

GREK 510 Readings in Greek Literature of the Fourth Century (3). Prerequisite, GREK 221 or 222.

GREK 540 Problems in the History of Classical Ideas (3). Permission of the department.

GREK 541 Problems in the History of Classical Ideas (3). Permission of the department.

LATN–Latin

LATN 101 Elementary Latin I (4). The basic elements of Latin grammar, practice in reading and writing Latin, introduction to Roman civilization through a study of the language of the Romans.

LATN 102 Elementary Latin II (4). The basic elements of Latin grammar, practice in reading and writing Latin, introduction to Roman civilization through a study of the language of the Romans.

LATN 111 Accelerated Beginning Latin (4). Permission of the instructor. Taught in conjunction with LATN 601 in the fall and independently in the spring. Introduction to Latin grammar (the material covered in LATN 101 and 102). Students meet for a fourth session dedicated to Latin prose composition.

LATN 203 Intermediate Latin I (3). Review of fundamentals. Reading in selected texts such as Catullus, Ovid, Cicero, or others.

LATN 204 Intermediate Latin II (3). Review of fundamentals. Reading in selected texts such as Catullus, Ovid, Cicero, or others.

LATN 205 Medieval Latin (3). Prerequisite, LATN 203.

LATN 212 Accelerated Intermediate Latin (4). Prerequisite, LATN 102 or 111. Permission of the instructor. Taught in conjunction with LATN 602 in the spring. Review of Latin grammar, vocabulary building, and development of reading and translation skills. Students meet for a fourth session devoted to grammar, style, and poetics.

LATN 221 Vergil (3). Prerequisite, LATN 204. Systematic review of Latin grammar. Reading in Virgil's *Aeneid*, normally two books in Latin, and the remainder in translation. First-year and sophomore elective.

LATN 222 Cicero: The Man and His Times (3). Prerequisite, LATN 204. Careful reading of selected works of Cicero, exercises in Latin composition.

LATN 223 Ovid (3). Prerequisite, LATN 204. Systematic review of Latin grammar. Reading in Ovid's *Metamorphoses*, normally two books in Latin, and the remainder in translation. First-year and sophomore elective.

LATN 331 Roman Historians (3). Prerequisite, LATN 221. Readings in Caesar, Sallust, and/or Livy.

LATN 332 Roman Comedy (3). Prerequisite, LATN 221. Readings in Plautus and Terence, or both.

LATN 333 Lyric Poetry (3). Prerequisite, LATN 221. Readings in Catullus and Horace.

LATN 334 Augustan Poetry (3). Prerequisite, LATN 221. Readings in Ovid, Tibullus, Propertius, or other poets.

LATN 335 Roman Elegy (3). Prerequisite, LATN 221. Permission of the instructor for students lacking the prerequisite. This course

studies Ovid, Propertius, and Tibullus, focusing on themes such as love, male-female relations, politics, war, Roman culture, and poetry itself.

LATN 351 Lucretius (3). Prerequisite, LATN 221. Readings in Lucretius and related works.

LATN 352 Petronius and the Age of Nero (3). Prerequisite, LATN 221.

LATN 353 Satire (Horace and Juvenal) (3). Prerequisite, LATN 221.

LATN 354 Tacitus and Pliny's Letters (3). Prerequisite, LATN 221.

LATN 396 Special Readings in Latin Literature (3). Prerequisite, LATN 221. Permission of the instructor for students lacking the prerequisite.

LATN 510 Introductory Latin Composition (3). Prerequisite, LATN 222. Review of Latin grammar and idiom, exercises in composition, introduction to stylistics.

LATN 511 Readings in Latin Literature of the Republic (3). Prerequisite, LATN 221 or 222.

LATN 512 Readings in Latin Literature of the Augustan Age (3). Prerequisite, LATN 221 or 222.

LATN 513 Readings in Latin Literature of the Empire (3). Prerequisite, LATN 221 or 222.

LATN 514 Readings in Latin Literature of Later Antiquity (3). Prerequisite, LATN 221 or 222.

