

# The School of Liberal Arts

## Communication

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### Associate Professors

*Constance J. Balides*, Ph.D., Wisconsin, Milwaukee

*Joy Van Fuqua*, Ph.D., Pittsburgh

*Ana M. López*, Ph.D., Iowa (Senior Associate Provost)

*James A. Mackin Jr.*, Ph.D., Texas (Chair)

*John H. Patton*, Ph.D., Indiana

*Carole J. Spitzack*, Ph.D., Southern Illinois

*N. Frank Ukadike*, Ph.D., New York

### Assistant Professors

*Vicki Mayer*, Ph.D., California, San Diego

*Mauro Porto*, Ph.D., California, San Diego

*Karen Taylor*, Ph.D., Pittsburgh

*Michele White*, Ph.D., City University of New York

## MAJOR

The major in communication provides students with an understanding of theories, processes, and practices of human communication. The major consists of ten courses with a minimum of 30 credits. The core courses, required of all majors, are Communication 324, 325, and 326; they should be taken as early as possible, and should normally be completed by the end of the junior year. Students whose overall grade-point average is below 2.5 at the time of declaring the major must achieve at least a C- in a 200-level communication course before they will be allowed to enroll in subsequent core courses. In addition, majors consult with their advisers to select seven elective courses, at least three of which must be 400 level or above. Students wishing to graduate with honors in communication must take 621 or 622 and complete

an honors project. Majors planning to enter the Junior Year Abroad program should seek departmental advice as early as possible.

### COMM 105 Introduction to Personal Communication (3)

Staff. Survey of person-to-person communication, including interpersonal, group, organizational and public communication. Concepts and theoretical approaches for each of the areas will be introduced.

### COMM 110 Introduction to Mass Communication (3)

Prof. Fuqua, Prof. Mackin. Survey of mass communication, including the various types of contemporary mass media. Theories of mass communication and current trends will be discussed, together with an overview of research methods.

### COMM 115 Introduction to Cinema (3)

Staff. Historical survey of international cinema focusing on political, social, economic, technological, and aesthetic factors. Major film movements and historical developments from 1895 to the present are covered including U.S. silent cinema, Soviet montage, German expressionism, French impressionism and surrealism, the transition to sound, classical Hollywood cinema, the impact of WW II, Italian neorealism, the French New Wave, art cinema, new German cinema, and new Hollywood cinema.

### COMM 220 Organizational Communication (3)

Staff. An introductory exploration of the nature and function of communication within organizations. Emphasis on how speakers, messages, and forms of communication interact with the needs and objectives of corporate, governmental, and professional organizations.

### COMM 223 Interpersonal Communication (3)

Prof. Spitzack. Introduction to theories and models of interpersonal communication which enhance understanding and development of interpersonal relationships. Course content covers topics such as listening behavior, intrapersonal processing, dyadic interaction, conflict management, intercultural, intimate, and nonverbal communication.

### COMM 225 Public Address (3)

Prof. Mackin, Prof. Patton. A survey of oratory and other forms of public address in the Western world, beginning with the classical Greek period and proceeding up to the present time. The course explores the historical and critical dimensions of significant

rhetorical artifacts that illustrate both continuity and change in Western rhetoric.

**COMM 240 Topics in International Film Movements and National Cinemas (3)**

Staff. This course focuses on specific film movements in international cinema, with an emphasis on understanding stylistic and aesthetic innovations in their socio-historical context. Topics may include European film movements, Chinese cinema, and others. May be repeated for credit if different topic with the permission of the Film Studies Director.

**COMM 250 Film and Society (3)**

Staff. This class investigates various social issues that emerge from an examination of films produced in the United States, Europe and the developing world. Students consider societal forces such as class, race, gender, youth, family, prejudice, education, and homelessness. The cinematic depiction of these factors as well as the connection between cinematic language, syntax, structure, and a film's ultimate meaning or message are explored.

**COMM 260 Rhetorical Principles of Writing for News Media (3)**

Prof. Mackin. Applies principles of classical and contemporary rhetorical theory to problems of writing for news media. Incorporates grammar review. Writing requirements include major news story, major feature story, and numerous smaller assignments. Emphasis on writing for print media, but stylistic techniques for broadcast media also covered.

**COMM 270 Visual Communication (3)**

Prof. Patton. This course examines the history and theory of visual communication and its application in a variety of cultural contexts. Topics include the transition from print to visual media, the development of visual literacy, and the role of emerging technology. Students will complete applied projects using photography, video and electronic media, digital imaging, and web-based visual technology.

