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COMM 620-001 Theories of Interpersonal Communication
Prof. Michael Waltman
MoWeFr 10:10am-11:00am
Bingham Hall 108
"I know that many persons complain that they are tormented by the uncertainties of life, by its ambiguities, or by the fact that there seem to be no final answers . . . . But, still, if I had to end my life on some final note I think I would like it to be a question, preferably a basic one, well posed and challenging, and beckoning me on to where only others after me may go, rather than a terminal conclusion--no matter how well-documented." -George Kelly

The purpose of this course is to expose us to some of the major theories in the field of interpersonal communication. George Kelly’s sentiments reflect a good deal of what I want to accomplish in this course. I want us to learn about the theories of interpersonal communication by asking meaningful theoretical questions and pursuing a variety of possible answers to those questions. We will read and contemplate a few "basic and well posed" questions that scholars in the field of interpersonal communication have addressed. You will search for answers as you study these theories. You will also see that some of these questions have implications for you your own life. I hope you will find that your search for answers provides you with more interesting questions, not terminal conclusions. We will identify these questions within some of the more important theoretical perspectives that have been central to the interpersonal communication field.

Interpersonal communication has been studied at a variety of different levels over the years. Some researchers and scholars have studied the influence of psychological and cognitive influences on interpersonal communication. Most of these scholars have been interested in understanding the individual communicator and his/her skills and abilities. This is our first concern in this course. Another group of scholars have attempted to understand how communication is produced socially (with others or with an understanding of the individual’s place in groups and communities). We will address this research by studying the different ways that scholars have addressed what may very well be one of the most important concepts in the field of communication, the issue of identity. Finally, we will examine two theoretical perspectives that focus on the ways that interpersonal communication contributes to, and constitutes, our relationships.

COMM 624-001 Hate Speech
Prof. Michael Waltman
MoWeFr 12:20pm-1:10pm
Bingham Hall 108
The purpose of Hate Speech is to expose students to the nature of hate in American life. As we attempt to understand the essential qualities of hate we will learn that hate is made possible through communication (sometimes in the form of hate speech) and human perception (sometimes in the forms of stereotypes and bias). We will learn that hatred is sustained through the imposition of racist, sexist, and heterosexist ideologies that privilege Whiteness, maleness, and heterosexuality. Sometimes these ideologies are explicitly understood by the people who use them. Sometimes these ideologies and the assumptions underlying them are only implicitly understood and we may be relatively unaware of their influence.
We will also learn that hate may also be resisted through communication. Students will learn how communication may serve to teach respect and tolerance, rather than hate. The word “tolerance,” like most words, has multiple meanings. Tolerance should be understood in this context as a willingness to embrace and value social and cultural differences, a definition of this term adopted by the Southern Poverty Law Center. Knowledge of the essence of hate will place students in a position to fight hate when they encounter it in their own lives. Just as students can learn to be vigilant to the presence of hate in their own lives they can learn to help other people be vigilant to the hate and intolerance that may threaten their communities.

In truth, understanding the nature of hate is a formidable task. Different hate groups are motivated by different goals and the evidence of their hate is found in different activities that pursue those goals. Individuals who hate bring various personal experiences that shade their hate with different hues and colors. We will learn about the hatred espoused by members of organized hate groups. We will also learn how politicians and news pundits encourage hatred in order to accomplish political and professional goals. If we can understand these various actors we may be able to understand the diverse ways the state contributes to hate in American life.

There is another reason that a thorough understanding of hate is a formidable task. Most of us come to this class because we view hate as a significant social and communication problem. But not everyone sees hate in the same speech or the same action. Expressions of hatred look differently now than they did in the 1960s. Now racism and hatred is veiled in the everyday talk of mainstream politicians and other social actors. For example, present-day hate speech often occurs through “coded language” that stands in for culturally understood stereotypes. An adequate understanding of hatred requires us to be aware of the subtle and hidden expressions of hatred.