LATN 530 An Introduction to Medieval Latin (3). Prerequisite, LATN 221 or 222. Survey of medieval Latin literature from its beginnings through the high Middle Ages.

LATN 540 Problems in the History of Classical Ideas (3). Permission of the department.

LATN 541 Problems in the History of Classical Ideas (3). Permission of the department.

Department of Communication Studies

comm.unc.edu

115 Bingham Hall, CB# 3285; (919) 962-2311

KEN HILLIS, *Chair*

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 programs of study offered by the department thus provide 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.

Communication Studies Major, B.A.

Core 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
- A minimum of 10 COMM courses, except for those students pursuing the new media option in the media and technology studies and production concentration described below
- Three COMM courses must be numbered 400 or higher.

A maximum of 15 COMM courses (45 hours) may be applied toward the B.A. degree.

Students are invited to work closely with faculty in courses and through independent study, cocurricular programs, and research projects. Many courses are also open to nonmajors whose personal and professional goals require an understanding of human communication (consult course descriptions for restrictions).

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.

- Interpersonal and Organizational Communication (COMM/MNGT 120 is a prerequisite for most of the interpersonal and organizational communication courses; consult course descriptions): COMM 312, 390 (based on topic), 411, 422, 423, 490 (based on topic), 521, 523, 524, 525, 526, 527, 610, 620, 624, 625, 690 (based on topic); COMM/MNGT 223, 325; COMM/WMST 224
- Media and Technology Studies and Production (COMM 140 is a prerequisite for most of the media studies courses; consult course descriptions): ARTS/COMM 636; COMM 130, 142, 150, 230, 249, 251, 330, 390 (based on topic), 411, 412, 413, 431, 432, 450, 452, 453, 454, 490 (based on topic), 534, 545, 546, 547, 548, 549, 550, 551, 635, 638, 645, 646, 647, 650, 652, 653, 654, 655, 681, 682, 683, 690 (based on topic); COMM/WMST 345, COMM 436/WMST 437. Please note that enrollment in advanced media and technology production classes is limited, and many production classes have prerequisites.
 - New Media: Students wishing to pursue the new media option in the media and technology studies and production concentration should consult the departmental advisor. In addition to the preliminary core requirements (including COMM 140) above, students must take COMM 150 and COMP 110, as well as two approved courses from the Department of Computer Science (COMP) or the School

of Information and Library Science (INLS). The remaining three classes will be COMM classes above 400. Recommended COMM classes include ARTS/COMM 636; COMM 431, 490 (based on topic), 638, 646, 650, 654, 690 (based on topic). Recommended cross-disciplinary classes include COMP 180, 185, 380, 382, and 416; and INLS 151, 161, 201, 318, 560, and 572.

- Performance Studies (COMM 160 is a prerequisite for most of the performance studies courses; consult course descriptions): COMM 260, 262, 263, 364, 365, 390 (based on topic), 411, 435, 437, 463, 464, 466, 490 (based on topic), 532, 563, 564, 568, 660, 661, 662, 664, 665, 667, 668, 690 (based on topic), 695; COMM/DRAM 666; COMM 362/FOLK 565; COMM/FOLK/HIST/WMST 562; COMM/WMST 561
- Rhetorical Studies (COMM 170 is a prerequisite for most of the rhetorical studies courses; consult course descriptions): COMM 171, 312, 371, 372, 374, 390 (based on topic), 470, 471, 472, 490 (based on topic), 500, 571, 572, 573, 575, 576, 577, 690 (based on topic); COMM/ENEC 375; COMM/PWAD 355, 376, 574

Specialized Concentration in Communication Studies

Students may create their own concentrations 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.

Interdisciplinary Studies Major, B.A.— Cultural Studies

The cultural studies program is designed to give students the opportunity to create a rigorous, interdisciplinary/multidisciplinary program organized around a particular theme, question, problem, or interest (e.g., third world/ethnic studies, technology, science studies, theory, neoliberalism, labor, disability, popular culture, etc.), or to establish links across a range of classes that define a specific intellectual focus. Cultural studies offers a home to students united by questions of the complex, dynamic workings of culture in contexts of power.

