

Department of Communication Studies

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DENNIS K. MUMBY, *Chair*

Professors

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Associate Professors

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Lecturers

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Professors Emeriti

Beverly Long Chapin, Elizabeth Czech-Beckerman, Howard D. Doll, Robert J. Gwyn, William M. Hardy, James W. Pence Jr.

Introduction

The study of communication is essential for participating in an increasingly complex and mediated global environment. Through its teaching, research, and service, the Department of Communication Studies addresses the many ways communication functions to create, sustain, and transform personal life, social relations, political institutions, economic organizations, and cultural and aesthetic conventions in society; promotes competencies required for various modes of mediated and nonmediated communication; and develops skills for analyzing, interpreting, and critiquing communication problems and questions.

The program of study offered by the department thus provides a firm foundation for enriched personal living, for professional effectiveness regardless of the specific career one may pursue, and for informed participation in the human community.

Programs of Study

The degree offered is the bachelor of arts with a major in communication studies. The interdisciplinary program in cinema enables students to understand the changing, global face of cinema. Drawing on multiple departments, programs, and curricula across the College of Arts and Sciences, this minor provides students with a flexible, rigorous and exciting course of study in the past, present, and future places of cinema in all of its dynamic global contexts. The minor in writing for the screen and stage is an interdisciplinary program drawing upon the faculties and resources of the Department of Dramatic Art, Department of Communication Studies, and the Creative Writing Program of the Department of English and Comparative Literature.

Majoring in Communication Studies: Bachelor of Arts

Departmental Requirements

- Three courses from the following with a grade of C or better in each: COMM 120, 140, 160, or 170
- Four COMM courses in a concentration
- Three COMM electives
- Among the 10 COMM courses required for the major, three COMM courses must be numbered 400 or higher.

Majors in the Department of Communication Studies must take a total of 30 credit hours in the department, including three of the four courses identified as core courses and at least three courses numbered 400 or higher. The core courses are COMM 120, 140, 160, and 170. Students must successfully complete these core requirements with a C or better in each course. The core courses also serve as prerequisites for further work within each concentration.

Additionally, each major must have a coherent program of study, defined as at least four courses in an area of study/concentration identified by the department, or at least four courses selected and justified by the student and approved by the director of undergraduate studies.

Pre-Selected Concentrations in Communication Studies

Students should select one of the following concentrations and take a minimum of four courses within that concentration. Core courses do not count as one of the four required courses within the selected concentration. Additional courses that are not listed under any concentration may be used to meet major requirements but not concentration requirements.

- Interpersonal and Organizational Communication (COMM 120 is a prerequisite for most of the interpersonal and organizational communication courses; consult course descriptions): COMM 226, 312, 411, 422, 521, 523, 524, 525, 527, 620, 622, 624, 625, 629; COMM/MNGT 223, 325; COMM/WMST 224
- Media Studies and Production (COMM 140 is a prerequisite for most of the media courses; consult course descriptions): COMM 130, 142, 230, 330, 411, 412, 431, 432, 434, 450, 451, 452, 534, 543, 544, 545, 546, 547, 548, 550, 551, 553, 635, 636, 639, 645, 650, 651, 652, 653, 654, 655, 656, 658, 659, 681, 682, 683
- Performance Studies (COMM 160 is a prerequisite for most of the performance courses; consult course descriptions): COMM 260, 261, 262, 263, 362, 364, 411, 435, 437, 464, 466, 532, 561, 562, 563, 564, 565, 566, 660, 661, 662, 663, 664, 665, 667, 668, 669
- Rhetorical Studies (COMM 170 is a suggested first course for all rhetorical studies courses; consult course descriptions): COMM 171, 312, 372, 374, 375, 376, 411, 470, 471, 500, 571, 572, 573, 574, 575, 576, 577, 675, 679

Specialized Concentration in Communication Studies

A student may create her or his own concentration by selecting at least four courses that constitute a coherent program of study. The courses selected in this concentration must be justified by the student and must be approved by the director of undergraduate studies.

Concentration in Speech and Hearing Sciences

Students majoring in Communication Studies with a concentration in speech and hearing sciences shall take the following sequence for their concentration:

- COMM/SPHS 530 recommended spring of junior year
- COMM/SPHS 540 recommended fall of senior year
- COMM/SPHS 570 recommended fall of junior year
- COMM/SPHS 582 recommended spring of junior year
- Three COMM electives

Also, the following courses are strongly recommended in accordance with the preprofessional standards for the American Speech-Language-Hearing Association (www.med.unc.edu/ahs/sphs/ms_prepro.htm):

Fall Junior Year

- LING 101 or PSYC 432

Fall Senior Year

- LING 523

Spring Senior Year

- PSYC 210 or STOR 151

Students in this concentration should be aware that the required and recommended courses will satisfy the preprofessional school expectations of UNC–Chapel Hill as well as many other graduate programs; however, completing this concentration does not guarantee admission to the UNC–Chapel Hill program, nor do these courses fulfill requirements for all graduate schools. Students should examine and investigate the specific requirements for each graduate school and program to which they intend to apply.

