle, Pinky, Crossfire, and My Son John. Among people studied: Dalton Trumbo, Lillian Hellman, and Elia Kazan. In seminar style, students will view selected films, participate in discussions, present reports, and, hopefully, do research on personal interests related to course content.

Text Required:

Ceplair, Larry & Steven Englund. The Inquisition in Hollywood: Politics in the Film Community, 1930-60. University of Illinois Press, 2003.

Texts Suggested

Hilliard, Robert. Hollywood Speaks Out: Pictures that Dared to Protest Real World Issues. Wiley - Blackwell, 2009.

Kazan, Elia. Elia Kazan: A Life. DaCapo, 1997.

Koppes, Clayton R. & Gregory D. Black. Hollywood Goes to War: How Politics, Profits & Propaganda Shaped World War II Movies. The Free Press, 1987.

Navasky, Victor. Naming Names. Hill and Wang, 1997.

Ryskind, Allan H. Hollywood Traitors. Regnery, 2015.