The major is designed for undergraduate students who wish to combine the strengths of various departments and curricula in the College of Arts and Sciences. Students in the cultural studies program tend to be strongly motivated, self-disciplined, intellectually curious, and able to assume greater responsibility for their education. The program is distinguished by intensive advising, collaboration across disciplinary perspectives, and opportunities to extend learning beyond the space of the classroom. Students interested in cultural studies should meet with one of the directors of the program to explore their interests and choose an advisor.

Core Requirements

- COMM 350 Practices of Cultural Studies
 - Seven additional courses approved by a faculty advisor (appointed by director in consultation with student)
- Students are strongly encouraged to take at least one course on matters of social/cultural difference/diversity such as ANTH 380, COMM 318, or RELI 323. Students are also strongly encouraged

to take at least one course on contemporary theory such as COMM 412.

Students are required to take classes in at least three departments. No more than four courses (12 hours) in the same department may count toward the major. A student should strengthen his or her course of study by choosing Approaches, Connections, and elective courses that complement courses in cultural studies.

Students with an overall grade point average of 3.3 or above and a grade point average of 3.3 or above in cultural studies courses are encouraged to undertake an honors thesis project during the senior year for a total of six credit hours (COMM 691H and 692H). These hours will be in addition to the 24 hours (eight courses) minimally required for the major.

For additional information, contact Larry Grossberg, docrock@email.unc.edu, or Christian Lundberg, clundber@email.unc.edu, Cultural Studies Program, Department of Communication Studies, CB# 3285, Bingham Hall.

Writing for the Screen and Stage Minor

Writing for the screen and stage is an interdisciplinary program drawing upon the faculties and resources of the Department of Communication Studies, the Department of Dramatic Art, and the Creative Writing Program of the Department of English and Comparative Literature. The minor provides students from all disciplines the opportunity to focus on the craft of dramatic writing and is designed for those considering writing careers in theater, film, television, or the Web. Candidates must be first-year or sophomore students with a 2.4 grade point average or better to begin the minor and must have taken one of COMM 330, DRAM 231, ENGL 130, or ENGL 132H. The prerequisite may be waived with the approval of the director of the minor. An application is required for acceptance; please visit comm.unc.edu/undergraduate-studies/writing-for-the-screen-and-stage-minor to review this process. Continued participation in the minor is based on the student's work and the recommendation of the program's instructors. Students must achieve a C grade or better in core requirements.

Core Requirements

- COMM/DRAM 131 Writing for the Screen and Stage
 - COMM 430 History of American Screenwriting
 - COMM 433 Intermediate Screenwriting
 - COMM 537 Master Screenwriting
 - DRAM 120 Play Analysis
- COMM/DRAM 131, COMM 433, and COMM 537 must be taken in consecutive semesters.

The following sequence of courses is recommended:

Junior (or Sophomore) Year Fall Semester

- COMM/DRAM 131
- DRAM 120

Junior (or Sophomore) Year Spring Semester

- COMM 430
- COMM 433

Senior (or Junior) Year Fall Semester

- COMM 537

The following courses are recommended but are not required to

complete the minor:

- COMM 334 Writing the One-Hour TV Drama
- COMM 335 Film Story Analysis
- COMM 535 Introduction to Screen Adaptation
- DRAM 135 Acting for Nonmajors
- DRAM 331 Playwriting II

For additional information, contact Professor Dana Coen, Director, Writing for the Screen and Stage minor, Department of Communication Studies, CB# 3285, 204 Swain Hall, rcoen@unc.edu.

Advising

Department advising for the major in communication studies is conducted by 1) a full-time lecturer/advisor who holds office hours in Swain Hall and Steele Building (see the department's Web site for the advisor's office and office hours), 2) the director of undergraduate studies for the Department of Communication Studies (see the department's Web site for the director's office and office hours), and 3) representative faculty members.