Students are encouraged to join NSSLHA, the National Student Speech-Language-Hearing Association: A Sertoma Collegiate Club. NSSLHA is a UNC–Chapel Hill student group of people interested in the speech and hearing sciences.

A maximum of 45 hours of COMM courses will count toward graduation.

Students are invited to work closely with faculty in courses and 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 nonmajors whose personal and professional goals require understanding of human communication.

Interdisciplinary Minor in Cinema

The Interdisciplinary Program in Cinema, housed in the Department of Communication Studies, offers an interdisciplinary minor in cinema. This five-course minor enables students to explore the changing, global faces of cinema in all of its aesthetic, economic, historical, social, and technological contexts. Partly because we today understand cinematic production to be significantly active all over the world and to involve technologies that are at least as important as film, this academic program builds upon ideas, insights, and vocabularies from many different disciplines. Students are provided with a flexible, rigorous, solid, and exciting course of study in the past, present, and future places of moving imagery within and across human cultures. From the business major accumulating the entrepreneurial skills necessary for success in the brick-and-mortar world, to the student of rhetoric or literature thinking primarily in terms of much older written and oral traditions, to the art major, to the language enthusiast, to the computer scientist, to the physicist investigating the most basic elements of movement and light, the interdisciplinary minor in cinema welcomes all students—along with their passions for other areas of study. Undergraduate students majoring in any academic unit that permits an additional minor are eligible.

The interdisciplinary minor consists of five courses:

- C or better in ART 159 The Film Experience; COMM 140 Introduction to Media History, Theory, and Criticism; or ENGL 142 Film Analysis
- C or better in IDST 256 Global Cinema (Prerequisite, ART 159, COMM 140, or ENGL 142 with a grade of C or better)
- Three elective courses, each of which a student can begin any time after completing ART 159, COMM 140, or ENGL 142. The three electives must be selected from at least two different departments. Elective courses can be taken before, during, or after IDST 256 Global Cinema.

To ensure that a student's program of study for the minor in cinema has sufficient disciplinary and transdisciplinary depth, two of the three required elective classes must be chosen from the following list: AFAM 276; AMST 268, 336; ARAB 453; ASIA 165, 235, 435; ASIA/CMPL 379; CHIN 464, 544; COMM 452, 545, 546, 547, 548, 550, 551, 645, 650, 658, 681, 682; CMPL/COMM/GERM 272; CMPL/EURO/FREN 332H; COMM/GERM 275, 683; COMM/WMST 656; ENGL 143, 280, 380, 580, 680; FREN 373; GERM 265; GERM/WMST 250; HIST 301; HUNG 280; ITAL 333, 335, 340; JAPN 378; PORT 388; SPAN 388.

To ensure that a student's program of study for the minor in cinema has sufficient interdisciplinary breadth, one of the three required elective classes must be chosen from the following list: AMST 483; ARAB/PWAD 452; ASIA/CMPL/INTS 252; CHIN 562; COMM 412, 432, 450, 543, 553, 651, 652, 655; ENGL 663; HIST 579; INTS 210; RUSS 281.

For additional information, contact Dr. Richard C. Cante, Director, Interdisciplinary Program in Cinema, Department of Communication Studies, CB#3285, 201A Bingham Hall, rcante@email.unc.edu.

Minoring in Writing for the Screen and Stage

The minor in writing for the screen and stage is an interdisciplinary program drawing upon the faculties and resources of the Department of Dramatic Art, Department of Communication Studies, and the Creative Writing Program of the Department of English and Comparative Literature. The writing for the screen and stage minor was created in 2003 to draw upon Carolina's rich history and outstanding faculty to provide students with the opportunity to focus in this field. The program will emphasize the craft of writing above all. The program is open to students from all liberal arts disciplines. Interested students must have a 2.4 grade point average or better and must have taken ENGL 130, ENGL 132H, or COMM 330. ENGL 130, 132H, or COMM 330 may be waived as a prerequisite on the basis of material submitted, faculty recommendations, and the approval of the director of the minor in writing for the screen and stage. For consideration for acceptance into the minor, please visit comm.unc.edu and review the application process.

In addition to ENGL 130 or 132H, or COMM 330, the five required courses in the minor include the following:

Junior Year Fall Semester

- COMM/DRAM 131 Introduction to Writing for the Screen and Stage
- DRAM 120 Play Analysis

Junior Year Spring Semester

- COMM 433 Intermediate Screenwriting or DRAM 231 Intermediate Playwriting

- COMM 546.001 History of Film I

Senior Year Fall Semester

- COMM 639 Special Topics in Media Production: Master Screenwriting or DRAM 331 Advanced Playwriting

Senior Year Spring Semester

- Electives for screenwriting, including but not limited to COMM 639, or
- Electives for playwriting, including but not limited to DRAM 195 or 290

Continued participation in successive courses in the minor is based on the student's work and the recommendation of the student's previous instructor(s).

