

31 Roman Historians (3). Prerequisite, Latin 21. Readings in Caesar, Sallust, and/or Livy. Fall and spring. Staff.

32 Roman Comedy (3). Prerequisite, Latin 21. Readings in Plautus and Terence, or both. Staff.

33 Lyric Poetry (3). Prerequisite, Latin 21. Reading in Catullus and Horace. Staff.

34 Augustan Poetry (3). Prerequisite, Latin 21. Reading in Ovid, Tibullus, Propertius, or other poets. Staff.

51 Lucretius (3). Prerequisite, Latin 21. Reading in Lucretius and related works. Staff.

52 Petronius and the Age of Nero (3). Prerequisite, Latin 21. Staff.

53 Satire (Horace and Juvenal) (3). Prerequisite, Latin 21. Staff.

54 Tacitus and Pliny's Letters (3). Prerequisite, Latin 21. Staff.

91 Special Readings in Latin Literature (3). Prerequisite, Latin 21 or permission of instructor. Offered on demand. Staff.

97, 98 Honors Course (6). See Classics 97, 98.

110 Introductory Latin Composition (3). Prerequisite, Latin 22 or the equivalent. Review of Latin grammar and idiom, exercises in composition, introduction to stylistics. Fall. Wooten.

111 Readings in Latin Literature of the Republic (3). Prerequisite, Latin 21 or 22. Alternate years. Staff.

112 Readings in Latin Literature of the Augustan Age (3). Prerequisite, Latin 21 or 22. Alternate years. Mack, Reckford.

113 Readings in Latin Literature of the Empire (3). Prerequisite, Latin 21 or 22. Alternate years. Wooten.

114 Readings in Latin Literature of Later Antiquity (3). Prerequisite, Latin 21 or 22 or the equivalent. Alternate years. Lafferty.

130 An Introduction to Medieval Latin (3). Prerequisite, Latin 21, 22, or equivalent. Survey of Medieval Latin literature from its beginnings through the high Middle Ages. Lafferty.

131 Renaissance Humanism and the Latin Tradition (Comparative Literature 171) (3). Prerequisite, Latin 21 or equivalent. Topics in the evolution of Humanism from the twelfth century School of Chartres through Petrarch to Erasmus, including the transmission and assimilation of ancient texts; readings in Latin from a variety of writers. Alternate years.

140, 141 Problems in the History of Classical Ideas (3). Prerequisite, permission of the department.

Professors

Associate Professors
Cori Dauber, Paul Ferguson, Joanne Hershfield, D. Soyini Madison, Steven K. May, Michael S. Waltman.

Assistant Professors
Richard Cante, Erik Doxtader, Derek Goldman, Kenneth Hills, Victoria E. Johnson, James Lee, Patricia Parker, Francesca Talenti.

Professors Emeriti
Elizabeth Czech-Beckerman, Howard D. Doll, Robert J. Gwyn, Martha Nell Hardy, William M. Hardy, James W. Pence Jr., Wesley H. Wallace.

Majors in the Department of Communication Studies must take a total of twenty-seven credit hours in the department, including two courses identified as "core" courses and at least three of which must be numbered 100 or higher. The "core" courses are Comm 10 and one of the following: 12, 13, 14, 32, 33, 34, 60, 71.

Additionally, each major must have a coherent program of study, defined as at least four courses in an area of study identified by the department, or at least four courses selected and justified by the student and approved by the director of undergraduate studies. For more details of major requirements, obtain a copy of the department's course descriptions/requirements packet available in Room 114 Bingham Hall.

Students are invited to work closely with faculty in courses, through independent study, cocurricular programs, and research projects. The department offers major programs leading to the B.A. and M.A. degrees. Courses are also open to non-majors whose personal and professional goals require understanding of human communication.

Course Descriptions
6 First Year Seminars (3). The seminars are designed to enable first-year students to work closely with top professors in classes that enroll twenty students or fewer. See the Directory of Classes for specific offerings. GC perspective.

9 Oral Communication (1). Prerequisite, test out of English 11 and 12. Required of all first-year students testing out of English 11 and 12 with the exception of those satisfying the freshman honors literature requirement (ENGL 29/29W, CLAS 29, SLAV 29, GERM 29, or ROML 29). Includes theory and practice in small group problem solving, oral argument, and public speaking.

10 Communication and Social Process (3). Addresses the many ways our communication — including language, discourse, performance, and media — reflects, creates, sustains, and transforms prevailing social and cultural practices.

