

Graduate Programs—NEW COURSE PROPOSAL¹

UGPC APPROVAL _____
 UFS APPROVAL _____
 SCNS SUBMITTAL _____
 CONFIRMED _____
 BANNER POSTED _____
 CATALOG _____

DEPARTMENT: SCHOOL OF COMMUNICATION AND
MULTIMEDIA STUDIES

COLLEGE: DOROTHY SCHMIDT COLLEGE OF ARTS AND LETTERS

RECOMMENDED COURSE IDENTIFICATION:

PREFIX COM 6296 COURSE NUMBER _____ LAB CODE (L or
C) _____

(TO OBTAIN A COURSE NUMBER, CONTACT RSHIMAN@FAU.EDU)

COMPLETE COURSE TITLE: COMMUNICATION THEORY

EFFECTIVE DATE

(first term course will be offered)

 FALL 2013

CREDITS:²
3

TEXTBOOK INFORMATION:

- Meenakshi Gigi Durham and Douglas M. Kellner, eds., *Media and Cultural Studies: Keywords*, 2nd ed. (Malden, MA: Wiley-Blackwell, 2012), ISBN #9780470658086.
- William B. Gudykunst, ed., *Theorizing about Intercultural Communication* (Thousand Oaks, CA: Sage Publications, 2005), ISBN #0761927492.
- John Louis Lucaites, Celeste Michelle Condit, and Sally Caudill, eds., *Contemporary Rhetorical Theory: A Reader* (New York: Guildford Press, 1999) ISBN #1572304014.
- Robert Stam and Toby Miller, eds., *Film and Theory: An Anthology* (Malden, MA: Blackwell Publishing Ltd., 2000), ISBN #0631206264.

GRADING (SELECT ONLY ONE GRADING OPTION): REGULAR X SATISFACTORY/UNSATISFACTORY _____

COURSE DESCRIPTION, NO MORE THAN THREE LINES: This course broadly surveys theoretical traditions in film studies, intercultural studies, media studies, and rhetorical studies. Topics discussed over the course of the semester include communication traditions, texts, audiences, practices, and contributions to social change.

PREREQUISITES*: NONE

COREQUISITES*: COM 6400

REGISTRATION CONTROLS (MAJOR, COLLEGE, LEVEL)*:
GRADUATE OR APPROVAL OF INSTRUCTOR

* PREREQUISITES, COREQUISITES AND REGISTRATION CONTROLS WILL BE ENFORCED FOR ALL COURSE SECTIONS.

MINIMUM QUALIFICATIONS NEEDED TO TEACH THIS COURSE: PHD IN COMMUNICATION , RHETORIC. MEDIA STUDIES, JOURNALISM, ORGANIZATIONAL COMMUNICATION, FILM STUDIES OR OTHER RELATED COMMUNICATION FIELD

Faculty contact, email and complete phone number:
Fred Fejes 561-297-3858

Please consult and list departments that might be affected by the new course and attach comments.³

Approved by:

Department Chair: _____
 College Curriculum Chair: _____
 College Dean: _____
 UGPC Chair: _____
 Graduate College Dean: _____
 UFS President: _____
 Provost: _____

Date:

1. **Syllabus** must be attached; see guidelines for requirements: www.fau.edu/provost/files/course_syllabus.2011.pdf
2. Review **Provost Memorandum: Definition of a Credit Hour** www.fau.edu/provost/files/Definition_Credit_Hour_Memo_2012.pdf
3. **Consent** from affected departments (attach if necessary)

Email this form and syllabus to UGPC@fau.edu **one week before** the University Graduate Programs Committee meeting so that materials may be viewed on the UGPC website prior to the meeting.

COM 6296: Communication Theory (3 Credit Hours)

[Semester]: CRN [#]

[Class Meeting Days & Time] in [Building & Room]

Professor: [Name]

E-mail: [email]@fau.edu

Office: Culture & Society Building, Rm. [#]

Office Phone: [#]

Office Hours: [Days & Times], and by appointment

Course Description

COM 6296 counts toward the Master of Arts in Communication Studies. It broadly surveys theoretical traditions in film studies, intercultural studies, media studies, and rhetorical studies. Topics discussed over the course of the semester include communication traditions, texts, audiences, practices, and contributions to social change. Prerequisite: none.