**COMM 281, 282 Special Topics (3, 3)**

Staff. A detailed study of particular issues, problems, and developments in the history, theory, and criticism of communication. Topics may be drawn from any of the departmental areas of concentration, for example, the concept of invention, the rhetoric of religion, non-verbal communication,

mass media and culture, and similar themes. May be taken twice for credit on different topics.

**COMM 315 Film Analysis (4)**

Prof. Balides, Prof. Ukadike. Introduction to film analysis designed to help students develop a visual literacy with regard to film and a critical understanding of how films produce meanings. Focus is on formal analysis of film including elements such as narrative, mise-en-scène, editing, camera movement, and sound and on key critical and theoretical approaches such as neoformalism and psychoanalysis. Classical Hollywood cinema and avant-garde and independent film making traditions are studied in order to focus on the "politics of form." A required film journal helps students develop analytical and critical skills. Required course for the film studies minor.

**COMM 321 Principles and Practice of Argument (3)**

Prof. Mackin, Prof. Patton. The study and application of theories of argumentation and debate. Students develop oral and written arguments on current problems to apply theories, standards, and techniques for argumentation in debate and other formats.

**COMM 322 Small Group Communication (3)**

Prof. Taylor, Staff. Theory and practice of group formation, development, interaction, leadership, productivity, and satisfaction. Formal and informal groups are examined with an emphasis on task-oriented groups.

**COMM 324 Interaction Analysis (3)**

Prof. Spitzack. Focus on the investigation, interpretation, and critical assessment of human interaction. Emphasis is given to interaction occurring in the relational contexts of marriage, friendship, and the organization. Study includes the cultural and ideological elements, the models of communication used to explain interaction, and the analysis of everyday communication phenomena in each context.

**COMM 325 Rhetorical Criticism (4)**

Prof. Mackin, Prof. Patton. The description, analysis, interpretation, and evaluation of persuasive uses of language. Emphasis on classical, situational, generic, dramatistic, and ideological methods of criticism. Judgments about aesthetic, pragmatic, logical, and ethical dimensions of rhetoric.

**COMM 326 Critical Analysis of Media (3)**

Prof. Balides, Prof. Fuqua. The study of structure and design of mass media programs; symbolic function of language and images in media themes and programming; the function of media programming in reinforcing or altering public perceptions of ideas, events, and people; the influence of media programming on specific audiences in different periods and locales. Topics include identification of major critical approaches to media, comparison of United States and foreign programming, examination of the major genres of media content, and the means of influence used in mass communication.

**COMM 327 Authors and Genres (3)**

Prof. Balides, Prof. Ukadike, and Staff. Prerequisite: COMM 315. Questions of authorship and of genre are two key paradigms of film criticism. This course examines the aesthetic and theoretical bases for notions of authorship and genre in the cinema including romantic theories of art, auteur criticism, structuralism, and post structuralism. It also considers the historical development of the oeuvre of individual directors as “authors” (e.g. Hitchcock) and of particular film genres both in Hollywood cinema (e.g. film noir) and in non-mainstream and non-U.S. cinema. Genres and directors studied will change. May be repeated up to two times on different topics with approval of the Film Studies Director.

**COMM 328 History of Mass Communication (3)**

Prof. Balides. A history of the development of mass communication from the Industrial Revolution to the present. The history of books, magazines, newspapers, radio, television, film, and sound recording are covered. Emphasis on major developments and trends rather than aesthetic or critical issues.

**COMM 336 Television Criticism (3)**

Prof. White, Prof. Fuqua. Critical analysis of the content, form, and cultural significance of television. Includes consideration of critical approaches to criticism; analysis of specific programs, genres, and creators of programs; and the broader social implications of the creation of televisual knowledge and understandings.

**COMM 350 The Rhetoric of Civil Rights (3)**

Prof. Patton. Examination of the speeches, writings, public demonstrations, and symbolic actions of the civil rights movement, and forms of contemporary civil rights discourse.

**COMM 351 Environmental Communication (3)**

Prof. Patton. The purpose of this course is to provide an understanding and analysis of communication processes used in defining environmental issues and shaping environmental policies. Topics include defining nature and environment; diverse audiences and environmental messages; developing strategies for risk communication; creating effective environmental campaigns. Case studies of successful and unsuccessful environmental communication will be examined.