Department of Communication Studies
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V. WILLIAM BALTHROP, Chair
11 Communication Analysis and Criticism (3). Considers fundamental skills involved in developing and responding to research questions and problems that arise from investigation of a contemporary communication event.

12 Voice and Articulation (3). Designed to establish good habits of communication through the study and application of basic principles of phonetics, physiology, and delivery.

13 Public Speaking (3). Theory and extensive practice in various types of speaking.

14 Introduction to Media Production (3). Prerequisite for all production courses. Introduces students to basic tools, techniques, and conventions of production in audio, video, and film. Interactive laboratory work included.

22 Introduction to Interpersonal Communication (3). A study of interpersonal communication in a variety of situations, including interracial and intimate relationships. Considers language, nonverbal behavior, and listening.

23 Small Group Communication (MNCT 23) (3). Introduction to the theory and practice of communication in the small group setting. Topics may include group development, conformity and deviation, gender, problem solving, and power and leadership.

24 Gender and Communication (WMST 56) (3). Examines multiple relationships between communication and gender. Emphasizes how communication creates gender and power roles and how communicative patterns reflect, sustain, and alter social conceptions of gender. Cultural Diversity requirement.

25 Introduction to Organizational Communication (3). The course explores the historical and theoretical developments in the research and practice of organizational communication.

32 TV Production and Writing (3). A beginning course covering the basic techniques for producing a variety of material for television presentation. Six lecture hours per week.

33 Dramatic/Fiction Writing and Preproduction (3). A basic course dealing chiefly with drama.

34 Audio/Video/Film Production and Writing (3). Prerequisite, COMM 14. The material, processes, and procedures of audio, video, and film production; emphasis on the control of those elements of convention that define form in the appropriate medium. Lecture and laboratory hours.

40 Introduction to Mass Communications (3). Social Science approach to study of mass media institutions, processes, and effects. Includes communication theory, research approaches, economic, political, and technical dimensions. GC Social Science perspective.

41 Media Criticism (3). An introduction to the critical analysis of film, television, advertising, video and new media texts, contexts and audiences. A gateway introductory course for 100-level courses in media studies. GC Aesthetic perspective: Fine Arts.

42 Popular Music and Youth Culture (3). This class explores the historical, social, political, and cultural significances of popular music as a communicative practice in the United States from 1950 to the present.

60 Introduction to the Performance of Literature (3). Study of a variety of literary texts (lyric, epic, dramatic) through the medium of performance. GC Aesthetic perspective: Literature.

61 Introduction to Group Performance (3). Prerequisite, COMM 60 or permission of instructor. Performance theory and rehearsal techniques explored through ensemble performance.

62 Oral Traditions (3). Introductory course in the form and functions of oral traditional practices. Topic areas may include: dynamics of orality, slang, childhood, storytelling, the trickster, and oral history. GC Social Science perspective, B.A.-level Social Science perspective.

63 Performance of African/African American Literature (3). Prerequisite, COMM 60 or permission of instructor. Study and performance of African American literary expressions and literary movements ranging variously from antebellum, reconstruction, Harlem renaissance, Black aesthetic, and post-modern. Cultural Diversity requirement, B.A.-level Aesthetic perspective.

64 Production Practices (1-3). Departmental permission required. The design and application of technical production concepts to a literary text. Includes lighting, set design, costuming, and stage management.

70 Rhetoric and Social Controversy (3). Examines the basic nature and importance of rhetoric and argumentation. Attention is devoted to interpreting the persuasive function of texts and their relation to modern forms of life.

71 Argumentation and Debate (3). Analysis of issues, use of evidence, reasoning, brief-making, and refutation. Argumentative speeches and debates on legal cases and on current issues. Designed for prospective law students, public policy students, speech teachers, and college debaters.

72 The Rhetoric of Social Movements (3). Explores the discourse of dissident voices in American society, particularly as they speak about grievances pertaining to race, gender, the environment; focuses on rhetorical strategies that initiate and sustain social movements.

73 The Rhetoric of War and Peace (PWAD 60) (3). Explores philosophical assumptions and social values expressed by advocates of war and peace through a critical examination of such rhetorical acts as speeches, essays, film, literature, and song. GC Philosophical perspective.

74 The Southern Experience in Rhetoric (3). Examines recurrent themes in the rhetoric of significant Southerners and important campaigns. Considers both the rhetoric of the establishment and the rhetoric of change. GC Western Historical perspective. Other Western History.