Special Opportunities in Communication Studies

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, or COMM 691H and 692H for honors students in cultural studies. These courses can be used for elective credit in the major but not for satisfying core course or concentration requirements. Additional information can be found at comm.unc.edu/undergraduate-studies/honors-thesis.

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. Please see comm.unc.edu/undergraduate-studies/independent-study for details.

Internships

The department has 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 393. More than 100 organizations have participated in the program. The department also offers the Hollywood Internship Program, a summer study and work opportunity for selected students interested in pursuing careers in the film industry. Note: Internship credit counts as elective hours and does not count toward the 30 credit hours required for the major. Information can be found at comm.unc.edu/undergraduate-studies/internships.

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

Students are involved in adapting scripts, directing, and staging productions for the public. Additionally, 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 coursework 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, in all areas of specialization. Awards are presented at a department ceremony in the spring semester.

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

Upon completion of their degrees, students are prepared for graduate study and research in communication studies. Advanced study may be pursued in a problem-defined approach to communication research. A substantial number of graduate assistantships allow M.A.-through-Ph.D. and Ph.D.-only 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. Students are also prepared for advanced study in related academic disciplines such as law.

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 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 work with emerging technologies.

An understanding of communication provides a strong base for a 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 range of career opportunities. Graduates of the department, who number well over 4,000, are engaged in a variety of occupations ranging from work for international corporations to jobs at local nonprofit organizations.

Faculty

Professors

V. William Balthrop, Carole Blair, Cori Dauber, Paul Ferguson, Lawrence Grossberg, Madeline Grumet, Ken Hillis, Dennis K. Mumby, Della Pollock, Lawrence B. Rosenfeld, Francesca Talenti.

Associate Professors

Richard Cante, Sarah Dempsey, Christian O. Lundberg, Steven K. May, Torin Monahan, Patricia Parker, Tony Perucci, Edward Rankus, Joyce Rudinsky, Sarah R. Sharma, Michael S. Waltman, Eric K. Watts.

Assistant Professors

Renee Alexander Craft, Julia Haslett, Michael Palm, Kumi Silva, Katie Margavio Striley, Neal Thomas.

Adjunct Professors

Jonathan Boyarin, Dana Coen, Arturo Escobar, Greg Flaxman, Jacquelyn Hall, Jordynn Jack, Mark Katz, Daniel Kreiss, Federico Luisetti, John McGowan, John Pickles, Jack M. Richman, Barry Saunders, Randall Styers.

Lecturers

Kristin Hondros, Joseph Megel, Stephen Neigher.

Professors Emeriti

Beverly Long Chapin, Robert Cox, Howard D. Doll, Gorham A. Kindem, James W. Pence Jr., Julia Wood.

Contact Information

The Department of Communication Studies, CB# 3285, 115 Bingham Hall, (919) 962-2311.

Courses

COMM—Communication Studies

COMM 51 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.

COMM 53 First-Year Seminar: Collective Leadership Models for Community Change (3). This course will explore communication models for collective leadership involving youth and adults in vulnerable communities. Partnering with local youth-focused organizations, students will work in teams to research and design community-based change projects.

COMM 57 First-Year Seminar: Is There Life after College? The Meaning of Work in Contemporary Life (3). Examines the historical emergence of work as a defining feature of contemporary life. The course asks, What is a “career”? How have neoliberalism and post-Fordism influenced understandings of work and career? How have changing conceptions of work influenced other aspects of life, including family, leisure, consumption, and self-identity?

COMM 61 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.

COMM 62 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.”

COMM 63 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.

COMM 70 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.

COMM 73 First-Year Seminar: Understanding Place through Rhetoric (3). This seminar explores how we come to understand what places are and how they are meaningful. We will look at places “rhetorically”: how they were designed to persuade those who inhabit them, how we actually experience them, and how we make sense of them in our individual lives.

COMM 82 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.

COMM 85 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.

COMM 86 First-Year Seminar: Surveillance and Society (3). How are surveillance technologies altering social life? This course will explore this question by mapping the complex ways that technologies and societies interact to produce security, fear, control, vulnerability, and/or empowerment.