COMM 635-001 Documentary Production
Prof. Julia Haslett
TuTh 11:00am-12:15pm
Swain Hall 200A
Documentary filmmaking’s currency is real life and its current popularity is in no small part a reflection of our desire to see that life represented accurately and honestly. In a frenetic media-saturated culture, to pay sustained attention to a person, a community, or a social phenomenon can feel like a radical act—an act fueled by moral indignation, by a commitment to expose injustice or simply by a need to understand another human being’s experience. That is what documentary filmmakers do and it’s what you’ll learn to do in this course. Situated somewhere between art and journalism, documentary films reflect a range of approaches from the strictly observational to the reflexive ethnography, from interview-driven expositions to more poetic treatments. In response to readings, screenings, and class discussions, students will make their own short documentaries that reflect some of these approaches. You will learn how to research with an eye to visual storytelling, write treatments, plan shoots, conduct interviews, and shoot and edit documentary material. Other topics will include earning the trust of your subjects, ethical challenges, and how to reach your audience. A significant portion of class time will be devoted to workshopping student films.
COMM 642-001 Special Topics in Cultural Studies: Advanced Readings in Cultural Theory/Philosophy
Prof. Larry Grossberg
Tu 3:30pm-6:30pm
Bingham Hall 217
This class will focus on the careful and close reading of key philosophers. While the final decision for the content will be collectively decided, possibilities might be:
- The influence of Martin Heidegger (including close reading of some key texts) in contemporary theory (from Derrida to Nancy and Agamben).
- Contemporary theories of totality
- Key paradigms of post-enlightenment ontologies
Enrollment will be very limited.
PREREQUISITE: permission of instructor required

COMM 647-001 Advanced Projects in Media Production
Prof. Francesca Talenti
TuTh 9:30am-10:45am
Swain Hall 200A
This course is designed to provide a structured environment, instructor and peer feedback, along with production & postproduction resources in which to complete an advanced near-to-graduation media project. The project can be in narrative, documentary, experimental, or interactive, with a running time for videos of no longer than 20 minutes. The course assumes the student has already taken a fair number of the post-COMM 230 production courses offered in the department.

COMM 650-001 Cultural Politics of Global Media Culture
Prof. Michael Palm
MoWe 1:25pm-2:40pm
Bingham Hall 108
The stuff of media culture today – from rap to apps – circulates within commercial markets that are often trans- and inter-national (if seldom “global” in any literal sense); and the production, distribution and consumption of popular culture (e.g., rap) and media technology (i.e., apps) seldom occur anymore within one nation, or even region of the world. In this course we will study media forms, content and cultures, moving across borders both official and de facto. Our primary subjects will be popular culture, media technology and the people who produce and consume them. Our guiding questions will be organized around the relationships of each to commerce and social change.

Critical-cultural and political-economic methods of analysis will be taught. Case studies will focus on the film, music, fashion, social media and consumer electronics industries. Animating concerns will range from the labor of cultural production - in mines and factories as well as on set and in the studio - to the environmental impact of digital technology. Students will write an original research paper on a(n approved) topic of your choice.
COMM 653-001 Experimental Video
Prof. Ed Rankus
MoWe 10:10am-12:00pm
Screening: Mo 4:40pm-6:40pm
Swain Hall 200A
From watching mainstream media we are familiar with the dominant conventions of film and video. There is also a lesser-known body of work that radically challenges these conventions. This work can be compelling, disturbing, confrontational, provocative, frustrating, and inspiring. Experimental Video will explore this alternative media by viewing a mix of classic and contemporary work, by reading essays that interpret, theorize on, and give the history of this form and, most importantly, by having the students create their own video productions that use these productions as models. Performance-based, autobiographical, lyric/visionary, didactic, conceptual/formal, subversions of narrative, subversions of appropriated materials are some of the types of work explored. Their subject matter can range from issues of the body, sexuality, spirituality, gender, family, race, class, psychoanalysis, language, politics, post-colonialism, life, and death.
This course assumes a working knowledge of basic video production and postproduction techniques. Time permitting we may cover specific production or post production techniques. These demos will be based to a certain extent on student interests. Since you may be new to the camcorders allocated for this class, we will definitely deal with issues related to those cameras.

COMM 654-001 Motion Graphics, Special Effects, and Compositing
Prof. Ed Rankus
MoWe 12:20pm-2:10pm
Swain Hall 200A
In this course students will learn a wide range of post-production techniques for video projects, using primarily After Effects (and Photoshop, to a lesser extent). Topics explored include: Compositing, that is to say the integration and collage-ing of multiple video/film/still/text layers. Motion Graphics deals with the movement through 2D and 3D screen space of these layers, and Visual Effects will consider the myriad ways one can distort, color manipulate, and modify these layers, or create such phenomena as smoke, rain, etc. Besides creating projects using these techniques, we will also screen and analyze how this form of image manipulation is used in television and motion pictures.