75 Environmental Advocacy (3). Explores rhetorical means of citizen influence of practices affecting our natural and human environment; also, study of communication processes and dilemmas of redress of environmental grievances in communities and workplace. GC Social Science perspective.

79 Forensics (1). Permission of instructor required. This course provides an opportunity for interested undergraduates to practice extensively in the performance of academic debate.

80 Cultural Diversity (INTS 80) (3). Introduction to basic paradigms of thinking about cultural difference (race, gender, nationality, religion, etc.) encouraging students to examine how those paradigms shape how we act, think, and imagine as members of diverse cultures. Cultural Diversity requirement, B.A.-level Social Science perspective.

90 Internships (1-3). Departmental permission required. Individualized study closely supervised by a faculty adviser and by the departmental coordinator of internships. Cannot count toward the COMM major.

91 Independent Study and Directed Research (1-3). Departmental permission required. For the COMM major who wishes to pursue an independent research project or reading pro-
gram under the supervision of a selected instructor. Intensive individual research on a problem designed by instructor and student in conference.

95 Special Topics in Communication Study (3). A special topics course on a selected aspect of communication studies.

98 Honors (3). Departmental permission required. Individual projects designed by students and supervised by faculty member(s). Fall.

99 Honors (3). Departmental permission required. Individual projects designed by students and supervised by faculty member(s). Spring.

110 Introduction to Quantitative Research (3). Basics of data collection, measurement instrument development, and data analytic approaches to communication research are presented to the student. Emphasis is placed on practical application of research.

111 Introduction to Critical Perspectives (3). This course explores theories of criticism and symbolic action through readings, lecture, and practical criticism of literature, media, discourse, and other symbolic acts. B.A.-level Philosophical perspective.

112 Persuasion (3). Examines contemporary theory and practice of influencing others' attitudes, beliefs, and actions. Focuses particularly on analyzing and developing persuasive messages.

113 Political Communication (3). A course covering the relationship between communication and political processes and institutions. Topics include media coverage and portrayal of political institutions, elections, actors, and media influence on political beliefs. B.A.-level Social Science perspective.

114 Social Dialects (3). An examination of the nature and role of language, language usage, and dialect in the United States.

120 Interpersonal Communication (3). Course focuses on how communication is used to build and sustain interpersonal relationships. Forms and functions of communication are examined as a means of testing and defining relationships.

121 Communication and Social Cognition (3). An investigation of psychological aspects of communication, particularly the perceptual and interpretive processes underlying the sending and receiving of messages. B.A.-level Social Science perspective.

122 Transcultural Communication (3). Prerequisite, one of the following: COMM 22, 72, 73, 74, or permission of instructor. Examines interpersonal and public communication among people from different cultures. Includes case studies of individuals, subcultures, and nations. Cultural Diversity requirement.

123 Communication in Organizations (3). Provides a critical exploration of organizational communication theory, research and application, examining the factors involved in the functioning and analysis of complex organizations.

124 Family Communication (3). Analysis and exploration of personal experiences, family systems theory, and communication theory to describe, evaluate, and improve family communication patterns.

125 Communication and Leadership (3). Critical examination of alternative theories of leadership and trends in the study of leadership; focuses on the communicative dimensions of leadership.

126 Nonverbal Communication (3). Examines the roles and functions of nonverbal behavior in the communication process. Topic areas may include physical appearance; body, face, and eye movements; paralinguistics; haptics; nonverbal deception; the effects of environment; and personal space.

127 Introduction to Phonetics 127 (SPHS 130) (3). A detailed study of the International Phonetic Alphabet with emphasis on the sound system of American English. Application of phonetics to problems of pronunciation and articulation. Includes broad and narrow phonetic transcription.

129 Topics in Interpersonal and Organizational Communication (3). Designed for advanced students, course provides in-depth examination of particular theories of human communication. Course focus varies. May be repeated.

130 Advanced Audio Production (3). Prerequisite, COMM 34, 41, or permission of instructor. Advanced analysis and application of the principles and methods of audio production.

131 Television Directing (3). Prerequisite, COMM 32 or permission of instructor. The aesthetics of television directing: script analysis, direction of performance, set and lighting design, creative visual and radio communications. Students direct several television projects.

132 Advanced Scriptwriting for Television, Film, and Stage (3). Prerequisite, COMM 33 or permission of instructor. A major writing project will be completed by each student. Either dramatic or nonfiction for radio, television, film, or stage.