Course Objectives

COM 6296 aims to provide students with an introductory engagement with the broad theoretical traditions explored in the MA curriculum. Over the course of the semester, students will engage selected foundational theories across film, intercultural, media, and rhetorical studies. The course is structured into three main units: The first, "Traditions and Innovations," approaches each of the four areas in terms of the enduring intellectual questions guiding prominent theoretical perspectives. The second, "Audiences, Texts, and Practices," explores the treatments of communication artifacts and performances in theories of film, intercultural communication, media, and rhetoric. The third, "Communication and Social Change," interrogates the role communication practices across all four areas play in instigating and carrying out transformative social action. The final discussion-driven seminar meeting puts all four areas into conversation to consider how overlaps between the different orientations offer new avenues for communication studies theory. The course objectives for the semester consist of the following:

- Students will demonstrate knowledge of the core scholarly orientations to communication theory.
- Students will gain expertise in research, writing, and presentation skills developed throughout the course and utilized in the final project.
- Students will master the application of diverse theoretical perspectives to communication texts and practices through in-class discussions and sustained writing assignments throughout the semester.

Course Policies

1. *Course Readings:* There are 4 required textbooks for COM 6296:

- Meenakshi Gigi Durham and Douglas M. Kellner, eds., *Media and Cultural Studies: Keywords*, 2nd ed. (Malden, MA: Wiley-Blackwell, 2012), ISBN #9780470658086.
- William B. Gudykunst, ed., *Theorizing about Intercultural Communication* (Thousand Oaks, CA: Sage Publications, 2005), ISBN #0761927492.
- John Louis Lucaites, Celeste Michelle Condit, and Sally Caudill, eds., *Contemporary Rhetorical Theory: A Reader* (New York: Guildford Press, 1999) ISBN #1572304014.
- Robert Stam and Toby Miller, eds., *Film and Theory: An Anthology* (Malden, MA: Blackwell Publishing Ltd., 2000), ISBN #0631206264.

Copies of these books are available to be purchased at the FAU campus bookstore or online through retailers like Amazon, Half.com, etc.

2. *Attendance:* While attendance does not count toward the final grade, seminar participants are expected to attend all class meetings unless they have a documented university-excused absence.

3. *Assignments:* The final course grade in COM 6296 consists of seminar participation, biweekly discussion memos, a final project proposal, a final project presentation, two peer review reports, and a final project. These assignments count toward the final grade as follows:

- Seminar Participation (10%): Class participation will be graded according to the level of substantive contributions to the discussion during each week's class meeting.
- Discussion Memos (20%): Starting on [date], each student will write a brief memo (250–500 words) every other week in advance of the seminar meeting. The class will be divided into two groups for this assignment, so that the first group writes memos one week, the second group writes memos the next week, and that alternation repeats throughout the semester. These memos should propose a question or issue for discussion and make an argument in response to the assigned readings. Discussion memos are due 24 hours before the class meeting and will be distributed to all seminar participants.
- Final Project Proposal (10%): A short proposal (1,000–1,500 words) that identifies a specific topic for the final project, four potential academic books to review, and a preliminary thesis will be due on [date].
- Final Project Presentation (10%): Each student will give a short presentation (10–15 minutes) for the final project. These presentations will be followed by a question-and-answer session. The grade for the final project presentation will take both the presentation itself and engagement of other students' presentations during Q&A into account. Presentations will be given on [dates].
- Peer Review Reports (10%): Students will be assigned two classmates' final project drafts to read in advance of the final project deadline. After reading these drafts, students will use the assignment sheet and checklist to evaluate them to create a report offering feedback on the draft and suggestions for revision. These reports are due on [date].
- Final Project (40%): The final project will be an extended book review essay (5,000–6,250 words) of four recent scholarly books on a topic of the student's choosing. Students should model these essays on the extended book reviews found in our discipline's journals (examples will be posted to Blackboard). The review should combine a critical summary of each of the books with a comparative analysis that works out an original argument about the similarities, differences, and contributions of each of the books selected. Final projects are due on [date].

Grading Scale

Grades Scored Between	Will Equal	Grades Manually Entered as	Will Calculate as
96 % and 100%	A	A	98 %
92 % and Less Than 96%	A-	A-	94 %
88 % and Less Than 92%	B+	B+	90 %
84 % and Less Than 88%	B	B	86 %
80 % and Less Than 84%	B-	B-	82 %
76 % and Less Than 80%	C+	C+	78 %
72 % and Less Than 76%	C	C	74 %
68 % and Less Than 72%	C-	C-	70 %
64 % and Less Than 68%	D+	D+	66 %
61 % and Less Than 64%	D	D	63 %
58 % and Less Than 61%	D-	D-	59 %
0 % and Less Than 58%	F	F	55 %

4. *E-mail*: Course announcements will be sent out via Blackboard and university e-mail; be sure to monitor your inboxes on a regular basis (at least daily).