**COMM 355 Third World Cinema (3)**

Prof. Ukadike. This course surveys the cinematic practices of the developing nations of Africa, Asia, Latin America, and the Middle East. The filmic practice, at once revolutionary and ideological, has not only produced some of the world’s most striking filmic innovations, but is now recognized as having initiated a new phase and expanded definitions of the art of cinema. The issues to be addressed include: the development of a national cinema, the impact of politics on film style, video and television culture, the commonalities and differences in modes of production, the relationship of film to the societies’ values and cultures, and the role of cinema as a mediation of history.

**COMM 360 Documentary Film (3)**

Prof. Ukadike. Prerequisite: COMM 115. The films to be studied in this course are selected from the spectrum of documentary film practice from the 1920s to the present. We will concentrate on specific topics as well as an historical overview. Considering the developing and shifting conception of documentary film practice, social issues, political and propagandistic values, and documenting “Other,” as well as claims to veracity and objectivity will be treated within analytical framework. Different approaches to production—particularly within the burgeoning ethnographic and women’s film practices—will also be examined.

**COMM 380 Cinema Reception and Cultural Memory (3)**

Prof. Balides. This course investigates historical changes in film audiences, film exhibition, and film reception from the silent to the contemporary period as well as the issue of cultural memory and cinema. Issues focusing on who the audience for cinema has been during different historical periods, changes that have taken place in the venues in which films have been shown, and cinema reception as cultural history are explored. The course also theorizes questions of reception and memory in terms of psychoanalysis, phenomenology, oral history, and the public sphere. This course

include an optional service learning component. COMM 315, Film Analysis, is recommended but not required.

**COMM 389 Service Learning (1)**

Staff. Prerequisite: departmental approval. Students complete a service activity in the community in conjunction with the content of a three-credit corequisite course.

**COMM 417 U.S. Film History (3)**

Prof. Balides. This course covers major formal, industrial, and cultural issues in the history of cinema in the United States from 1895 to the present. Course topics include the formal distinctiveness of the early period, the emergence of continuity editing and the classical Hollywood style, post-classical cinema, monopolistic industry practices, exhibition venues, the studio system, synchronized sound, contemporary independent production, and the relationship between film and commodity culture. Case studies on censorship, the representation of race and black radical politics, and female spectatorship integrate formal, industrial and cultural analysis. COMM 315 is recommended.

**COMM 418 African Cinema (3)**

Prof. Ukadike. This course will provide a critical and interdisciplinary look at the development of African cinema from its inception in the 1960s to the present. In looking at this period, we will move from the sociopolitical upheavals of late colonialism to the recent phase of introspection and diversification. The relationship of cinematic practices to transformation in the social and economic sphere will be examined, as well as the creation of distinctively African film styles based on oral traditions. In pursuing these topics, we will consider the impact of technology, history and culture, ties to the cinema of other developing nations, and co-productions.

**COMM 419 Introduction to Latin American Film (3)**

Prof. López. The development of the cinema in Latin America from its arrival as an imported technology to the present. Films studied in relation to the sociopolitical environment and emphasis placed on close analysis as well as a contextual understanding of the material. Topics include the struggle to create national film industries, the “art film” and New Cinema movements, and recent trends in countries such as Mexico and Argentina. Same as SPAN 419.

**COMM 420 Organizational Issues Management (3)**

Staff. Prerequisite: COMM 220 or 324. Overview and analysis of how organizations create and maintain social reality through the rise of communication policies and practices. This course examines issues management or how complex organizations develop strategies for anticipating and adapting to public policy changes through planning, compliance, and communication. Methodologies studied are applied to practical research assignments in organizational settings.

**COMM 421 Persuasion (3)**

Prof. Patton, Prof. Mackin. A study of contemporary theories of persuasion and their applications. Persuasive appeals in political campaigns, social movements, forms of propaganda, and advertising are examined. The influence of evidence, forms of argument, cultural attitudes, and language on the persuasive process are considered.

**COMM 425 Rhetorical Theory (3)**

Prof. Mackin, Prof. Patton. A survey of rhetorical theories from pre-Socratic Greek theories to contemporary European and American theories. The course compares and analyzes theories of Plato, Aristotle, Cicero, St. Augustine, Bacon, Blair, Campbell, Whately, Richards, Burke, Derrida, and others. Ontological, epistemological, and practical aspects of theories will be examined.

**COMM 426 Communication, Culture, and the Body (3)**

Prof. Spitzack. An examination of the relationship between communication as the production and consumption of cultural meaning, and the body as both the agent and the product of communication. Emphasis is given to the analysis of 20th-century practices, images, and institutions which illustrate and inform prevailing cultural representations of the body.