COMM 660-001 Advanced Projects in Performance Studies
Prof. Joseph Megel
Mo 4:40pm-7:25pm
Swain Hall 104
This bridge course concentrates on the process of creation, dramaturgy, analysis, and critique of original, student-created performance work. Individuals or small groups of students will propose and create new performance work over the course of the semester. They will also participate dramaturgically in supporting the work of other students in the class, and will participate in constructive critique and analysis of their fellow students. Working with the professor, each group will create a “work” plan for the semester, defining research sources and objectives, then will enter the writing and creation process and workshopping of the new work. The work of this course may span more than one semester.
COMM/DRAM 666-001 Media in Performance
Prof. Joseph Megel
Time TBA
Swain Hall 110
Media in Performance is an advanced project based class where students from a variety of disciplines (performance studies, media production, drama, technical theatre, theatre design, art, music, comp science, creative writing) will acquire skills and critical approaches that enable them to collaboratively create high quality, live and mediated dramatic performance. Students will refine the concepts and processes of multi-media theatre and build performance works that integrate live and mediated elements toward creating full and rich performance work.

COMM 668-001 The Ethnographic Return
Prof. Della Pollock
TuTh 2:00pm-3:15pm
Bingham Hall 101
Initially offered in the spring of 2008, this course is the basis for a deepening partnership with St. Joseph C.M.E. in the heart of Chapel Hill’s historic Northside, the community collaborative United with the Northside Community Now (or: UNC NOW), the Sustaining OurSelves (S.O.S.) Coalition that brought development in Northside to a temporary halt in 2010, and the establishment of the Marian Cheek Jackson Center for Saving and Making History in 2009, which formally incorporated as an independent non-profit organization in 2012.

The course is dedicated to building the momentum of collective and communal leadership Mayor Kleinschmidt recently called the “tightest collaboration between the University, town, and community” he has ever seen. The course introduces students to foundational work in collaborative ethnography, asset-based community development, and organizing for social change in light of the history of Northside and the mission and principles of our primary field partner, the Jackson Center (of which the instructor serves as Executive Director).

Students will pick up on the work of now hundreds of students before them anticipating that of hundreds yet to come. In the Spring of 15, students will be involved in a range of documentary (understood broadly) projects, including oral histories of settlement and migration in Rogers Rd neighborhoods, “art-ivist” children’s books based on selections from the Jackson Center Oral History Trust, kinship mapping across and beyond Northside neighborhoods, and collaborative development of a community festival.

This course is field-intensive. It is open to all undergraduate and graduate students from all disciplines and backgrounds with commitment to community-driven learning and creative/rigorous contribution in kind.

Course includes a minimum 30 hour service learning component. Each Thursday after class from 3:30p-5:00p, students will travel to the Northside community to complete their service hours. This is required for the course.
COMM 690-001 Advanced Topics in Communication Studies:
Stop Motion Animation
Prof. Francesca Talenti
TuTh 12:30pm-1:45pm
Swain Hall 200A
This course is an exploration of Stop-Motion Animation, in which you will gain historical, aesthetic, and technical knowledge of this particular form of cinematic expression. The primary focus is on making stop-motion films, with a particular emphasis on the analog and the tactile, as bolstered by digital tools. In the process you will learn about broader cinematic principles. You will also be introduced to collaborative and creative practices as you design storyboards, environments, characters, and stories, with the larger goal of exercising, flexing, and strengthening your creative abilities.

COMM 690-002 Advanced Topics in Communication Studies:
Experimental Media Practice
Prof. Joyce Rudinsky
TuTh 11:00am-12:15pm
Swain Hall 115A
Experimental Media Practice is an advanced course in the New Media Track. Students work in collaborative teams to develop several projects. The projects include using various media software and the application of electronic input devices. The class focuses on idea development, design, and critical making. Enrollment is by permission of instructor. If you are interested, please email Joyce Rudinsky at rudinsky@unc.edu.

COMM 690-003 Advanced Topics in Communication Studies:
Celebrity Culture
Prof. Kumi Silva
TuTh 2:00pm-3:15pm
Wilson Hall 202
This course looks at the social, cultural, economic, and political implications of celebrity. From Alexander the Great (the original 'celebrity') to more contemporary manifestations of celebrity culture, we interrogate intersecting issues of fame in society.