Honors in Communication Studies

The department participates in the University's Honors Program. Students eligible for the program (see University requirements) may consult with the departmental honors advisor about enrolling in COMM 693H and 694H.

Special Opportunities in Communication Studies

Independent Study

Opportunity for independent study is available through enrollment in COMM 396 or 596. Interested students should consult a faculty advisor in the department.

Internships

The department offers an extensive internship program in media-related industries, business, public service, and other organizations. Internships allow students to explore the relationship between communication theory and its practice in everyday life. Credit can be obtained through consultation with the internship advisor and enrollment in COMM 397. More than 100 organizations participate in the program. Note: Internship credit counts as elective hours and does not count toward the 30 credit hours required for the major.

WUNC Radio and WUNC-TV

Limited opportunities exist for internships and employment with the public radio and television stations in Chapel Hill and in the Research Triangle Park.

Performance Opportunities

Student groups adapt scripts, direct, and stage productions for the public. Additionally, individual students often appear in regular performances sponsored by graduate students in the Department of Communication Studies and in productions directed by faculty members.

Student Television (STV)

STV is a student-run video production operation that provides hands-on opportunities in a variety of programming assignments.

Study Abroad

Students may take course work toward the major through the University's study abroad program. Departmental approval for major credit is required. The department also offers a London-based summer internship in media production and performance studies for qualified students.

Undergraduate Awards

The department offers a number of awards for leadership and contributions to the field, including the Lucia Morgan Award for excellence in the discipline of communication studies, the Sherrill-Pence Award for outstanding work in applied communication, the Wallace Ray Peppers Award in Performance for outstanding work in African and African American literature, and awards for outstanding work in media production, such as the James C. Lampley Award.

Facilities

The department has extensive media production and performance studies facilities located in Swain Hall and Bingham Hall. Swain Hall is home to state-of-the-art media production equipment, classroom space, and editing suites. It also houses Studio 6, where numerous live performances are staged. Bingham Hall contains the Martha Nell Hardy Performance Space

Graduate School and Career Opportunities

Advanced study and research may be pursued in any of the concentrations specified above. A substantial number of graduate assistantships allow M.A. and Ph.D. candidates to gain experience in research, teaching, production, and administration. Graduate study is characterized by intensive participation in seminars, original research and creative activities, and close work with individual faculty members.

The career outlook for students with degrees in communication studies is promising, and graduates enter a variety of professions that value communication knowledge and skills. Communication studies majors are prepared to serve as communication specialists in business; in federal, state, and local governments and agencies; and in public service. Some of the more specific areas in which majors pursue careers are teaching, social advocacy, public relations and advertising, personnel management and training, management consulting video and film production, and emerging technologies. Students are also prepared for graduate study and research in communication studies and in related academic disciplines such as law.

An understanding of communication provides a strong base for a wide range of career options. The mission of the department is to go beyond narrow technical training by providing a liberal arts approach to communication. This provides the student with maximum latitude for promotion and advancement and avoids limited career opportunities resulting from narrow approaches to the field.

The burgeoning growth of communication industries and support fields provides a wide range of career opportunities.

Graduates of the department, who number over 4,000, are engaged in a variety of occupations ranging from work for international corporations to jobs at local nonprofit organizations.

Contact Information

The Department of Communication Studies, CB# 3285, 115 Bingham Hall, (919) 962-2311. Web site: comm.unc.edu.

COMM

050 First-Year Seminar: Helping Families Manage the Effects of Disasters (3). Considers the effects of disasters on children, families, and communities, and offers an understanding of and practice in how to lessen victims' trauma and decrease chances of long-term damage when disaster strikes.

051 First-Year Seminar: Organizing and Communicating for Social Entrepreneurs (3). This course examines the historical and current development of social entrepreneurship as a field of study and practice, with particular attention to successful organizational communication strategies designed to solve community problems.

052 First-Year Seminar: Cynicism, Politics, and Youth Culture (3). After initially exploring the meaning of cynicism and apathy and the problem of cultural diagnosis, this seminar will look at these issues in the political arena.

061 First-Year Seminar: The Politics of Performance (3). In this course students will explore the possibilities of making political performances, or making performances political. We will be particularly concerned with how performance may contribute to processes of social change.

062 First-Year Seminar: African American Literature and Performance (3). This course examines the question of what characterizes “Blackness” as it manifests through experience, history, and symbol in the United States, as well as the impact of African practices and identities upon blackness in the United States. The course is concerned with what has been termed the “black literary imagination.”

063 First-Year Seminar: The Creative Process in Performance (3). Students will be engaged with multimedia, music, dance, and theater performances. We will explore the creative processes and cultural contexts of these performances and will compare the arts as a way of knowing the world to the creative processes of academic scholarship.

070 First-Year Seminar: Southern Writing in Performance (3). A performance-centered seminar focusing on the works of North Carolina writers, especially those who write fiction and poetry, and on researching, discussing, adapting, and performing that content.