**COMM 430 Culture, Dominance and Resistance (3)**

Prof. Ukadike. This course is designed to explore developments in the cross-cultural use of media from Hollywood feature films to ethnographic documentaries, from Caribbean liberationist literature to African allegories of colonialism, and from indigenous use of film and video to Black Diasporan “oppositional” film practice. Issues to be addressed include Afrocentrism, Eurocentrism, ethnocentrism, multiculturalism, racism, sexism, gender, and class bias.

**COMM 435 Gender and the Cinema (3)**

Prof. Balides. Explores the position of women in Hollywood and other cinemas by studying the evolution of women's cinema and of feminist film theories from the 1920s to the present. The history of feminist film analysis, focusing on theoretical-sociological, psychoanalytic, semiological underpinning of feminist critiques of both commercial and independent avant-garde film practices.

**COMM 436 Introduction to Cultural Criticism (3)**

Prof. Balides, Prof. Fuqua, Prof. Spitzack. Examination of the major concepts of culture from the late 19th century to the present as they relate to the analysis of cultural practices and texts. Specific emphasis on the interdisciplinary nature of cultural analysis, the relation between elite and popular cultures, dominant formations and the resistance to them, and intercultural encounters.

**COMM 440 Mass Communication Law (3)**

Staff. Prerequisite: COMM 326. Studies federal and state regulation of both print and broadcast media in the United States to understand how legal mandates and constraints have defined the roles of media in society. Historical and contemporary analyses include laws in areas such as libel, privacy, free press versus fair trial, access to government information, regulation of advertising, and regulation of broadcasting.

**COMM 445 Communication, Language, and Gender (3)**

Staff. This course will examine the role that gender plays in the subfield of interpersonal communication, including the complex currents which have contributed to debates over the relationships among language, communication, and gender. Issues to be explored include differences in vocabulary for naming and describing women and men, differences in men's and women's communication styles, and the influence of language and communication on perpetuating gender inequalities and on facilitating changes in gender roles.

**COMM 450 Political Communication (3)**

Prof. Patton. A survey of theories, empirical research, and critical analysis of public political communication. In addition to a study of the rhetoric of electoral campaigns, course topics include material on communication emanating from the judiciary, the legislature, the executive branch, and mass media. Social movements which impinge on the political process are also discussed.

**COMM 456, 457 Internship in Communication (3, 3)**

Prof Taylor. Prerequisites: approval of academic supervisor and department. Provides combination of academic work and practical experience in communication with specific business and professional organizations. Must meet college and departmental requirements.

**COMM 460 Intercultural Communication (3)**

Prof. Patton, Prof. Spitzack. A critical examination of communication in intercultural, interethnic, and international contexts. An overview of models and approaches designed to explain cultural differences in communication, with emphasis on the dimensions of symbolization, acculturation, prejudice, stereotyping, and ideology. Conceptual frameworks are applied and tested within a range of cultural populations as defined by race, ethnicity, gender, physical disability, sexuality, socio-economic class, and geographic location.

**COMM 461 National Cinemas in Latin America (3)**

Staff. A detailed historical, thematic, and stylistic analysis of individual national cinemas in Latin America (Cuban cinema, Brazilian cinema, Mexican cinema, for example). Emphasis will be placed on understanding the development of national cinema industries and movements in the context of other social, economic, political, and aesthetic forces. May be repeated for credit if the national cinema studied is different. COMM 419 Intro to Latin American Cinema is highly recommended, although not a prerequisite. Same as SPAN 461.

**COMM 462 Women, Development, and Communication in the English-speaking Caribbean (3)**

Prof. Patton. A study of the role of communication in the development of women in Caribbean culture. Examination of processes of gender role-learning in families and institutions distinctive to Caribbean culture. Analysis of women's communication in survival, status, and gender role-conflict situations in past and present Caribbean societies. Explores the development of interpersonal, narrative, and public communication in relationship to evolving social and political roles of Caribbean women.

**COMM 464 Communication and Cultural Identity in the English-speaking Caribbean (3)**

Prof. Patton. The evolving definitions and expressions of cultural identity from the perspectives of individuals and groups in the

English-speaking Caribbean. The course focuses on major forms of communication as these shape and develop cultural narratives. Emphasis is placed on oral traditions, public discourse and argument, the nature and function of Caribbean mass media, and the significant role of music and performance in the formation of cultural identity.

