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## **COMM 635-001 Documentary Production**

**Prof. Julia Haslett**

**TuTh 12:30pm-1:45pm**

**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 workshoping student films.

## **COMM 638-001 Game Design**

**Prof. Joyce Rudinsky**

**TuTh 11:00am-12:15pm**

**Swain Hall 115A**

Studio course that explores gaming critically and aesthetically. Practice in game design and production including 3-D worlds and scripting.

## **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 654-001 Motion Graphics, Special Effects, and Compositing**

**MoWe 10:10am-12:00pm**

**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 655-001 Television Culture**

**Prof. Sarah Sharma**

**TuTh 12:30pm-1:45pm**

**Bingham Hall 101**

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 655-002 Television Culture**

**Prof. Sarah Sharma**

**TuTh 11:00am-12:15pm**

**Bingham Hall 101**

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 660-001 Advanced Projects in Performance Studies**

**Prof. Joseph Megel**

**Mo 4:40pm-7:40pm**

**Swain Hall 104**

This bridge course concentrates on the process of creation, dramaturgy, research, analysis, and critique of original, student-created performance. In some cases the work may be originated and driven by the Professor. 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. The work may be in a variety of forms including one person performance, fully scripted, ethnographic or documentary performance, adaptations, dance/drama hybrids, music/drama hybrids, live/digital media hybrid work, etc. Each student/group will create a "work" plan for the semester, defining research sources and objectives, then will enter a writing and creation process and workshop the new work throughout the semester. Depending upon the size and scope of the work, this course may span more than one semester.

## **COMM 662-001 Black/African Diaspora Performance**

**Prof. Renee Alexander Craft**

**TuTh 11:00am-12:15pm**

**Bingham Hall 203**

This course focuses on novels by three African-descended women writing from three distinct black Diaspora locations--The U.S., Haiti, and Nigeria. With contextual readings in Black feminist thought, critical race theory, theories of globalization, and postcolonial and decolonization theories; this course examines how the female characters in each novel negotiate the breadth of their personhood. How, for example, do these women variously embrace, amend, scrutinize, and/or relinquish their roles as daughters, sisters, mothers, wives, and citizens? We will pay particular attention to discourses of cultural memory, migration, tradition, and modernity.

Course participants will create performances (live, mediated, art-object) as well as research papers as critical tools in analyzing course materials. "Performance" will serve as a process-oriented, participatory, and experiential way of critically engaging our themes.

Required Novels:

Kindred, Octavia Butler

Breath, Eyes, Memory, Edwidge Danticat

Joys of Motherhood, Buchi Emecheta

Required Theoretical Texts:

Woman, Native, Other, Trinh T. Minh-ha

Demonic grounds: Black women and the cartographies of struggle, Katherine McKittrick

## **COMM 690-002 Advanced Topics in Communication Studies:**

### **First Person Documentary Production**

**Prof. Julia Haslett**

**TuTh 11:00am-12:15pm**

**Swain Hall 200A**

From Marlon Riggs to Michael Moore, first person documentary filmmakers put themselves in their work for expressive and political ends. This rule-defying genre includes the essay film, autobiographical documentary, and investigative pieces in which the filmmaker plays the role of agent provocateur. We will study examples of these forms and more, paying close attention to formal approaches particular to each. Topics will include subjectivity vs objectivity in documentary filmmaking, performing and directing the self, ethical challenges, creative uses of narration, and hybrid techniques. In response to readings, screenings, and class discussions, students will make their own short first-person documentaries. Projects will be self-directed with some assignments requiring working in pairs for technical support. A significant portion of class time will be devoted to workshopping student films.

The class will meet for a screening session on Tuesday evenings from 5p-7p at the direction of the instructor.

## **COMM 690-003 Advanced Topics in Communication Studies: Performance of Travel Literature**

**Prof. Paul Ferguson**

**TuTh 12:30pm-1:45pm**

**Bingham Hall 203**

Students will explore, teach, and perform the literature, language, culture, and art of travel, especially that of Hawai'i. Solo, duo, and group work. You will participate in performances, workshops, and demonstrations that will encourage a cultural immersion in the philosophy of travel. Performance, art, music, dance, storytelling, food, and the notion of being both a traveler and a tourist will be the vehicles for your semester-long attempt to become a citizen of the world. Available to both undergraduate and graduate students.

## **COMM 700-001 Introduction to Modern Philosophy and Contemporary Theory**

**Prof. Larry Grossberg**

**Tu 6:30pm-9:20pm**

**Bingham Hall 217**

This course will provide an introduction to the history and development of "Theory" as the foundation for much of the most interesting thinking and research in the humanities and social sciences. In the contemporary intellectual universe, "theory" provides a common language of concepts and methods that enable intellectuals and scholars investigating human social and everyday life to speak to one another—across disciplines and geographies, comparable to the way statistics and experimentation function in the more traditional models of science (including some social science work).