071 First-Year Seminar: Conflict, Culture, and Rhetoric: The Search for Peace in Northern Ireland (3). This seminar will explore culture, conflict, and rhetorical practice through an extended case study of the conflict in Northern Ireland. The discourse will include speeches, pamphlets, political flyers, music, poetry, fiction, film, and graffiti.

074 First-Year Seminar: Remembering Dixie: Exploring Rhetoric, Memory, and the South (3). We will begin by looking at controversies over such issues as public display of the Confederate battle flag, public commemorative displays like Silent Sam, arguments over “Southern Heritage,” and other controversial issues.

082 First-Year Seminar: Globalizing Organizations (3). In this course, we explore the communication issues that arise within international contexts. Through the analysis of readings and films, we will delve into the contentious debates surrounding globalization and explore the ethical and social issues that arise within global forms of communicating and organizing.

085 First-Year Seminar: Think, Speak, Argue (3). This is a course in learning to think more critically, speak more persuasively, and argue more effectively by focusing on practical skill development in reasoning and debate.

100 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.

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

120 Introduction to Interpersonal and Organizational Communication (MNGT 120) (3). An introduction to communication theory, research, and practice in a variety of interpersonal and organizational contexts. This course examines the role of communication in both personal and professional relationships.

130 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.

131 Writing for the Stage and Screen (DRAM 131) (3). See DRAM 131 for description.

140 Introduction to Media History, Theory, and Criticism (3). An introduction to the critical analysis of film, television, advertising, video, and new media texts, contexts, and audiences.

142 Popular Music (3). Prerequisite, COMM 140. Permission of the instructor for nonmajors. 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.

160 Introduction to Performance Studies (3). As the introductory course in performance studies, students will explore and experiment with performance as ritual, performance in everyday life, and the performance of literature.

170 Rhetoric and Public Issues (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.

171 Argumentation and Debate (3). Prerequisite, COMM 170. Permission of the instructor for nonmajors. 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.

223 Small Group Communication (MNGT 223) (3). Prerequisite, COMM 120. Permission of the instructor for nonmajors. 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.

224 Introduction to Gender and Communication (WMST 224) (3). Examines multiple relationships among gender, communication and culture. Explores how communication creates gender and shapes relationships and how communication reflects, sustains, and alters cultural views of gender.

226 Nonverbal Communication (3). Prerequisite, COMM 120. Permission of the instructor for nonmajors. 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.

230 Audio/Video/Film Production and Writing (3). Prerequisites, COMM 130 and 140. 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.

249 Introduction to Communication Technology, Culture, and Society (3). Historical exploration of the sociocultural import of communication technologies, from the introduction of the telegraph in the mid-1800s through current implications of the Internet and various digital devices.

251 Introduction to American Film and Culture, 1965–Present (3). An introduction to some key connections between American film history and cultural history since 1965, most of which remain backbones of U.S. film culture to this day.

260 Introduction to Performance and Social Change (3). Prerequisite, COMM 160. Permission of the instructor for students lacking the prerequisite. This course addresses the relationship between performance and power, focusing on topics concerned with the potential for performance to contribute to social change.

262 Introduction to Performance Ethnography (3). Prerequisite, COMM 160. Permission of the instructor for students lacking the prerequisite. This course explores performance ethnography as a qualitative research method through readings, discussions, exercises, and fieldwork. Students engage performance as a way of knowing, creating both written and performed scholarship.

263 Introduction to the Study of Literature in Performance (3). Prerequisite, COMM 160. Permission of the instructor for students lacking the prerequisite. Study of a variety of literary texts (lyric, epic, dramatic) through the medium of performance.

275 History of German Cinema (GERM 275) (3). See GERM 275 for description.

312 Persuasion (3). Prerequisite, COMM 120. Permission of the instructor for nonmajors. Examines contemporary theory and practice of influencing others' attitudes, beliefs, and actions. Focuses particularly on analyzing and developing persuasive messages.

318 Cultural Diversity (3). Introduction to basic paradigms of thinking about cultural difference, encouraging students to examine how these paradigms shape how we think, act, and imagine ourselves/others as members of diverse cultures.

325 Introduction to Organizational Communication (MNGT 325) (3). Prerequisite, COMM 120. Permission of the instructor for nonmajors. The course explores the historical and theoretical developments in the research and practice of organizational communication.

330 Introduction to Writing for Film and Television (3). An introduction to screenwriting for film and television.

350 Practices of Cultural Studies (3). Introduces students to the history, methods, and central intellectual questions of cultural studies.

362 Ritual, Theatre, and Performance Art (FOLK 565) (3). Prerequisite, COMM 160. Permission of the instructor for students lacking the prerequisite. Explores how each of these forms of performance communicates meaning and feeling and points to possibility. Students develop performances in each mode, informed by readings in anthropology and directing theory.

364 Production Practices (3). Permission of the instructor for nonmajors. This course introduces students to the process of creat-

ing and producing performances for the stage. Students engage in all practical and artistic aspects of production. Course includes a laboratory requirement.

372 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.

374 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.

