

**Graduate Course Atlas
Spring 2018****COMM 6223****SPECIAL TOPICS: DIRECTING - Steven J. Ross****Thursday, 1:30-5:10**

This class will deal with essential elements of directing dramatic action for film. We will focus especially on scene analysis, blocking for the camera, and working with actors. Readings dealing with the subject will be the basis of student written analyses of scenes in feature films as well as assignments for which students prepare and direct dramatic scenes. Permit of the Instructor - Students taking this course are expected to have completed Comm 3823 and 3824 (Film and Video Production I and II)

COMM 6229**AFRICAN AMERICAN CINEMA – Keith Corson****Monday, 5:30-8:30****Course Description:**

Charting a progression from the silent era to present day, this course will create a parallel history to mainstream American cinema where the experiences of black performers and filmmakers will be placed in dialogue with Hollywood's shifting conceptualization of African Americans as characters, spectators, and creative laborers. Major topics will include "race film" productions, Hollywood's responses to civil rights issues, the Blaxploitation cycle, the arrival of Spike Lee and other independent black directors, and tensions between high and low art in the production and distribution of black-focused films.

Proposed Texts:

Framing Blackness. Ed Guerrero. Temple University Press, 1993.
Black American Cinema. Manthia Diawara (ed.). Routledge, 1993.

COMM 6363
DIALOGUE – Gray Matthews
Tuesday/Thursday, 1:00-2:25pm

Course Description:

Examines various theoretical and philosophical approaches to human conversation as dialogical; enhances awareness and appreciation of dialogic communication values as applicable to a wide range of communication contexts and goals, understand more deeply the relationship of speech forms to thought processes and learn how to convene, and engage in, dialogue practices.

Proposed Text:

TBA (we will work, however, with the theoretical insights of Martin Buber, Simone Weil and David Bohm).

Particulars:

Course emphasizes engaged communication, classroom practice in dialogical conversation. Two take-home essay exams and one reflective-critical essay applying dialogue to a conventional communication problem (note: graduate students do a research paper in lieu of the two exams).

COMM 6364
GENDER IN PUBLIC DISCOURSE– Christina Moss
Tuesday/Thursday, 1:00-2:25pm

Course Description:

History of gender topics in U.S. public discourse. The course covers gender and rhetorical theory analyzing the social and cultural significance gendered voices and topics have played and continue to play in US history. Focus is given to various 19th, 20th and 21st century issues. Graduate level with require development of a master bibliography and archival work.

Proposed Texts:

Gender Communication Theories and Analyses: From Silence to Performance by Krolokke and Sorensen
Female Chauvinist Pigs: Women and the Rise of Raunch Culture by Ariel Levy
Readings on E-courseware

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

Course Description:

According to Orbe and Harris, interracial communication is 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. Therefore, this class will examine the social problems encountered in communication between people of different races. The class will consist of readings, discussion, and field study on how prejudice, stereotypes, racism, and self-concepts can affect communication. We will also explore ways to minimize these problems.

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

This course will examine films from the end of World WAR 2 through the late 1970's. The focus will be primarily – but not exclusively- on American cinema. Touchstone films, such as SUNSET BLVD, 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.

Proposed Text:

A History of Narrative Film (EDITION 4 OR 5) by David Cook

COMM 6853**DOCUMENTARY FORM FILM – David Appleby****Monday/Wednesday, 12:40-2:05pm****Course Description:**

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 4/6856**GENDER AND FILM – Marina Levina****Thursdays, 1:00-4:00pm****Course Description:**

Using film studies, media studies, and cultural studies approaches this course examines how gender and, consequently, race and sexuality is represented in film. Specific attention is given to feminist analysis in film studies. The class focuses on films produced from the 1950s to the present.

Proposed Texts:

Sue Thornham, *Feminist Film Theory: A Reader*. Other readings will be assigned

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.

COMM 6891**Producing/Directing – Brian Manis****Wednesday, 5:30-8:30 pm**

In this semester's iteration of this course we will focus more heavily on the craft of the producer. We'll study the overall film/video making process - how to take an idea from conception to completion – how the producer collaborates with the director, cinematographer/ videographer, music composer, art director, etc. We will examine how the producer (whose role so often overlaps that of the director) assembles a crew, and how s/he budgets, schedules, oversees postproduction, and markets his/her film or video. Students taking this course are expected to have completed Comm 3823 and 3824 (Film and Video Production I and II)

Text: **TBA**

COMM 7012/8012; ENGL 7012/8012**GRADUATE SEMINAR IN HEALTH COMMUNICATION - Amanda Young****Tuesday, 5:30 – 8:30 pm****Course Description:**

In this course, we will explore Sickle Cell Disease (SCD) as a case study in health disparities, looking specifically at how messages about the disease have been crafted, framed, and disseminated historically and politically, within the worlds of medicine and public health, as well as the general public. We will also explore SCD through a health literacy lens, looking at the relationships among patients, family caregivers, healthcare providers, and healthcare systems. In addition to reading scholarly texts, each student will choose an autobiography of a sickle cell patient to analyze and might also have the opportunity to interview a patient or caregiver.

Required Texts:

Wailoo, Keith, and Pemberton, Stephen. (2006). *The Troubled Dream of Genetic Medicine: Ethnicity and Innovation in Tay-Sachs, Cystic Fibrosis, and Sickle Cell Disease*.