5. *Late Work*: No late work will be accepted, unless a deadline extension is granted due to a documented university-excused absence. Such arrangements must be made with the instructor at the earliest possible opportunity, and certainly before the deadline.

6. *Academic Integrity*: Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the university mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the university community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see the Code of Academic Integrity in the University Regulations at http://www.fau.edu/regulations/chapter4/4.001_Code_of_Academic_Integrity.pdf. In this course, the first academic integrity violation will result in a grade of zero points for the assignment. Any additional violations will result in an automatic F for the semester.

7. *Student Disabilities*: In compliance with the Americans with Disabilities Act, students who require special accommodation due to a disability to properly execute course work must register with the Office for Students with Disabilities (OSD)—in Boca Raton, SU 133 (561-297-3880)—and follow all OSD procedures.

8. *Classroom Conduct*: Disruptive and disrespectful behavior will not be tolerated during class meetings, nor will any activity that potentially puts other students at risk. Students disturbing the class through their misconduct will be asked to leave immediately.

9. *Religious Holidays*: Students who wish to be excused from coursework, class activities, or examinations must notify the instructor in advance of their intention to participate in religious observation and request an excused absence. The instructor will provide reasonable opportunity to make up such excused absences.

10. *Grades of Incomplete*: Grades of incomplete (“I”) are reserved for students who are passing a course but have not completed all the required work because of exceptional circumstances. Any student wanting to inquire about a grade of incomplete should discuss this with the instructor at the earliest opportunity.

Course Schedule

Week 1: Orientation to Communication Theory

[Date]: Read:

- Robert T. Craig, “Communication Theory as a Field,” *Communication Theory* 9, no. 2 (1999): 119–161.
- Selections from *Theories of Human Communication*, 10th ed. (available on Blackboard)

Week 2: Tradition and Innovation: Film Theory

[Date]: Read in *Film and Theory*:

- Sandy Flitterman-Lewis, “To Desire Differently: Feminism and the French Cinema”
- Dudley Andrew, “The Unauthorized Auteur Today”
- Tom Gunning, “The Cinema of Attraction: Early Film, Its Spectator, and the Avant-Garde”
- JoEllen Shively, “Cowboys and Indians: Perceptions of Western Films Among American Indians and Anglos”
- Ravi S. Vasudevan, “Addressing the Spectator of a ‘Third World’ National Cinema: The Bombay ‘Social’ Film of the 1940s and 1950s”

Group A memos

Week 3: Tradition and Innovation: Intercultural Theory

[Date]: Read in *Theorizing about Intercultural Communication*:

- William B. Gudykunst, Carmen M. Lee, Tsukasa Nishida, and Naoto Ogawa, “Theorizing about Intercultural Communication: An Introduction”
- W. Barnett Pearce, “The Coordinated Management of Meaning (CMM)”
- Gerry Philipsen, Lisa M. Coutu, and Patricia Covarrubias, “Speech Codes Theory: Restatement, Revisions, and Response to Criticisms”
- Min-Sun Kim, “Culture-Based Conversational Constraints Theory: Individual- and Culture-Level Analyses”

Group B memos

Week 4: Tradition and Innovation: Media Theory

[Date]: Read in *Media and Cultural Studies*:

- Karl Marx and Friedrich Engels, “The Ruling Class and the Ruling Ideas”
- Antonio Gramsci, “(i) History of the Subaltern Classes; (ii) The Concept of ‘Ideology’; (iii) Cultural Themes: Ideological Material”
- Walter Benjamin, “The Work of Art in the Age of Mechanical Reproduction”
- Max Horkheimer and Theodor W. Adorno, “The Culture Industry: Enlightenment as Mass Deception”
- Jürgen Habermas, “The Public Sphere: An Encyclopedia Article”

Group A memos

Week 5: Tradition and Innovation: Rhetorical Theory

[Date]: Read in *Contemporary Rhetorical Theory*:

- John Poulakos, "Toward a Sophistic Definition of Rhetoric"
- Michael Leff, "The Habitation of Rhetoric"
- Michael Calvin McGee, "Text, Context, and the Fragmentation of Contemporary Culture"
- Thomas Farrell, "Practicing the Arts of Rhetoric: Tradition and Invention"
- Barry Brummett, "Some Implications of 'Process' or 'Intersubjectivity': Postmodern Rhetoric"