COMM 690-004 Advanced Topics in Communication Studies:
Movement Compositions/Composing Movement
Prof. Angeline Shaka
MoWe 2:30pm-3:45pm
Location TBA
This course introduces students to compositional strategies commonly used by dance choreographers for creating and structuring movement. Students will work individually and in groups to fulfill movement assignments. We will approach our compositions as the articulation of particular points of view, paying attention to how our bodies “perform” individuality and community. Geared toward dancers and non-dancers alike, this class only requires that students enter with a “beginner’s mind:” open, curious, and
ready to explore. Students will supplement compositional assignments by viewing and discussing live performances at Carolina Performing Arts. The course will culminate with participation in the University-wide “Lamentation Project” inspired by Martha Graham’s iconic 1930 choreography, *Lamentation*.

COMM 703-001 Communication and the Political  
Profs. Madeleine Grumet and Christian Lundberg  
Mo 2:30pm-5:20pm  
Bingham Hall 101

This core course provides students with a frame for thinking about the interface between communication and “the political.” Our goal will be to understand what is at stake in the formation of “the political” as both a concept and a field of action, and to think about the implications of “the political” for scholarly work in communication studies. We will look at the history and theory of “the political” and the meanings that the term implies, starting with an account of politics in antiquity, moving through an engagement with liberalism, and finally by evaluating the defenses of, dissents to, and alternatives for contemporary politics. To do so we will engage diverse strands of the traditions of communication and political theory, taking up varied conceptions of democracy, communicative and institutional configurations of politics, power, sovereignty, critiques and defenses of liberalism, and a wide array of theories that consider the nexus between identity, positionality, and the articulations of political action that they imply. We read in a broad range of traditions, including (but not limited to) foundational texts in: classic political liberalism; democratic theory; civic republicanism; communitarianism; feminist, identitarian and post-colonial theories; political theology; and post-structural critiques of democracy, power and sovereignty.

Upon completion of the course, students should be able to speak in broad historical terms about the constitution and configurations of political action from a variety of perspectives. In addition, students will develop a sense of the implicit and explicit political commitments that inform work in communication studies, and will be prepared more broadly to enter into conversations in the critical and theoretical humanities about the place and practice of politics in the contemporary conjuncture.

COMM 713-001 Primary Readings in Performance Studies  
Prof. Della Pollock  
Tu 3:30pm-6:20pm  
Phillips Hall 301

This course will introduce students to primary theory and scholarship in Performance Studies. While it is not intended to introduce students to the field of Performance Studies, it will equip them to understand the genealogy of key scholarly practice, to locate contemporary work in relation to contested frames, and to engage in ongoing debates.

In this course, we will engage with a selected body of readings that do not so much define the field of performance studies as describe the grounds of contemporary performance thought and practice. It will approach readings in units of debate, including “Queer Felicities,” “Homo Performans,” “Is it Live?,” “(De)Colonizing Performance,” and “Performance Praxis.” The course is intended for all students invested in primary study of performance and performativity.
COMM 750-001 Cultural Studies
Introduction to Cultural Studies
Prof. Larry Grossberg
Mo 5:45pm-8:35pm
Bingham Hall 101
This course provides an introduction to cultural studies as an intellectual/academic and political practice. It is less a matter of a fixed position or inter-discipline with its own objects, methods, theories, etc.) than an ongoing project to think contextually and in a non-reductionist way, about contexts. It attempts to think complexity, contingency and power together. It brings theory, empirics and politics into a dialogue in which each has its say and none has the final say. Specific formations of cultural studies are the result of—among other things— theoretical commitments, analytic articulations of ‘context,’ ‘culture’ and power, research methodologies, and political problematics—always responses to particular contexts. The intellectual work of cultural studies has drawn upon and responded against include various pragmatisms, humanisms, Marxisms, structuralisms, post-structuralisms, post-modernisms and anti-modernisms.

The first part of the class will focus on the genealogy, development and expansion of “British” cultural studies, with its roots/routes in the work of Stuart Hall and the Centre for Contemporary Cultural Studies; we will consider its two basic visions for cultural studies: the circulation of culture/power, and conjuncturalism. The second part will address the multiplication of cultural studies as a dispersed and diverse intellectual-political assemblage, looking at some of its leading advocates from a variety of geographies, disciplines and political agendas. The class will consider some of the major problematics and I debates that have shaped cultural studies, including knowledge, experience, difference, subjectivity, hegemony, political economy, resistance, affect, etc.

This class is required for the Certificate in Cultural Studies.