375 Environmental Advocacy (ENST 375) (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.

376 The Rhetoric of War and Peace (PWAD 376) (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.

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

396 Independent Study and Directed Research (1–3). Permission of the department. Majors only. 3.0 cumulative grade point average and 3.5 communication studies grade point average required. For communication studies majors who wish to pursue independent research projects or reading programs under the supervision of a selected instructor. Intensive individual research on a problem designed by instructor and student in conference.

397 Internships (1–3). Permission of the department. Majors only. 2.5 cumulative grade point average required. Individualized study closely supervised by a faculty advisor and by the departmental coordinator of internships. Cannot count toward the COMM major.

398 Internship (1). By permission of the department. Individualized study closely supervised by a faculty advisor and by the departmental coordinator of internships. This course does not fulfill any general education requirements. Can not count toward the COMM major.

411 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.

412 Critical Theory (3). Overview of those realms of modern and contemporary thought and writing that are known as, and closely associated with, "critical theory."

413 Freud (3). Examination of Freudian thought within and across historical contexts, with special attention to the centrality of gender and sexuality in the operations of the "human organism."

422 Family Communication (3). Prerequisite, COMM 120. Permission of the instructor for nonmajors. Analysis and exploration of personal experiences, family systems theory, and communication theory to describe, evaluate, and improve family communication patterns.

431 Advanced Audio Production (3). Prerequisite, COMM 230. Permission of the instructor for students lacking the prerequisites.

Advanced analysis and application of the principles and methods of audio production.

432 Visual Culture (3). Prerequisites, COMM 140 and 230. Permission of the instructor for students lacking the prerequisite. Overview of, and intensive practice in, advanced directing techniques for film, video, and digital media.

433 Intermediate Scriptwriting (3). Prerequisite, COMM 330. Permission of the instructor for students lacking the prerequisite. A major writing project will be completed by each student, either dramatic or nonfiction for radio, television, film, or stage.

434 Minorities and the Media (3). Prerequisite, COMM 140. Permission of the instructor for nonmajors. 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.

435 Memory Acts (3). Advanced introduction to foundational work in memory and performance studies, emphasizing theory and practice of various forms of remembering.

436 Gender and Performance (WMST 437) (3). See WMST 437 for description.

437 United States Black Culture and Performance (3). Prerequisite, COMM 160. Permission of the instructor for nonmajors. Examines how the United States Black experience is constituted in and through performance across a range of cultural contexts including the antebellum South, Reconstruction, the Harlem Renaissance, the Black Aesthetic, and contemporary urban life.

442 Cultural Studies (3). Prerequisite, COMM 140. Permission of the instructor for nonmajors. This class will introduce students to the major theoretical and methodological commitments of cultural studies as a perspective on communication, culture, and society.

450 Media and Popular Culture (3). Prerequisite, COMM 140. Permission of the instructor for nonmajors. Examination of communication processes and cultural significance of film, television, and other electronic media.

451 Special Topics in Media and Popular Culture (3). Prerequisite, COMM 140. Permission of the instructor for nonmajors. A special topics course on a selected aspect of media and cultural studies.

452 Film Noir (3). Prerequisite, COMM 140. Permission of the instructor for nonmajors. Course combines reading about and viewing of 1940s and 1950s films combining narrative techniques of storytelling, novels, and the stage with purely filmic uses of spectacle, light, editing, and image.

464 Performance Composition (3). Prerequisite, COMM 160. Theory and practice of collaborative performance, emphasizing image, intertextual adaptation, site-specific and installation work, avant-garde traditions, and the play of time and space.

466 Advanced Study of Literature in Performance (3). Prerequisite, COMM 160. This course engages the theory and embodiment of prose fiction, poetry, and other kinds of literary texts, including nonfiction. Students practice adaptation and script preparation, solo/group performance, and performance critique.

470 Political Communication and the Public Sphere (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.

471 Rhetorics of Public Memory (3). Takes up the fundamental assumptions of contemporary memory studies and the centrality of rhetoric to memory. Research focus on how constructions of the past respond to the present and the future.

500 Visual and Material Rhetoric (3). Prerequisite, COMM 170. This course explores the use of rhetorical criticism as a way to understand how the visual and material are used for symbolic and political purposes. Examples ranging from news images to public art will be studied.

521 Communication and Social Memory (3). Permission of the instructor for nonmajors. An investigation of psychological aspects of communication, particularly the perceptual and interpretive processes underlying the sending and receiving of messages.

523 Communication and Leadership (3). Prerequisite, COMM 120. Permission of the instructor for nonmajors. Critical examination of alternative theories of leadership and trends in the study of leadership; focuses on the communicative dimensions of leadership.

524 Gender, Communication, and Culture (3). Prerequisites, COMM 224 and 372. Permission of the instructor for nonmajors. Course examines the speeches and other texts that announced and embodied the goals and political strategies of multiple branches of three waves of feminist activism in the United States.

525 Organizational Communication (3). Prerequisites, COMM 120 and 325. Permission of the instructor for nonmajors. Provides a critical exploration of organizational communication theory, research, and application, examining the factors involved in the functioning and analysis of complex organizations.