COMM 89 First-Year Seminar: Special Topics (3). Special topics course. Content will vary each semester.

COMM 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.

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

COMM 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.

COMM 130 Introduction to Media Production (3). Permission of the instructor for nonmajors. Prerequisite for all production courses. Introduces students to basic tools, techniques, and conventions of production in audio, video, and film.

COMM 131 Writing for the Screen and Stage (DRAM 131) (3). Restricted course. Dramatic writing workshop open only to students in the writing for the screen and stage minor.

COMM 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.

COMM 142 Popular Music (3). Prerequisite, COMM 140. 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.

COMM 150 Introduction to New Media (3). An introduction to the design, aesthetics, and analysis of various forms of digital media. Hands-on experience with different modes of creation, including graphics, Web-based communication, and social media.

COMM 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.

COMM 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.

COMM 171 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.

COMM 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.

COMM 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.

COMM 230 Audio/Video/Film Production and Writing (3). Prerequisites, COMM 130 and 140. Grade of C or better in COMM 130. Permission of the instructor for students lacking the prerequisites. 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.

COMM 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.

COMM 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 United States film culture to this day.

COMM 260 Introduction to Performance and Social Change (3). This course addresses the relationship between performance and power, focusing on topics concerned with the potential for performance to contribute to social change.

COMM 262 Introduction to Performance and Culture (3). Introduces students to performance as a way of studying culture in all of its creative, dynamic forms, including family stories, joking, rituals, and practices of everyday life. The course emphasizes field methods and experiential research.

COMM 263 Introduction to the Study of Literature in Performance (3). Study of a variety of literary texts (lyric, epic, dramatic) through the medium of performance.

COMM 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.

COMM 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.

COMM 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.

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

COMM 331 Writing the Short Film (3). Students practice and learn the craft of narrative, short film writing by conceptualizing, outlining, writing, and rewriting three short film scripts. They include one three-minute silent, one five-minute script with dialogue, and one 15-minute script with dialogue.

COMM 333 Writing the Feature Film (3). Prerequisite, COMM 330. Students complete the feature-length screenplay started in COMM 330 by finishing and rewriting it in a workshop setting. All students must have already completed an outline and the first 15 to 17 pages of their work.

COMM 334 Writing the One-Hour TV Drama (3). Prerequisite, COMM 330. Students in this class will live the life of a writing staff on a just-picked-up, fictional, one-hour television series. As if on a real series, they will individually and cooperatively create story ideas, treatments, and outlines, as well as write scenes, acts, and entire scripts.

COMM 335 Film Story Analysis (3). A variety of feature films (both domestic and foreign) are screened in class and analyzed from a storytelling perspective. Emphasis is on the range of possibilities the screenwriter and film director face in the process of managing the audience's emotional involvement in a story.

COMM 345 Women in Film (WMST 345) (3). See WMST 345 for description.

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

COMM 355 Terrorism and Political Violence (PWAD 355) (3). This course is a multidisciplinary analysis of the phenomena of terrorism and political violence, their history, causes, the threat they pose, and what steps the United States can take in response.

COMM 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.

COMM 364 Production Practices (3). This course introduces students to the process of creating and producing technical aspects for live performance. Students engage in all practical and artistic aspects of production. Course includes a laboratory requirement.

COMM 365 The Constructed Actor: Masks and Objects in Performance (3). Prerequisite, COMM 160; DRAM 135, 145, or 150; EXSS 191; or PHYA 224. This course provides a performance-based instruction in the development of mask, puppet, and performing object skills.

COMM 371 Argumentation (3). This course examines the theory and practice of argument and deliberation in communication studies, drawing from resources in rhetorical studies, informal logic, and argumentation. Intended for prelaw, public policy, and other students interested in argumentation.

COMM 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.

COMM 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.

COMM 375 Environmental Advocacy (ENEC 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.

COMM 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.

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

COMM 393 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.

COMM 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.

COMM 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.

