

## ***Department of Communication Courses – 600+***

### **COMM 624 Hate Speech**

TuTh 11:00-12:15 (Waltman)

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 635 Documentary Production**

TuTh 12:30-1:45 (Hondros)

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 647 Advanced Projects in Media Production**

MW 12:20-2:10 (Rankus)

The Advanced Projects course is a capstone Media Production course in which students focus on making a substantial production. Prerequisites are: Narrative (534), Documentary (635, 690), Motion Graphics (635), Production and Practice (493), Animation (646) (Art Dept. Animation courses admissible), or Audio (431) (Music Dept. composition courses admissible).

Deadline TBA to submit Provisional Acceptance Form which will be found at:

<http://comm.unc.edu/undergraduate-studies/swain-lab-info/media-production-advanced-projects-application/>

If you are applying with a team, each team member needs to fill out an individual provisional form.

If provisionally accepted, you will be contacted to submit your Advanced Project Proposal Full Acceptance into the class announced via email invitation.

It is advised that you register for another course as a contingency for not being accepted into Advanced Projects. If accepted, you will drop your contingency course.

Proposal specifics:

If you're interested in making a Narrative, please submit a full script; Audio or Documentary project, please submit a full description of your project – 1 page single spaced; Animation or Motion Graphics, please submit storyboards.

If you are applying with a team, each team member still needs to fill out an individual application. For your Project Proposal Deadline, you must also provide specific roles for each team member. (eg. Director, Cinematographer, Editor, Producer, etc).

## **COMM 650 Cultural Politics of Global Media Culture**

ThTh 5:00-6:15 (Palm)

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.

On most days, one to three students will begin class with a 5-10 minute presentation in class about the assigned reading, for the purpose of guiding discussion that day. Written work for the course will culminate in terms papers of original research. Students will work toward final papers by submitting and revising abstracts and annotated bibliographies. An abstract describes your chosen topics for the final paper, articulates a question (or set of questions) to help focus your research and analysis, and presents ideas about how you plan to answer your question(s). An annotated bibliography is a list of sources briefly describing how you anticipate each source will inform your analysis.

## **COMM 654 Motion Graphics, Special Effects, and Compositing**

MW 9:05-10:55 (Rankus)

In this course students learn a wide range of video postproduction techniques working mostly with the application 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 clouds, fire, 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 664 Paranoia in Performance**

TuTh 12:30-1:45 (Perucci)

Paranoia has emerged as a defining characteristic of U.S. culture over the past fifty years – some would even say that it has characterized U.S. society since its inception. Suspicion, fears of conspiracy and a questioning of the validity of “reality” have only increased in a postmodern era that is characterized by globalized networks of power, the ubiquity of surveillance and the commodification of everyday life. Often, accusations of “paranoia” are used to marginalize claims against actually existing conspiracies and to dismiss contestations of power. In this course, however, we will reckon with paranoia not as a psychological illness, but as an understandable – or even politically essential – way of making sense of a culture that is defined not just by interconnected institutions, but also by interconnected cultural spheres: military, economic, entertainment, consumer, erotic, and political. How can what Thomas Pynchon termed “creative paranoia” provide what Salvador Dalí called a “Paranoiac-Critical Method” to analyze and even disrupt networks of power?

Our Paranoiac-Critical practice will employ performance as a research methodology to investigate, power, meaning, the stability of reality, the integrity of the self and other issues we see emerging in our reading. We will read and discuss critical non-fiction and prose fiction texts that reckon with paranoia, the institutions that foster it and cultural representations of it. You will then create original, collectively-devised performance pieces to get inside the hidden layers of these texts, structures of power and mediatized delusions. If we begin to think of "paranoia" not as an illness but as a critical and creative mode of analysis and interpretation, we can think of performance in a similar way – not just an entertainment, but as a means of using the unique properties of embodiment, characterization, and the production and manipulation of time and space to uncover hidden truths and produce new knowledge.

### **COMM 666 Media in Performance (DRAM 666)**

TuTh 11:00-12:15 (Megel)

MiP (666) is an advanced project based class students where students from various disciplines will acquire skills and critical approaches that enable them to create advanced, professional multi-media works. They 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 The Ethnographic Return**

TuTh 5:00-6:15 (Pollock)

This course is the basis for a deepening partnership with neighbors in the historic Northside of Chapel Hill in collaboration with the Marian Cheek Jackson Center for Saving and Making History in 2009, which was established by students, faculty, and community members in 2008 and formally incorporated as an independent non-profit organization in 2012. It focuses on asking: what are the responsibilities and opportunities for ethnographic partnerships in historically low-wealth neighborhoods that emerged as "service communities" to the University? what is the nature of and how can we support the Center's commitment to "community-first" organizing? what are the ethics and politics of relationships among co-labor, research, advocacy, and activism in the Northside context?

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, the aspirations defined in the Northside Neighborhood Initiative, and the mission and principles of our primary field partner, the Jackson Center (of which the instructor serves as Executive Director); see [www.jacksoncenter.info](http://www.jacksoncenter.info). In the Spring of 16, students will be involved in a range of projects variously concerned with the Center's three lines of strategic action--celebration and connection, organizing and advocacy, and education and youth leadership, will collaborate in development of a culminating, community festival, and will prepare independent documentary research.

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

### **COMM 690.002 Light, Color and Moving Image**

TuTh 11:00-12:15 (Jenne)

This class is devoted to lighting, color grading, color stylizing, cinematography and analysis of lighting and camera styles. It is a class in the aesthetics of the moving image.