527 Organizational Ethics (3). Prerequisite, COMM 325. A critical examination of the theory, research, and practice of organizational ethics.

530 Introduction to Phonetics (SPHS 530) (3). See SPHS 530 for description.

532 Performing the Screenplay (3). Introduces students to approaches for creating performance from screenplays and other texts for electronic media forms, focusing on scripts as literature and the tensions between live and electronically delivered performances.

534 Narrative Production (3). Prerequisite, COMM 230. Corequisite, COMM 546 or 547. The course focuses on narrative, representational, and aesthetic strategies of narrative production.

535 Adaptation and Directing (3). Prerequisite, COMM 160. This course introduces students to practices in adapting and directing literary text for ensemble performance. Students will be engaged in collaborative critique and discussion/development of production values.

540 Speech Science (SPHS 540) (3). See SPHS 540 for description.

543 World Media History (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.

544 Electronically Mediated Communication and Information Machines (3). Prerequisite, COMM 140. Permission

of the instructor for nonmajors. A survey of developing telecommunication systems and technologies and their impact on the traditional electronic media and society.

545 Pornography and Culture (3). Examines the social, cultural, political, legal, historical, and aesthetic implications of pornography.

546 History of Film I, 1895 to 1945 (3). Prerequisite, COMM 140. Permission of the department. Studies 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.

547 History of Film II, 1945 to Present (3). Prerequisite, COMM 140. 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.

548 Humor and Culture (3). Prerequisite, COMM 140. Permission of the instructor for nonmajors. Investigates how humor, comedy, and laughter function socially and culturally through close examination of selected United States popular media texts and the primary modern theoretical writings on these issues.

549 Sexuality and Visual Culture (3). Examines questions about sexuality and how it has changed over time, through various media of visual communication.

550 American Independent Cinema (3). Prerequisite, ART 159, COMM 140, or ENGL 142. Permission of the instructor for students lacking the prerequisite. Intensive investigation of some particularly influential strains for United States independent narrative cinema, with a focus on sociocultural contexts and the fuzziness of the word "independent."

551 Hitchcock and the Sign (3). Prerequisite, ART 159, COMM 140, or ENGL 142. Permission of the instructor for students lacking the prerequisite. Course gives Alfred Hitchcock's cinema careful attention while tracking longstanding debates about signification and reference from philosophy, semiotics, literary theory, narratology, and visuality into recent critical and cultural theory.

553 Media and Activism (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.

561 Performance of Women of Color (WMST 561) (3). Prerequisite, COMM 160. Permission of the instructor for nonmajors. Explores through performance contemporary poetry, fiction, nonfiction, and feminist thought by women of color in the United States.

562 Oral History and Performance (FOLK 562, HIST 562, WMST 562) (3). This course combines readings and field work in oral history with study of performance as a means of interpreting and conveying oral history texts. Emphasis on local fieldwork.

563 Performance of Children's Literature (3). Prerequisite, COMM 160. Permission of the instructor for students lacking the prerequisite. 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.

564 Performance and Popular Culture (3). Prerequisite, COMM 160. Critical examination of the operation of performance as a cultural phenomenon, with an emphasis on meaning, power, and resistance in cultural events, social practices, and media spectacles.

566 Media and Performance (3). Study of narrative in selected short stories and novels and their adaptation for film.

570 Anatomy and Physiology of the Speech and Hearing Mechanism (SPHS 570) (3). See SPHS 570 for description.

571 Rhetorical Theory and Practice (3). Prerequisite, COMM 170. Permission of the instructor for nonmajors. Investigates the theoretical definitions and uses of rhetorical interpretation and action in spoken, written, visual, material practices, discourses, and events.

572 Public Policy Argument (3). Prerequisite, COMM 170. Permission of the instructor for nonmajors. 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.

573 The American Experience in Rhetoric (3). Prerequisite, COMM 170. Permission of the instructor for nonmajors. Examines public discourse from the colonial period to the present. Discourses, critical perspectives, and historical periods studied will vary.

574 War and Culture (PWAD 574) (3). Examines American cultural myths about war generally and specifically about the causes of war, enemies, weapons, and warriors, and the way these myths constrain foreign and defense policy, military strategy, and procurement.

575 Presidential Rhetoric (3). Prerequisite, COMM 170. The power of the presidency depends in part upon the president's ability to rally public opinion, which depends upon the president's ability to use the "bully pulpit." This course examines the hurdles presidents face and the steps presidents take to shape opinion.

576 Making and Manipulating "Race" in the United States (3). This course will examine how the trope of "race" is rhetorically invented and performed in United States cultural politics.

577 African American Rhetoric (3). This course will explore the manner in which Black American aesthetic and creative expression function as public discourse.

582 Introductory Audiology I (SPHS 582) (3). See SPHS 582 for description.

596 Advanced Independent Study/Directed Reading (1-3). Permission of the department. Majors only. 3.0 cumulative grade point average and 3.5 communication studies grade point average required. For the communication studies major who wishes to pursue an advanced independent research project under the supervision of a selected instructor. Intensive individual research on a problem designed by instructor and student in conference.