COMM 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.”

COMM 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.”

COMM 422 Family Communication (3). Prerequisite, COMM 120. Growth in technologies, more frequent travel, and movements of products and people across the borders of nation-states change concepts of family and community. Foregrounded by these realities, this course combines theories of family and communication with documentation of lived experience to interrogate family communication patterns in contemporary culture.

COMM 423 Critical Perspectives on Work, Labor, and Professional Life (3). This upper-level seminar develops a critical perspective on work, labor, and professional life within the global context. Throughout, we will engage in moral and philosophical debates about the status of labor and the meanings of work in our daily lives.

COMM 430 History of American Screenwriting (3). This viewing and research-intensive course examines the history of American narrative film through the screenwriter’s experience, using a decade-by-decade approach to examine the political, social, global, psychological, religious, and cultural influences on the art, process, and careers of screenwriters.

COMM 431 Advanced Audio Production (3). Prerequisite,

COMM 130 or 150. Grade of C or better in COMM 130.

Permission of the instructor for students lacking the prerequisite. Advanced analysis and application of the principles and methods of audio production.

COMM 432 Visual Culture (3). Prerequisite, COMM 140.

Permission of the instructor for students lacking the prerequisite. Course provides an overview of theories of visual culture. We apply these theories to better understand contemporary visual media and technologies, along with the everyday media practices they support.

COMM 433 Intermediate Scriptwriting (3). Prerequisite, COMM 131. Open only to students in the writing for the screen and stage minor. Conceiving and outlining a feature length screenplay.

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

COMM 436 Gender, Science Fiction, and Film (WMST 437) (3). See WMST 437 for description.

COMM 437 United States Black Culture and Performance

(3). Prerequisite, COMM 160. 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.

COMM 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.

COMM 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.

COMM 453 The History of New Media Technology in

Everyday Life (3). Prerequisite, COMM 140. The starting point for this course, chronologically and conceptually, is the emergence of popular media technology. Our purview includes transformative innovations in mediated communication, such as telephony and email, alongside familiar media technologies such as televisions and computers.

COMM 454 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.

COMM 463 Creating the Solo Performance (3). Prerequisite, COMM 160, DRAM 120, or ENGL 206, 207, or 208. Permission of the instructor for students lacking the prerequisite. This course examines processes of creating and performing solo work. Students engage a variety of performances: autobiographical, representation of the lives of other/s, and exploration of cultural or political ideas.

COMM 464 Performance Composition (3). 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.

COMM 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.

COMM 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.

COMM 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.

COMM 472 Rhetorical Criticism (3). Prerequisite, COMM 170. Approaches to the analysis and assessment of rhetorical practice with a focus on how rhetoric reflects and shapes public culture.

COMM 490 Topics in Communication Studies (3). Permission of the instructor for nonmajors. A special topics course on a selected aspect of communication studies.

COMM 493 Production and Practice (3). Prerequisite, COMM 230. Permission of the instructor for students lacking the prerequisite. Course serves as a “production house” for projects that serve the UNC and broader communities. Students will serve on professionally run crews, spend two weeks determining what the projects will be, and devote the remainder of the semester making the projects.

COMM 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.

COMM 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.

COMM 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.

COMM 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.

COMM 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.

COMM 526 Critical-Cultural Approaches to Organizational Communication (3). Prerequisite, COMM 325. Permission of instructor for students lacking the prerequisite. The study of organizational culture operates on a set of assumptions distinct from traditional management perspectives. This course explores the cultural perspective as an alternative approach to understanding organizational communication processes.

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

COMM 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.

COMM 534 Aesthetic and Technical Considerations in Making Short Videos (3). Prerequisite, COMM 230. The course examines the aesthetic and technical elements at work and play in cinematic storytelling. The student is required to complete three projects and will gain hands-on experience in narrative filmmaking.

COMM 535 Introduction to Screen Adaptation (3). Prerequisite, COMM 131, 330, ENGL 130, or 132H. Students practice the craft of screen adaptation by conceptualizing, outlining, and writing scenes based on material from another medium (both fiction and nonfiction). Work is presented, discussed, and performed in a workshop environment.