"Theory" includes many of the major schools of modern and contemporary philosophy (that stand in opposition to what is often referred to as "analytic philosophy," which often dominates Anglo-American philosophy departments); but it also includes other—less traditionally "philosophical"—positions. At the same time, "theory" differs from "philosophy" in so far as it is interested in providing the foundation for more empirically oriented understandings of concrete instances of human relations, practices, etc. What philosophy and theory have in common is that they provide a set of tools—concepts, filters, structures—that enable one to see/make sense of the world differently.

Both philosophy and theory have a history, not only in terms of the rather insular conversations that take place within and across the various schools, but also in relation to the social and historical contexts out of which they emerge and to which they respond. The class will present "theory" as having emerged in the mid-twentieth century, but also as part of a longer history of the negotiation of speculative thinking and the changing faces of what it means to be modern and live in modernity.

There are many dimensions, questions and problems raised by and within philosophy and theory. No class can cover all of them. Consequently, we will focus primarily on two questions: the relation of human beings to the world (metaphysics, ontology), and the possibilities of knowledge within this relation (epistemology).

The class is organized somewhat historically; we shall argue that modern philosophy (and 20th century theory) is built upon the primacy of relationality (mediation). But this history is interrupted by a consideration of the major "paradigms" of theory, and the forms of intellectual responses to modernity. We can distinguish three general responses: (1) an Enlightenment tradition committed to reason; (2) a romantic Counter-Enlightenment emphasizing faith, art and imagination. (3) A third—post-

enlightenment—tradition often built upon re-readings of earlier philosophies, contesting the universalism and transcendence implicit in both these traditions. In reality, most of the class will be spent on the first and the last of these traditions. (Sorry to the romantics among you.)

### **COMM 702-001 Teaching in Communication Studies**

**Prof. Katie Striley**

**Th 3:30pm-6:20pm**

**Phillips Hall 301**

An introduction to teaching at the university level for new teaching assistants and graduate students hoping to have teaching-related responsibilities in communication studies. It is designed to encourage us to have intellectually rigorous and personally meaningful conversations about our teaching.

### **COMM 705-001 Communication and the Social**

**Profs. Neal Thomas and Eric Watts**

**Tu 6:30pm-9:20pm**

**Bingham Hall 108**

This class has two overarching goals: to theorize the social as a category by drawing on resources inside and outside of communication studies, and to think through the implicit and explicit investments that communication scholarship has in the concept of the social.

The course frames the social as one of the grounds for thinking communication and context, in an attempt to work through the ways that the organizing metaphors of the subdisciplines represented in the department articulate a vision of the social and sociality. Thus, it asks how these metaphors organize disciplinary practices, and seeks to demonstrate the ways that these metaphors provide us with a richer understanding of the social

### **COMM 770-001 History of Rhetoric I**

**Prof. Bill Balthrop**

**We 5:45pm-8:35pm**

**Hamilton Hall 105**

This course is designed to provide a foundation in rhetorical theory for graduate students by examining the Western Rhetorical Tradition from the Classical through the Medieval period. Among works that will be analyzed are the following: writings from the Sophists, Plato, Aristotle, Isocrates, Cicero, Quintilian, Longinus, Augustine and others. Primary source materials will be supplemented by recent scholarship that is relevant to specific readings. Student evaluation will be based on class participation/discussion and a final research paper.

### **COMM 812-001 Practicum in Rhetorical Criticism**

**Prof. Carole Blair**

**Mo 2:30pm-5:20pm**

**Dey Hall 205**

This course is a complement to Comm 811 (Rhetorical Criticism). The two may be taken in any order, but in order to get a fulsome understanding of traditions, issues, and practices of rhetorical criticism, I strongly recommend taking both. This course focuses on the practice--the doing of--rhetorical criticism. Critical research and writing compose an extraordinarily complex academic genre that brings together three or more modes of research and writing. At the very least, rhetorical criticism incorporates theory,

socio-politico-historical contexts, and critical “targets” (discourses, objects, practices, events). The arguments that compose rhetorical criticism are typically “thick” with evidence as well as with theoretical and historiographic warrants. The “right” balance of those elements is partly a matter of critical norms that change over time, but it is even more heavily dependent upon the particular project and the questions posed by it. In the course, we will analyze the constructions of critical arguments, work through our own critical targets by bringing them into contact with various mid-range and larger-scale theoretical concepts, consider the revision process for publication, and bring a final critical project to fruition. The latter should be of a quality that would make at least a good conference submission, if not also (with revision) a publication submission.

## **COMM 825-001 Seminar in Interpersonal and Organizational Communication Seminar on Foucault**

**Prof. Steve May**

**Mo 6:30pm-9:20pm**

**Murphey 117**

This seminar will critically examine the writing of Michel Foucault, with particular attention to key themes such as discourse, power, knowledge, and subjectivity.

Discussion will focus upon Foucault’s explication of discourse; his analyses of power and resistance; his account of the human sciences and their role in social institutions; dividing practices and forms of objectification; technologies of the self and subjectification; and the logics of rule and “governmentality.” We will also explore the methodological approaches that Foucault described as “archaeology,” “genealogy,” and a “history of the present.” Although the focus is on Foucault’s primary texts, we will also examine work by other scholars who have sought to extend, supplement, and/or critique Foucault’s work.