Rouse, Rouse. (2009) *Uncertain Suffering: Racial Health Care Disparities and Sickle Cell Disease*.

Wailoo, Keith. (2001). *Dying in the City of the Blues: Sickle Cell Anemia and the Politics of Race and Health*.

Nelson, Alondra. (2013). *Body and Soul: The Black Panther Party and the Fight against Medical Discrimination*.

ENGL 7020**WRITING & COMMUNICATION CENTER THEORY & METHOD – Scott Sundvall****Monday, 5:30-8:30 pm****Course Description:**

Writing and communication center (WCC) theory and practice are distinguished from methods of course instruction and classroom pedagogy. As WCC consultations are dialogic in nature and focus on writing and communication as their own objects of study, this course will examine the interpersonal, spatial, and temporal nuances of WCC work, both in terms of theory and applied practice. This seminar will consider the effective application of various writing and communication theories to WCC consulting practices (e.g., psychoanalysis, genre theory, post-process, discourse analysis, semiotics, etc.), and it will review scholarship specific to the history and contemporary administering of WCCs. Additionally, the course will prepare graduate students for the institutional angle of WCC administration.

Proposed Text:

Barnett, Robert W. and Jacob S. Blummer, editors. *The Longman Guide to Writing Center Theory and Practice*. Pearson, 2007.

Ong, Walter J. *Orality and Literacy*. Routledge, 2012.

Quintilian, *Institutes of Oratory*. CreateSpace, 2015.

Sheridan, David M. and James A. Inman. *Multiliteracy Centers*. Hampton Press, 2010.

Ulmer, Gregory. *Teletheory*. Atropos, 2004.

Yook, Eunkyong Lee and Wendy Atkins-Sayre, editors. *Communication Centers and Oral Communication Programs in Higher Education: Advantages, Challenges, and New Directions*. Lexington Books, 2013.

Turner, Kathleen J. and Theodore F. Sheckels, editors. *Communication Centers: A Theory-Based Guide to Training and Management*. Lexington Books, 2015.

All other texts will be provided.

COMM 7/8322**PERSUASION AND INFLUENCE – Craig Stewart****Thursday, 5:30 – 8:30pm****Course Description:**

This course will survey traditional theories and approaches to persuasion research from social psychology and communication studies, as well approaches to influence and persuasion drawing on cognitive science, among other disciplines. The course will not presuppose any prior background in social science theory or method, but will introduce students across research areas to social scientific approaches to persuasion and influence in order to inform their teaching and/or research.

Proposed Texts (subject to change):

Berger, J. (2016). *Invisible influence: The hidden forces that shape behavior*. New York: Simon & Schuster.

Cialdini, R. B. (2007). *Influence: The psychology of persuasion, revised edition*. New York: Collins Business.

Cialdini, R. B. (2016). *Pre-suasion: A revolutionary way to influence and persuade*. New York: Simon & Schuster.

O’Keefe, D. J. (2016). *Persuasion: Theory and research, 3rd ed.* Los Angeles: Sage.

Thaler, R. H., & Sunstein, C. R. (2008). *Nudge: Improving decisions about health, wealth, and happiness*. New York: Penguin.

COMM 7/8804**SEMINAR IN MEDIA – Marina Levina****Affective Politics, Politics of Affect****Wednesday, 5:30-8:30pm****Course Description:**

This seminar addresses the current “affective turn” in rhetorical and cultural studies theorization of political and public spheres. Since 9/11, and the ensuing “war on terror,” affect has emerged as a key site of political mobilization and critical concern. And the 2016 Presidential elections in the United States, Brexit, and the rise right-wing nationalism in Europe sparked anew a cultural discussion about affects of policies, politics, and rhetoric. In the current political moment, affect signifies and symbolizes what can and what cannot be said and done to our bodies and communities. We will examine several questions related to affect theory and its rise. First and foremost, what is affect? How might one theorize politics of terror, politics of hope, and other political affects? How do affects help us account for normalization of alt-right ideologies and rhetoric? How does affect figure in current political battles over immigration and health care reform? How does affect shape and transform identity politics? Finally, what does affect bring to the study of rhetorical and cultural criticism? We will look at affect as a potential, “a body capacity to affect and be affected” (Gregg and Seigworth, 2010), and a site of political struggle that shapes our bodies and subjectivities.

Proposed Texts:

Gregg, Melissa, and Gregory J. Seigworth, eds. *The affect theory reader*. Duke University Press, 2010.

Berlant, Lauren Gail. *Cruel optimism*. Duke University Press, 2011.

Ahmed, Sara. *Cultural politics of emotion*. Edinburgh University Press, 2014.

Other books will selected by the instructor

COMM 7/8820

TOPICS IN RHETORIC – Katherine Fredlund

Monday, 1:00 – 4:00pm

Course Description:

In examining the rhetoric of social movements, this course asks whether the rhetor, like the author, is dead. To do this, the course considers how social movement rhetorics challenge both classical and contemporary theories of rhetoric, particularly when it comes to delivery and audience. Looking at classical rhetorical theory from Aristotle and Cicero as well as more contemporary theories from Booth, Corbett, Kinneavy, and Burke alongside activist rhetoric from the abolitionists, suffragists, Black Panthers, Gay Liberation Front, United Farm Workers, Black Lives Matter, and more, this course considers the relationship between rhetoric, media, power, and the body.

Proposed Text:

TBA