610 Reading Quantitative Research in Communication Studies (3). Permission of the instructor for nonmajors. Review of the basics of quantitative research (e.g., scientific method, modes of data collection, instrument development, data analysis techniques) with the goal of gaining skill in reading published articles in communication studies journals.

617 Introduction to Communication Disorders (EDUC 617) (3). Explores the etiology, epidemiology, assessment, and educational implications of speech and language disorders.

620 Theories of Interpersonal Communication (3). Prerequisite, COMM 120. Permission of the instructor for nonmajors. 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.

622 Impact of Disasters on Families (3). Permission of the instructor for nonmajors. Examination of the effects of disasters on children, families, and communities. Course considers strategies for disaster relief and methods for decreasing long-term psychosocial damage.

624 Hate Speech (3). The primary focus of hate speech is on the ways that interactants manipulate hatred to accomplish a variety of social and personal goals. The pursuit of this focus will allow the student to appreciate the operation of hatred in a variety of contexts. Often taught as a service-learning course.

625 Communication and Nonprofits in the Global Context (3). Introduces students to the opportunities, challenges, and rewards of participation within the nonprofit/NGO sector. The course also equips students with the skills needed to design and conduct engaged scholarship.

629 Topics in Interpersonal and Organizational Communication (3). Prerequisite, COMM 120. Permission of the instructor for nonmajors. Designed for advanced students, course provides in-depth examination of particular theories of human communication. Course focus varies. May be repeated.

635 Documentary Production (3). Prerequisite, COMM 230. 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.

636 Interactive Media (ART 406) (3). Prerequisite, COMM 230. Permission of the instructor for students lacking the prerequisite. 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.

639 Special Topics in Media Production (3). Prerequisite, COMM 140. A special topics course on a selected aspect of media production or writing. May be repeated.

642 Special Topics in Cultural Studies (3). Prerequisite, COMM 442. Permission of the instructor for nonmajors. This course will explore various specific topics, theories, and methodologies in cultural studies.

645 The Documentary Idea (3). Prerequisite, COMM 140. Permission of the instructor for nonmajors. Historical and theoretical examination of expressions of the documentary idea in different eras and various modes including film, television, and radio.

646 Animation (3). Prerequisite, COMM 130. Permission of the instructor for nonmajors. An introduction to the art and mechanics of two-dimensional digital animation.

650 Global Media Economics after Convergence (3). Prerequisite, ART 159, COMM 140, or ENGL 142. Permission of the instructor for students lacking the prerequisite. One introductory economics course is recommended but not required. From basic concepts developed from the historical economics of film, the course

moves through more recent cases into the assessment of systematic attempts to model aspects of global, convergent media.

651 Contemporary Global Media (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.

652 Media and Difference (3). Prerequisite, COMM 140. Permission of the instructor for nonmajors. This course examines critical and theoretical issues concerning the representation and study of various modes of difference, such as sexuality, race, and gender, in specific media texts.

653 Experimental Video (3). Prerequisite, COMM 230. Permission of the instructor for students lacking the prerequisite. This course allows students to create video productions that play with forms that lie outside of mainstream media.

654 Motion Graphics, Special Effects, and Compositing (3). Prerequisite, COMM 130. Permission of the instructor for students lacking the prerequisite. In this course students learn a wide range of video post production techniques working mostly with the application After Effects.

655 Television Culture (3). Prerequisite, COMM 140. This course introduces students to critical television studies. The course emphasizes not television or culture as separate entities but instead "Television Culture." The focus of the class is on the interrelationship between television and contemporary culture.

656 Women and Film (WMST 656) (3). See WMST 656 for description.

657 Audio Production (3). Experience in nonlinear editing is recommended, although not required. Explore audio production as art and engineering; from acquisition to mastering. Flexibility for varying skill levels is designed into the course.

658 Latin American Cinema (3). This course examines the films, audiences, and social contexts of Latin American cinema from the 1930s to the present.

659 Special Topics in Media Studies (3). Prerequisite, COMM 140. Permission of the instructor for nonmajors. 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.

661 Performance of Race and Ethnicity (3). Recommended preparation, COMM 160. Examines race and ethnicity in specific geopolitical contexts as discursive formations, performative identities, and lived realities, and disciplinary/political boundaries that are produced and maintained through acts of performance.

662 Black/African Diaspora Performance (3). Recommended preparation, COMM 160. Relying on critical race theories, colonial and postcolonial theories, and theories of performance, this course engages comparative discourses of Black/African diaspora citizenship through the literature, poetry, fiction, nonfiction, drama, and cultural performances of people of African descent, particularly in Africa, Europe, and the Americas.

663 Practicum in Performance Studies (3). Prerequisite, COMM 160. Course provides a workshop setting for the process of creation, dramaturgy, development, analysis, and critique of graduates' and undergraduates' original performance work, focusing on the needs of each project in progress.