133 Media Acting and Performance (3). Study and practice in acting and performance for radio, television, and motion pictures.

134 Narrative Production (3). Prerequisites, COMM 34, 41, or previous production experience. The course focuses on narrative, representational, and aesthetic strategies of narrative production.

135 Documentary Production (3). Prerequisite, COMM 34, 41 or previous production experience. A workshop in the production of video and/or film nonfiction or documentary projects. The course will focus on narrative, representational, and aesthetic strategies of documentary production.

136 Interactive Media (ART 135) (3). Prerequisites, COMM 34, 41, or permission of instructor. Explores interactive media through creative projects that include sound, video, and graphic elements. Technical information will serve the broader goal of understanding the aesthetics and critical issues of interactive media. B.A.-level Aesthetic perspective.

139 Special Topics in Media Production (3). A special topics course on a selected aspect of media production or writing. May be repeated.

140 Mass Media Criticism and Theory (3). Examination and application of contemporary critical approaches to mass mediated works, survey of current issues in aesthetic theory as related to mass media.

141 Audio Theory Criticism and Aesthetics (3). An examination of theories of aurality, psycho-acoustics, and the development of the audio aesthetic. Course includes, but is not limited to, audio in film, video, and multimedia.

142 The Documentary Idea (3). Historical and theoretical examination of expressions of the documentary idea in different eras and various modes including film, television, and radio.

143 History of National Media in the West (3). Study of the development of the art and craft of the film through examining individual films and topics stressing the interaction of aesthetic considerations with sociocultural and institutional settings.

144 Communication and Information Technologies (3). A survey of developing telecommunication systems and technologies and their impact on the traditional electronic media and society.
145 Informational Broadcasting (3). Study of the structure, preparation, and production of informational radio and television programs including the investigative documentary and radio and television "talk" programs. Instruction in data collection, analysis, and preparation of informational programs.

146 History of Film I, 1895 to 1945 (3). Prerequisite, COMM 41. Study the development of the art of film through World War II by examining individual films and filmmakers and the emergence of national cinemas through interaction among aesthetic, social, economic, and technological factors.

147 History of Film II, 1945 to Present (3). Prerequisite, COMM 41. Study of the development of the art of film from the end of World War II to the present day by examining individual films and filmmakers and the emergence of national cinemas through interaction among aesthetic, social, economic, and technological factors.

148 Cinema of the Third World (3). Designed for the nonmajor, this course examines contemporary filmmaking in Africa, Latin America, and the Middle East as an aesthetic response to the conventions of "dominant" Hollywood style. B.A.-level Non-Western/Comparative perspective.

149 Third World Media (3). The cultural and educational uses of radio and television are studied in the developing countries of Africa, Latin America, and India. Emphasis will be placed on the new electronic media and their effectiveness in serving developing countries. B.A.-level Non-Western/Comparative perspective.

150 Popular Culture (3). Examination of communication processes and cultural significance of film, television, and other electronic media.

151 Contemporary International Film/Television (3). Study of contemporary film/television within a specific international context, such as Great Britain, with particular attention to comparisons and contrasts with the United States and Hollywood. B.A.-level Aesthetic perspective.

152 Minorities and the Media (3). The course traces the development of minorities in film, radio and television, and the press, looking at trends and treatment of minorities by the media, and how and if they have changed.

153 Community and Media (3). A study of the electronic media as a feedback mechanism for community organization and social change. A variety of broadcast and nonbroadcast uses of the media are studied.

154 Media Law and Regulation (3). A study of laws affecting media; the role of the courts and federal regulatory agencies in media regulation.

155 International Communication and Comparative Journalism (JOMC 146) (POLI 146) (3). Development of international communication; the flow of news and international propaganda; the role of communication in international relations; communication in the developing nations; comparison of press systems. B.A.-level Social Science perspective.

157 Implications of Electronically Mediated Communication (3). An examination of optical/digital technologies and the social practices and communicatory processes they encourage and subvert.

158 Latin American Cinema (3). This course examines the films, audiences, and social contexts of Latin American cinema from the 1930s to the present. B.A.-level Non-Western/Comparative perspective.

159 Special Topics in Media Studies (3). A special topics course on a selected aspect of media studies, including but not limited to media texts, contexts, and/or reception. May be repeated.