COMM 825-001 Seminar in Interpersonal and Organizational Communication
Theorizing Work/Labor
Profs. Sarah Dempsey and Dennis Mumby
Th 3:30pm-6:20pm
Bingham 217
This course engages critical debates about the theory and status of work/labor in contemporary times. We will begin by introducing classic conceptions of work, labor, and un/employment found within social theory and organization and labor studies. Students will be introduced to Marxist and Weberian perspectives on work, Labor Process theory, and the rise of feminist, poststructuralist and postcolonialist critiques. The second part of the course takes up new research that responds to recent developments in late capitalism, technology and popular culture, mapping, for example, the rise of “communicative capitalism” and new theories of value, the paradox of overwork and burnout amidst underemployment and the disappearance of work, the increasing significance of reproductive, immaterial, and affective labor, and the growing centrality of consumption to work itself.

The course will provide students with an in-depth understanding of the changes in the nature of work under industrial capitalism, as well as insight into its current form under neoliberalism and post-Fordism. The course will be of interest to graduate students in communication studies, sociology, geography, and anthropology, amongst others.
COMM 825-002 Seminar in Interpersonal and Organizational Communication
Decolonizing Methodologies (cross-listed with ANTH 898-007)
Profs. Pat Parker and Jean Dennison
Mo 11:15am-2:05pm
Hamilton Hall 425
This class seeks to explore the fundamental connection between critical social theory and qualitative research through readings, discussion, and workshop techniques. The class is divided into three sections:
1. The Problems of Research: Why should research methodology be ‘decolonized’? What lineages of critique shape the practice and underlying theory of participatory research today?
2. Methods in Practice: What approaches, from interviews to videos, can research employ to enable greater engagement? What practical issues arise when working with communities to generate knowledge?
3. Student Projects: How can participatory research be integrated into graduate-level research projects? What resources and support, as well as challenges and barriers, do students face in doing participatory research currently?

This course is a core course for the Graduate Certificate in Participatory Research.

COMM 852-001 Seminar in the History of Media
Media Beyond Content: Information Machines
Profs. Ken Hillis and Sarah Sharma
We 5:45pm-8:35pm
Bingham Hall 101
This course is team taught by Dr. Ken Hillis and Dr. Sarah Sharma. Combining cultural, philosophical, and political economic approaches, we focus on the materiality of media-technologies. The course situates this materiality within historical contexts and definitions of history themselves bound up within the social diffusion of different media forms. We begin by looking at seminal/canonical texts by theorists of technology. While these theorists have been variously critiqued as determinist, hyperbolic, or essentializing, it is nonetheless telling that more recent new media theory frequently borrows and extends aspects of these individuals’ thought.

Ultimately, we are guided by our understanding that the study of the materiality of media-technology is a form of critical practice—without which a robust understanding of the relationships between gender and technologies; labor; mediation; mobility; alternative political formation and information networks; spatiality and temporality would not be possible in media studies, or other disciplines for that matter.

Readings will include:
Innis, Harold (selections)
Ellul, Jacques Technological Society
Baudrillard, Jean (selections)
Marx, Leo. The Machine in the Garden: Technology and the Pastoral Ideal in America.
Heidegger, Martin. The Question Concerning Technology and Other Essays.
______. The Great Accelerator.
Hillis, Ken et al. 2013. *Google and the Culture of Search*. 
Haraway, Donna (Selections) 
Anne Balsamo (Selections) 
Kittler, F. *Optical Media* 
Schull, Natasha Dow *Addiction by Design*

**COMM 874-001 Rhetorics of Space and Place**  
Prof. Carole Blair  
Tu 6:30pm-9:20pm  
Location TBD

This course invites us to raise serious questions about how space and place are theorized from various disciplinary and interdisciplinary perspectives as well as to think through the ways in which place and space figure into communicative lives. In raising these questions, we will take up the three primary coordinates apparent in the title of the course—rhetoric, space, and place.

Rhetoric, space, and place may seem to some an odd conglomeration, but they are no strangers to one another. In some of ancient rhetoric's most important conceptions, rhetorical invention and memory were theorized as "placed," as evident in the central concerns of *topoi* and *loci*. And communication studies is often partitioned according to contexts that may be understood as differential space; for example, think of rhetoric's public sphere, organizational communication's corporate (in the broadest sense) setting, or family communication's situatedness in a "home." In the latter, modern cases, though, rhetoric (and communication studies more broadly) typically have understood place/space as context, certainly important but not of central concern. There's certainly nothing wrong with such a perspective, but some corners of rhetorical studies have been in the process for the past fifteen-plus years of attempting to re-understand places/spaces as themselves communicative, not simply contexts for communication.