The aim of the course is to enable students to understand this complex and influential body of work, to explore its relationship to scholarship in Communication Studies and cognate disciplines, and to consider how Foucauldian concepts and methods might be used in their own research.

Readings include:

- Michel Foucault. (1972). *The archaeology of knowledge*. New York: Pantheon Books.
- Michel Foucault. (1980). *Power/Knowledge: Selected interviews and other writings. 1972-1977*. New York: Pantheon Books.
- Michel Foucault. (1979). *Discipline and punish: The birth of the prison*. New York: Vintage Books.
- Michel Foucault. (1980). *The history of sexuality. Volume 1: An introduction*. New York: Vintage Books.
- Michel Foucault. (1997). *Ethics: Subjectivity and truth (Essential Works of Foucault, 1954-1984). Volume 1*. London: Allen Lane.
- Jonathan Arac. (1988). *After Foucault: Humanist knowledge, postmodern challenges*. New Brunswick: Rutgers University Press.
- Hubert L. Dreyfus and Paul Rabinow. (1983). *Michel Foucault: Beyond structuralism and hermeneutics*. Chicago: University of Chicago Press.
- Paul Rabinow. (1984). *The Foucault reader*. New York: Pantheon Books.

## **COMM 841-001 Performance Ethnography**

**Prof. Renee Alexander Craft**

**Th 6:30pm-9:20pm**

**Bingham 203**

This course is designed to immerse students of ethnography in key theories, methods, and ethics of responsible field research. By engaging course materials and participating in individual field projects, participants will:

- Learn what is “critical” and performative” about ethnography
- Critically examine theories of ethnographic research as they are practiced in the field, in the archive, and on the page/stage
- Analyze how the communities with which we work circulate within local and global networks of power as well as the types and degrees of power these communities assert on local and global forces;
- Locate the researcher as a co-performer by examining her dialogic relationships within the community;
- Experiment with performance-sensitive writing that translates embodied experiences into scholarly texts without losing their dynamism
- Participate in an active community of ethnography field researchers

Because critical ethnography concerns the rhetorical, ethical, and political effects of what we DO, performance is a fundamental dynamic in this seminar. We will explore performance as theory, method, event, and everyday occurrence. We will examine the interpenetrating relationships among performance, ethnography, economy, and culture.

The Questions That Drive Our Inquiry Are:

- What is Critical and Performative about Ethnography?
- How is performance integral to ethnography?
- How do we lay the foundations for a field research project?
- How do we determine which methods to employ?
- How are theory and method conjoined?
- How do we evaluate ethnographic work?
- What kind of ethnographer do I want to be?

## **COMM 850-001 Seminar in Media Studies**

### **The Political Economies of Digital Media**

**Prof. Michael Palm**

**Tu 3:30pm-6:20pm**

**Phillips Hall 301**

Digital media have been credited with: shaking up culture industries; reorganizing work, leisure and everyday life (individually and in relation to one another); mutating the customs of sociality and community; altering the mechanics of political engagement and exploding (or shriveling) the potential efficacies of activism; and disrupting fundamental principles of capitalism. Many analyses are overblown and deterministic, yet it also seems futile to dispute the observation that digital media have come to

play a prominent role in many if not most aspects of contemporary life in the United States and much of the wired world.

This course will train students to engage and conduct political-economic analysis of media technology, and we will use political economy as a perspective and critical methodology with which to make sense of the young but sprawling field of digital media studies. Our purview will exceed the Internet to consider older and less exciting media such as calculators and CDs. We will read classic and cutting-edge political-economic studies of media alongside relevant works of history, theory and critique, and we will situate the political economy of communication in relation to the study of digital media in other fields, disciplines and traditions.

Course work will entail group and individual research into the practices, protocols, technologies, companies, industries, infrastructures, and policies comprising contemporary culture and commerce.

Likely readings include excerpts from:

- Patricia Aufderheide, *Communication Policy and the Public Interest: The Telecommunication Act of 1996* (Guilford, 1999)
- Susan Crawford, *Captive Audience: The Telecom Industry and Monopoly Power in the New Gilded Age* (Yale, 2013)
- Alexander Galloway, *The Interface Effect* (Polity, 2012)
- Melissa Gregg, *Work's Intimacy* (Polity, 2011)
- Sumanth Gopinath, *The Ringtone Dialectic: Economy and Cultural Form* (MIT, 2013)
- Richard Maxwell and Toby Miller, *Greening the Media* (Oxford, 2012)
- Vicki Mayer, *Below the Line: Producers and Production Studies in the New Television Economy* (Duke, 2011)
- Vincent Mosco, *To the Cloud: Big Data in a Turbulent World* (Paradigm, 2014)
- Dan Schiller, *Digital Capitalism: Networking the Global Market System* (MIT, 2000)
- Trebor Scholz, ed., *Digital Labor: The Internet as Playground and Factory* (Routledge, 2013)
- Tim Wu, *The Master Switch: The Rise and Fall of Information Empires* (Vintage, 2011)
- Jonathan Zittrain, *The Future of the Internet—and How to Stop It* (Yale, 2008)