664 Field Methods (3). Recommended preparation, COMM 562 or 841. Field methods in performance studies is a bridge course designed to offer graduate students and advanced undergraduates a practicum in fieldwork methods and performance ethnography.

665 Performing Consumer Culture (3). Prerequisite, COMM 160. Course addresses the operation of corporate power and consumer practices as political and cultural performances, and performance as a means of pursuing social and economic justice.

667 Performance Activism (3). Prerequisite, COMM 160 or 260. History and practice of performance in contemporary social movements. Practical exploration of direct action, guerilla theatre, and performance interventions.

668 The Ethnographic Return (3). This course explores the intersection of ethnographic theory/practice and discourses of sustainable community change with the aim of making appropriate and effective contributions to community development.

669 Special Topics in Performance Studies (3). Prerequisites, COMM 160. Advanced study of selected topics drawn from performance history, theory, and practice. May be repeated.

670 Special Topics in Rhetorical Studies (3). Prerequisite, COMM 170. Permission of the instructor for nonmajors. A special topics course on a selected aspect of rhetoric and cultural studies. May be repeated.

675 Environmental Communication and the Public Sphere (ENST 675) (3). Examines communication practices that accompany citizen participation in environmental decisions, including public education campaigns of nonprofit organizations, "risk communication," media representations, and mediation in environmental disputes.

681 Contemporary Film Theory (3). Prerequisite, ART 159, COMM 140, or ENGL 142. Permission of the instructor for undergraduates. Overview of poststructuralist, or 'contemporary' film theory. Traces its development, its techniques, fierce critiques lobbed at it since the early 1980s, and its points of continuing importance.

682 History of the Moving Image: Pasts, Presents, Futures (3). Prerequisite, ART 159, COMM 140, or ENGL 142. Permission of the instructor for undergraduates. Theories of moving images and imaging technologies—from the primitive to the not-yet-existing—that focus on their multifaceted relations with various registers of time, memory, flux, and futurity.

683 Moving-Image Avant-Gardes and Experimentalism (3). Prerequisite, ART 159, COMM 140, or ENGL 142. Permission of the instructor for students lacking the prerequisite. History and theory of international avant-garde and experimentalist movements in film, video, intermedia, multimedia, and digital formats. Content and focus may vary from semester to semester.

693H Honors (3). Permission of the department. Majors only. 3.2 cumulative grade point average required. Individual projects designed by students and supervised by a faculty member.

694H Honors (3). Permission of the department. Majors only. 3.2 cumulative grade point average required. Individual projects designed by students and supervised by a faculty member.

Department of Computer Science

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ANSELMO LASTRA, *Chair*

Professors

Stan Ahalt, James Anderson, Sanjoy K. Baruah, Gary Bishop, Frederick P. Brooks Jr., Prasun Dewan, Henry Fuchs, Kevin Jeffay, Anselmo Lastra, Ming C. Lin, Dinesh Manocha, Stephen M. Pizer, David A. Plaisted, Jan F. Prins, Michael K. Reiter, John B. Smith, Jack S. Snoeyink, David Stotts.

Associate Professors

Kye S. Hedlund, Ketan Mayer-Patel, Leonard McMillan, Fabian Monrose, Jasleen Kaur Sahni, Montek Singh, Wei Wang.

Assistant Professors

Ron Alterovitz, Svetlana Lazebnik, Marc Niethammer.

Research Professors

Marc Pollefeys, Diane Pozefsky, F. Donelson Smith, Russell M. Taylor II.

Research Associate Professors

Gregory F. Welch, Mary C. Whitton.

Research Assistant Professors

Jan-Michael Frahm, Martin Styner.

Adjunct Professors

Nick England, Robert Fowler, Guido Gerig, Morgan Giddings, M. Gail Jones, J. Stephen Marron, John Poulton, Julian Rosenman, Diane Sonnenwald, Richard Superfine, Alexander Tropsha, Sean Washburn.

Adjunct Associate Professors

Stephen Aylward, Chris Healey, Sarang Joshi, Steven E. Molnar, Frank Mueller, Lars Nyland, Dinggang Shen.

Adjunct Assistant Professors

Brad Davis, Mark Foskey, Shawn Gomez, Hye-Chung Kum, Maria Papadopouli.

Professor of the Practice

Larry Conrad.

Lecturers

Tessa Nicholas, Timothy L. Quigg, Leandra Vicci.

Professors Emeriti

Peter Calingaert, John Halton, Gyula A. Magó, Donald F. Stanat, Jeannie Walsh, Stephen Weiss, William A. Wright.

Introduction

The Department of Computer Science offers instruction and performs research in the essential areas of computer science, including software, Web and Internet computing, networking, hardware systems, operating systems, compilers, parallel and distributed computing, theory of computing, and computer graphics. The bachelor of science with a major in computer science is the preferred degree both for graduate study in computer science and for technical careers in software development, computational science, networking, information systems, and electronic commerce. Graduates of the program are well-suited for professional employ-