COMM 537 Master Screenwriting (3). Prerequisite, COMM 433. Open only to students in the writing for the screen and stage minor. Students will write and workshop a full-length feature film screenplay. In addition, students will learn about the film and television business through a combination of research, in-class discussions, and live interactive interviews with industry insiders.

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

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

COMM 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.

COMM 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.

COMM 549 Sexuality and Visual Culture (3). Examines

questions about sexuality and how it has changed over time, through various media of visual communication.

COMM 550 American Independent Cinema (3). Prerequisite, ARTH 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.”

COMM 551 Hitchcock and the Sign (3). Prerequisite, ARTH 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 visibility into recent critical and cultural theory.

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

COMM 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.

COMM 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.

COMM 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.

COMM 568 Adapting and Directing for the Stage (3). Prerequisite, COMM 160. This course introduces students to practices in adapting and directing literary texts for live ensemble performance. Students will create original performance work, engage in collaborative critique, and discuss the development of aesthetic value.

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

COMM 572 Public Policy Argument (3). Prerequisite, COMM 170. 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.

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

COMM 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.

COMM 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.

COMM 576 Making and Manipulating “Race” in the United States (3). This course will examine how tropes of “race” are symbolically invented and experienced psychologically and emotionally. This course assesses how “race” reflects and shapes cultural politics.

COMM 577 Rhetoric and Black Culture (3). This course will explore the complex ways in which Black aesthetic forms and creative expression function as public discourse.

COMM 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.

COMM 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.

COMM 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.

COMM 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.

COMM 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.

COMM 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.

COMM 636 Interactive Media (ARTS 636) (3). 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.

COMM 638 Game Design (3). Prerequisite, COMM 150. Permission of the instructor for nonmajors. Studio course that explores gaming critically and aesthetically. Practice in game design and production including three-dimensional worlds and scripting.

COMM 642 Special Topics in Cultural Studies (3). Prerequisite, COMM 350. Permission of the instructor for nonmajors. This course will explore various specific topics, theories, and methodologies in cultural studies.

COMM 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.

COMM 646 Introduction to the Art and Mechanics of Two-Dimensional Digital Animation (3). Prerequisite, COMM 130 or 150 with a grade of C or better. Students use Adobe After Effects and Adobe Photoshop as their primary image software to create several original animations. Assignments are given weekly, and a substantial final project is expected.

COMM 647 Advanced Projects in Media Production (3). Prerequisites, COMM 230 and one of COMM 534, 635, 646, 653, or 654. Recommended preparation, several production courses above COMM 230. Course provides a structured environment, instructor and peer feedback, along with production and postproduction resources for completing an advanced near-to-graduation media project. Projects can be narrative, documentary, experimental, or interactive.

COMM 650 Cultural Politics of Global Media Culture (3). Prerequisite, COMM 140. Permission of the instructor for students lacking the prerequisite. Primary subjects will be popular culture and media technology, and guiding questions will be organized around the relationships of each to commerce and/as social change.

COMM 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.

COMM 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.

COMM 654 Motion Graphics, Special Effects, and Compositing (3). Prerequisite, COMM 130 with a grade of C or better, or COMM 150. Permission of the instructor for students lacking the prerequisite. In this course students learn a wide range of video postproduction techniques working mostly with the application After Effects.

COMM 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.

COMM 660 Advanced Projects 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.

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

COMM 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.

COMM 664 Paranoia in Performance (3). Prerequisite, COMM 160 or 464. The study of "paranoia" as a form of discourse and practice of resistance through the study of fiction, critical texts, film, and contemporary United States history. Course focuses on the creation of original, collectively-devised performance work as a means of engaging with course materials.

COMM 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.

COMM 666 Media in Performance (DRAM 666) (3). See DRAM 666 for description.

COMM 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.

COMM 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.