### **COMM 690.003 New Media Studio**

TuTh 11:00-12:15 (Rudinsky)

New Media Studio is the capstone course for the New Media Track. Students from various departments work in collaborative teams to develop several new media projects. The topic and media are based on student interest. The class focuses on idea development, design, and critical making.

### **COMM 695 Field Methods in Performance Studies**

M 5:45-9:35 (Alexander-Craft)

Field Methods in Performance Studies is a bridge course designed to offer graduate students and advanced undergraduates a practicum in fieldwork praxis and critical performance ethnography. From the first day of class, students will have the opportunity to establish new field projects or extend existing ones. Course participants will function as a research community of fellow fieldworkers. Through weekly workshops, discussions, and presentations, students will rehearse and receive critical feedback on useful techniques of doing and documenting field research.\

### **COMM 704 Communication and Discourse**

Th 3:30-6:20 (Waltman/Balthrop)

This course focuses on the various ways that the problem of discourse is rendered inside and outside of Communication Studies. It examines the various modes at our disposal for thinking about discourse as a field of articulation: for example in theories of representation, mediation, and meaning making

### **COMM 771 History of Rhetoric II**

M 2:30-5:20 (Lundberg)

A critical survey of the history of rhetoric, focusing on theories of rhetoric from the Renaissance through the 19th century.

### **COMM 825 Seminar in Interpersonal and Organizational Communication - Decolonizing Methodologies**

M 2:30-5:20 (Parker)

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?

### **COMM 844 Seminar in Performance and History: Remembering**

Th 6:30-9:20 (Pollock)

This course is an advanced introduction to memory theory and performance. It reflects a growing, cross-disciplinary concern with how memory, memorialization, commemoration, memorabilia, and remembering shape public discourse and social knowledge. In general we will address how memory practices make and delimit history and the historical subject, and how history and the historical subject in turn enter into memory-making. We will be particularly concerned with questions that foreground intersections between memory and performance. We will ask: What difference does it make to consider memory a way of doing vs. having? When/how is doing memory a performance? What is or might be gained by (re)thinking memory within the discursive framework of performance? We will focus on the complex dynamics of memory performance (showing, repeating, witnessing, forgetting, haunting, dis/appearing) at such sites as museums, tour attractions, the family album, the street, and the stage, each in the context of diverse cultural, political, and ethical imperatives.

### **COMM 849 Seminar in Culture and Identity – Media Pornography: The Issues**

W 5:45-8:35 (Cante)

This seminar uses contemporary media pornography—and claims about it—as a point of entry to issues central to media history and theory, as well as to histories and theories of sexuality. Readings will include (in whole or in part): Agamben, *Nudities*; Berlant/Edelman, *Sex: The Unbearable*; Crimp, *Our Kind of Movie*; Dean, *Ecstasy Unlimited*; Dean (ed.), *Porn Archives*; Foucault, *The History of Sexuality*; Kipnis, *Bound and Gagged*; Kipnis, (ed.), *Intimacies*; Krauss, *Male Beauty*; McGlotten, *Virtual Intimacies*; Nash, *The Black Body in Ecstasy*; Osterweil, *Flesh Cinema*; Paasonen, *Carnal Resonance*; Penley et. Al. (eds.), *The Feminist Porn Book*; Plato, *Symposium*; Williams, *Hard Core*; Williams, *Porn Studies*.

### **COMM 850 Seminar in Media Studies – Technology, Culture, and Power**

M 5:45-8:35 (Monahan)

This graduate seminar will serve as an advanced introduction to critical studies of modern technological systems. Drawing upon the fields of communication studies, science and technology studies, geography, anthropology, and gender studies, seminar participants will investigate the role of technologies in shaping social worlds and producing political orders. Attention will be given to the social construction of technological systems, the politics of mediation and resistance, and the encodings of power relationships within particular cultural contexts. Possible areas of inquiry include reproductive technologies, social media, environmental imaging, ubiquitous computing, surveillance, and universal design. Seminar participants will be expected to conduct close readings of theoretical texts and work to connect those texts to their own research projects.

**COMM 855 Seminar in Cultural Studies – Cultural Studies 2: Cultural Studies, Difference and the Posts**

Tu 6:30-9:20 (Grossberg)

This class will cover key developments in cultural studies including: feminist and queer cultural studies; cultural studies of race and ethnicity; cultural studies in non-Anglophone regions; cultural studies encounters with the "posts"--post-modernism, post-colonialism, post-Enlightenment, post-humanism, etc.

**COMM 860 Aesthetics and Communication**

Tu 3:30-6:20 (Watts)

Explores how theories of aesthetics have struggled with notions of beauty, value, pleasure, and pain in the human communicative experience.

**COMM 907 Research Practicum in Communication**

Th 3:30-6:20 (Rosenfeld)

The objective of this seminar/practicum is to provide an orientation to the process of finding employment in an academic setting and to provide opportunities to develop the materials necessary to assist in that effort. While the focus is primarily on entry-level positions, such as Assistant Professor, materials developed as part of the course are applicable to applying for post-doctoral fellowships, "ABD" positions, and work in nonacademic (e.g., governmental) settings requiring a Ph.D.

**COMM 909 Proseminar in Professional Development**

F 2:30-5:20 (Blair)

This course advances graduate students' exposure to academic resources and common norms, practices, and procedures related to academic professionalism in Communication.