160 Performance of Literature by Women of Color (WMST 146) (3). Prerequisite, COMM 60 or permission. Explores through performance, contemporary poetry, fiction, non-fiction and feminist thought by women of color in the United States. Cultural Diversity requirement. B.A.-level Aesthetic perspective.

161 Oral History and Performance (WMST 173) (HIST 173) (3). This course combines readings and fieldwork in oral history with study of performance as a means of interpreting and conveying oral history texts. Emphasis on women’s history.

162 Group Performance (4). Prerequisite, COMM 60, 61, one 100-level performance course, and permission of instructor. Theory and practice in adaptation, direction, and group performance of texts.

163 Performance of Children's Literature (3). Prerequisite, COMM 60 and permission of instructor. The course explores advanced performance theory while focusing exclusively on contemporary poetry, prose fiction, and drama intended for young audiences. Both solo and group performances for young viewers are included. B.A.-level Aesthetic perspective.

164 Poetry in Performance (3). Prerequisite, COMM 60 or permission of instructor. Critical, aesthetic, and rhetorical approaches to performed poetry. B.A.-level Aesthetic perspective.

165 Ritual, Theatre, and Performance in Everyday Life (FOLK 165) (3). Prerequisite, COMM 60 or ENGL 26 or permission of instructor. This course will explore the dynamics of performance as it is broadly produced within the texture of individual experiences, the interaction of community memberships, and the dramas of cultural aesthetics. B.A.-level Aesthetic perspective.

166 Narrative Fiction in Performance (3). Prerequisite, COMM 60 or permission of instructor. Study of selected short stories and novels in performance with emphasis on narrative point of view. B.A.-level Aesthetic perspective.

167 The Politics of Performance (3). Prerequisite, COMM 60 or 62 or permission of instructor. Course will address the relationship between performance and power, focusing on topics concerned with the potential for performance to contribute to social change.

168 Narrative in Fiction and Film: Adaptation and Performance (3). Study of narrative in selected short stories and novels and their adaptation for film. B.A.-level Aesthetic perspective.

169 Special Topics in Performance Studies (3). Prerequisites, COMM 60 and one 100-level performance course or permission of instructor. Advanced study of selected topics drawn from performance history, theory, and practice. May be repeated.

170 Classical Rhetoric (CLAS 112) (3). Lecture on the nature, development, and influence of Greek and Roman rhetoric, with class discussion of important rhetorical treatises. B.A.-level Western Historical perspective.

171 Rhetorical Theory and Practice (3). Prerequisite, COMM 72, or permission of instructor. Investigates contemporary theories of purposive symbolic behavior; focus is upon rational, psychological, and dramatic explanations of human behavior.

172 Public Policy Argument (3). Analyzes argument in a variety of contexts with an emphasis on public policy and exploring tensions involved in addressing both expert and public audience in the political sphere.
The Curriculum of Comparative Literature explores major works of literature and theory, as well as interrelations among national literatures, thereby enabling students to acquire a broad, liberal education. Sophomores planning to major in Comparative Literature should take the two-semester Great Books course (CMPL 21 and 22) as part of their General College requirements.

An undergraduate major consists of eight courses: two literature courses in a foreign language (beyond the General College foreign-language requirement; usually 21 or higher); two literature courses in Classics; and four courses taught within the Curriculum of Comparative Literature or cross-listed as Comparative Literature courses, to be chosen in consultation with the undergraduate adviser. CMPL 51, Introduction to Comparative Literature, is strongly recommended as one of the four courses.

Students may choose to take Comparative Literature as a second major, a particularly attractive option for students majoring in a foreign language since two of the foreign language major requirements can also count toward the eight course major requirement in Comparative Literature.

Minor in Comparative Literature

The minor in Comparative Literature is available to any undergraduate who has completed CMPL 21 and 22 as part of the General Education requirement or completes the courses during the junior or senior year.

In addition to CMPL 21 or CMPL 22, the minor consists of four additional courses listed or cross-listed in Comparative Literature, with one exception. Courses cross-listed between Comparative Literature and Classics may not be counted for a minor in Comparative Literature by students majoring in Classics.

Undergraduates majoring in Comparative Literature may minor in any department, curriculum, or school in which a minor program is offered. However, the two foreign language literature courses required for the minor in Comparative Literature may not also be counted as part of a minor in any of the foreign language departments.

Courses in Comparative Literature for Undergraduates


51 Introduction to Comparative Literature (3). Familiarizes students with the theory and practice of Comparative Literature. Against a background of classical poetics and rhetoric, explores