COMM 681 Contemporary Film Theory (3). Prerequisite, ARTH 159, COMM 140, or ENGL 142. Permission of the instructor for students lacking the prerequisite. 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.

COMM 682 History of the Moving Image: Pasts, Presents, Futures (3). Prerequisite, ARTH 159, COMM 140, or ENGL 142. Permission of the instructor for students lacking the prerequisite. 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.

COMM 683 Moving-Image Avant-Gardes and Experimentalism (3). Prerequisite, ARTH 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.

COMM 690 Advanced Topics in Communication Studies (3).

Permission of the instructor for nonmajors. A special topics course on a selected aspect of communication studies. May be repeated.

COMM 691H Honors in Cultural Studies (3). Permission of the instructor. Required of all senior honors candidates in cultural studies. First semester of senior honors thesis.

COMM 692H Honors in Cultural Studies (3). Permission of the instructor. Required of all senior honors candidates in cultural studies. Second semester of senior honors thesis.

COMM 693H Honors (3). Permission of the department.

Majors only. Cumulative grade point average must meet University standard. Individual projects designed by students and supervised by a faculty member.

COMM 694H Honors (3). Permission of the department.

Majors only. Cumulative grade point average must meet University standard. Individual projects designed by students and supervised by a faculty member.

COMM 695 Field Methods (3). Recommended preparation, COMM 562 or 841. A bridge course designed to offer graduate students and advanced undergraduates a practicum in fieldwork methods and performance ethnography.

Department of Computer Science

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KEVIN JEFFAY, *Chair*

Introduction

The Department of Computer Science offers instruction and performs research in the essential areas of computer science. Majors receive rigorous training in the foundations of computer science and the relevant mathematics, then have ample opportunity to specialize in software systems, programming languages, theoretical computer science, or applications of computing technology.

Majors can receive credit for practical training as a computing professional through an internship with a company or organization in the computing or information technology fields. Internships typically are paid positions and involve the student working off

campus. All internships for credit must be approved in advance by the director of undergraduate studies. Students interested in pursuing such an internship should contact the director of undergraduate studies prior to the start of the internship.

Majors who excel in the program also have the opportunity to perform undergraduate research in computer science. Research projects may be pursued in conjunction with an existing graduate research group in the department and/or may be used as a vehicle for graduating with honors as described below.

Students who wish to use computers vocationally and desire a technical introduction to computing should take one or more of the introductory courses, COMP 110, 116, and 401, and one or two more advanced courses such as COMP 410 or 411. Students can minor in computer science with five courses, as described below.

The department offers COMP 101 for all students who wish to develop the ability to use a personal computer for common applications. COMP 380 and COMP 388 are philosophical and moral reasoning Approaches courses that have no programming prerequisite. Many other courses satisfy quantitative General Education requirements.

Students with interests in the cognitive, social, and organizational roles of information should consider the information science major in the School of Information and Library Science. This program is described elsewhere in this bulletin.

Computer Science Major, B.A.

The bachelor of arts degree with a major in computer science is the preferred degree for those whose interests in computing span the boundaries of multiple disciplines and who wish to integrate their study of computing with study in a related discipline. The B.A. degree will prepare the undergraduate student for a career in either a traditional computing field or a field in which computing is a significant enabling technology.

Core Requirements

- COMP 401, 410, and 411
- Six additional COMP courses numbered 426 or higher (excluding courses for honors thesis, internships, independent study, and COMP 690). Any single offering of COMP 590 may be counted toward this requirement without prior approval. Additional offerings of COMP 590 may be counted toward this requirement with the approval of the director of undergraduate studies. Up to two courses from other departments may also be used to satisfy this requirement. These courses must be approved by the director of undergraduate studies and must have a significant computer science or computing technology component. A list of previously approved courses is maintained by the department.
- Students must earn a grade of C or better in 18 hours of courses fulfilling the core requirements.

Additional Requirements

- COMP 283 or MATH 381
- MATH 231
- STOR 155 or 435
- B.A. majors in computer science must fulfill all Foundations, Approaches, Connections, and Supplemental General Education requirements.