Among the questions that I hope we will raise (perhaps multiple times) are the following: What exactly is a *public* place? In what ways are "private" and "public" places distinct? How do leisure or consumer spaces fit into that private/public schema? Are models for studying visual communication or visual culture powerful enough to embrace inquiry about place? How are the notions of body and performance inflected differently in seeing versus walking or touching, etc.? What are the possibilities and limitations of thinking about place as text or discourse? How is talk related to the experience of place? Is a significant place established "naturally," as some argue, simply because of some "essential" character of the place itself, or do places take shape by virtue of interaction with historical events, political dissension, cultural narratives, etc.? Can place "communicate" without rhetorical supports of other kinds? What happens to place when it is reproduced mechanically, electronically, or virtually, e.g., by photography, videotape, computer enhancements, etc.? Do the extraordinary material differences among kinds of rhetorical objects (speech, pamphlet, play, film, building, cityscape) require a particular kind of rethinking of rhetorical/communication theory as traditionally conceived? How are space and mobility related? How do we understand space/place in particular configurations, e.g., urban spaces, commercial sites, museums, preservation or archaeological sites, natural habitats,
We will take up some classic works on space and place as well as some work specific to the conjunctions of rhetoric, space, and place. The major course assignment will be a theoretical and/or critical paper (with a proposal and progress report due at interim times in the semester). A secondary assignment will be a review and report of a relevant book that closes in on a particular aspect of our topic. So, books not just about the general domains of space and place, but also about museum culture; urban communication; raced, gendered, and/or classed space; national parks; public works projects; sports fields or arenas; neighborhoods; and many other more specific aspects of our topic will be welcome.

COMM 907-001 Research Practicum in Communication Studies
“Buff and Polish”
Prof. Lawrence Rosenfeld
Mo 2:30pm-5:20pm
Murphey Hall 222
The objective of this seminar/practicum is to provide an orientation to the process of finding employment in an academic (or academic-like) setting and to provide opportunities to develop the materials necessary to assist in that effort.
Course experiences include:
• Deconstructing job announcements (including teaching and non-teaching positions)
• Developing a curriculum vitae
• Developing a teaching statement
• Developing a research statement
• Writing application letters
• Participating in mock job interviews
Course readings are primarily from the Chronicle of Higher Education and publications of the career centers of several universities, including UNC-CH.

COMM 909-401 Proseminar in Professional Development
Prof. Carole Blair
Fr 2:30pm-5:20p (selected Fridays... see below)
Dey Hall 303A
All Communication Studies graduate students are welcome to any/all sessions, regardless of enrollment. Not open to students outside of the Communication Studies Department.

COMM 909 is intended to help you “learn the ropes” of the academic world, especially as they will affect you during your graduate program, although much of what we do will be useful beyond your graduate work. In 909, we will address—among other topics—information about resources offered to you by professional associations; strategies for establishing a peer network; writing successful academic arguments; applying for fellowships and grants; ethical standards and practices in research; etc. This will function as a proseminar; that is, it will draw on the experience of a number of resource persons—faculty and advanced graduate students who have a wealth of knowledge about particular subjects, as well as sometimes folks from outside the department. Some of the issues in professional development are contentious, and so it’s important to have multiple points of view represented. Please don’t forget to always ask your adviser and to follow her/his advice first!
909 meetings are scheduled on Friday afternoons to avoid conflicts with other graduate courses. You don’t need to enroll during the fall semester; enrollment will be in the spring semester, in COMM 909, although the sequence of sessions will begin in the fall semester. You will earn one unit of credit if you enroll in the spring semester and if you attend and participate in four of five of this year’s sessions. (In some years, we have up to seven sessions, in which you would need to attend five to earn credit).* You may earn up to two units of credit for COMM 909 during your program of study (This may not replace COMM 907, which is required and tailored to preparing you for the job market and beyond). All COMM graduate students—enrolled or not in 909—are welcome to attend any/all 909 sessions. The real advantage of this isn’t the units. The most important advantages are: (1) learning the professional norms, practices, values, etc. of the field and the university; and (2) having a record of professional development work in your transcript (if you enroll and complete the requirements).

*You may not earn credit by simply sampling five or six of the sessions over multiple years.

2014-2015 Sessions

September 12th: Introduction to Graduate Program Culture, the Structure of Your Graduate Program, and the Character of Graduate Seminars

October 10th: Organization & Time Management / Attending Conferences

January 9th: Seminar Papers / Teaching

February 13th: Publishing

March 20th: Service and Participation / Looking Ahead To Exams