**COMM 466 Youth Culture and the Mass Media (3)**

Prof. Fuqua. The relationship between youth culture and mass media in the post-World War II era. An analysis of youth-oriented popular music, novels, films, and television programs. In addition the course focuses on the historical conditions which gave rise to such media texts.

**COMM 470 Ethics of Communication (3)**

Prof. Mackin, Prof. Patton. A critical study of various ethical theories within the field of communication studies. Theories will be applied in case studies from different contexts of communication, including interpersonal communication, organizational communication, mass communication, and political communication.

**COMM 476 Cultural Studies and Popular Culture (3)**

Prof. Fuqua, Prof. Spitzack. Prerequisite: COMM 326. Theoretical developments in cultural studies as related to popular cultural trends from 1955 to the present. The history of cultural studies as an academic field in inquiry is addressed as well as major theoretical discourses within this broad area of study.

**COMM 475 New Media Theory (3)**

Prof. White, Staff. This course will explore the conceptual frameworks and theories that are essential to an understanding of modern media, a succession of new media including photography, film, and digital media. We will focus on theories of semiotics, ideology, psychoanalysis, narrative, modernism, and postmodernism, which have formed the basis for analyzing forms of reproduction from the mechanical to the digital. We will consider the interrelationships—linkages and ruptures—between different media and the process of remediation in which the content of a new medium is the older medium that it has replaced. We will end by examining digital media in the context of social/cultural/political formations—gender, race, community, public sphere, and global flows. Same as ENLS 475.

**COMM 480 Constructing Masculinities (3)**

Prof. Spitzack. This course examines cultural representations of masculinity across a wide range of communication practices. Informed by an interdisciplinary approach to questions of gender identity, the course interrogates key sites in the performance of masculinity. Topics include historical, theoretical, and critical conceptualizations of men and manhood, dominant and marginalized masculinities, cultural influences on masculine identity, central practices in male culture, and strategies for rethinking gender.

**COMM 481, 482 Special Topics in Communication (3, 3)**

Staff. A detailed study of particular issues, problems, and developments in the history, theory, and criticism of communication. Topics may be drawn from any of the departmental areas of concentration, for example, the concept of invention, the rhetoric of religion, non-verbal communication, mass media and culture, and similar themes. May be taken twice for credit on different topics.

**COMM 484 AIDS and the Media (3)**

Prof. Fuqua. Prerequisite: COMM 326 or approval of instructor. This course analyzes a wide range of U.S. and non-U.S. cultural images and narratives about HIV/AIDS. Spanning the decades of the 1980s and 1990s, the course examines the ways the media representation shapes our ways of defining a pandemic. Topics may include historical and theoretical explorations of disease and the construction of otherness, the roles of experts and science, and issues of identity, sexuality, marginality.

**COMM 485 Cinema, Technology, Modernity (3)**

Prof. Balides. Focus on cinema as a cultural practice during the early and late periods, especially as it has shaped perception and experience. Films are assessed for the way they reenact the logic of key technologies and for the way they represent technologies. Cinema is also viewed as a technology of vision in its own right. In particular, 19th century optical toys, the railroad, photography, the computer, and cinema are assessed in relation to shifting conceptions of space and time, modes of experience, the terms of everyday life, and the status of mass culture and reproduction in the modern and postmodern periods.

**COMM 486 Film Theory (4)**

Prof. Balides. Prerequisite: COMM 315. An advanced course focusing on contemporary French, British, and U.S. film theory.

Topics include realism and phenomenology, Russian formalism, neoformalism, structuralism, narratology, Marxism and ideology, psychoanalysis, cinema semiotics, feminism, and poststructuralism. Debates covered assess film as a text; the relationship between film and the spectator; and the implications of cinema as a historical phenomenon, including the status of digital cinema. Early, classical Hollywood, contemporary, and avant-garde films screened. A required film journal helps students develop analytical skills. Required for the film studies minor.

**COMM 491, 492 Independent Studies (1-3, 1-3)**

Staff. Open to qualified juniors and seniors only.

**COMM H499-H599 Honors Thesis (3, 4)**

Staff. For especially qualified juniors and seniors with approval of the department and the Honors Committee.

**COMM 621, 622 Seminar in Communication Studies (3, 3)**

Staff. Prerequisite: approval of instructor. An intensive study of a specific issue or set of issues in rhetoric and public address, interpersonal communication, or mass communication (e.g., propaganda, legal communication research), or of an individual theorist (e.g., Aristotle, Kenneth Burke) or genre of discourse (e.g., ideological argumentation, the rhetoric of social movements). May be taken twice for credit on different topics.