Group B memos

Week 6: Audiences, Texts, and Practices: Film Theory

[Date]: Read in *Film and Theory*:

- Roger Odin, "For a Semio-Pragmatics of Film"
- Vivian Sobchack, "The Scene of the Screen: Envisioning Cinematic and Electronic 'Presence'"
- Steve Neale, "Questions of Genre"
- Rick Altman, "A Semantic/Syntactic Approach to Film Genre"
- Linda Williams, "Film Bodies: Gender, Genre, and Excess"
- Christian Metz, "The Imaginary Signifier"

Group A memos

Final project proposal due by 11:59 p.m. on Blackboard

Week 7: Audiences, Texts, and Practices: Intercultural Theory

[Date]: Read in *Theorizing about Intercultural Communication*:

- Stella Ting-Toomey, "The Matrix of Face: An Updated Face-Negotiation Theory"
- Cindy Gallois, Tania Ogay, and Howard Giles, "Communication Accommodation Theory"
- Judee K. Burgoon and Amy S. Ebesu Hubbard, "Cross-Cultural and Intercultural Applications of Expectancy Violations Theory and Interaction Adaptation Theory"
- Mark P. Orbe and Regina E. Spellers, "From the Margins to the Center: Utilizing Co-Cultural Theory in Diverse Contexts"

Group B memos

Week 8: Audiences, Texts, and Practices: Media Theory

[Date]: Read in *Media and Cultural Studies*:

- Roland Barthes, "(i) Operation Margarine; (ii) Myth Today"
- Marshall McLuhan, "The Medium Is the Message"
- Guy Debord, "The Commodity as Spectacle"
- Stuart Hall, "Encoding/Decoding"
- Ien Ang, "On the Politics of Empirical Audience Research"
- Dick Hebdige, "(i) From Culture to Hegemony; (ii) Subculture: The Unnatural Break"

Group A memos

Week 9: Audiences, Texts, and Practices: Rhetorical Theory

[Date]: Read in *Contemporary Rhetorical Theory*:

- Edwin Black, "The Second Persona"
- Michael Calvin McGee, "In Search of 'The People': A Rhetorical Alternative"
- Philip Wander, "The Third Persona: An Ideological Turn in Rhetorical Theory"
- G. Thomas Goodnight, "The Personal, Technical, and Public Sphere of Argumentation"
- Walter Fisher, "Narrative as Human Communication Paradigm"
- Celeste Michelle Condit, "Crafting Virtue: The Rhetorical Construction of Public Morality"

Group B memos

Week 10: Communication and Social Change: Film Theory

[Date]: Read in *Film and Theory*:

- Manthia Diawara, "Black American Cinema: The New Realism"
- Fernando Solanas and Octavio Gettino, "Towards a Third Cinema"

- Julio Garcia Espinosa, "For an Imperfect Cinema"
- Teshome H. Gabriel, "Towards a Critical Theory of Third World Films"
- Teresa de Lauretis, "Rethinking Women's Cinema: Aesthetics and Feminist Theory"
- Bell hooks, "The Oppositional Gaze: Black Female Spectators"

Group A memos

Week 11: Communication and Social Change: Intercultural Theory

[Date]: Read in *Theorizing about Intercultural Communication*:

- Tadasu Todd Imahori and William R Cupach, "Identity Management Theory: Facework in Intercultural Relationships"
- Stella Ting-Toomey, "Identity Negotiation Theory: Crossing Cultural Boundaries"
- Mary Jane Collier, "Theorizing Cultural Identifications: Critical Updates and Continuing Evolution"
- Michael L. Hecht, Jennifer R. Warren, Eura Jung, and Janice L. Krieger, "A Communication Theory of Identity: Development, Theoretical Perspective, and Future Directions"

Group B memos

Week 12: Communication and Social Change: Media Theory

[Date]: Read in *Media and Cultural Studies*:

- Susan Willis, "Unwrapping Use Value"
- Jesus Martin-Barbero, "The Processes: From Nationalisms to Transnationals"
- Larry Gross, "Out of the Mainstream: Sexual Minorities and the Mass Media"
- bell hooks, "Eating the Other: Desire and Resistance"
- Chandra Talpade Mohanty, "Under Western Eyes: Feminist Scholarship and Colonial Discourses"
- Nestor Garcia Canclini, "Hybrid Cultures, Oblique Powers"

Group A memos

Week 13: Communication and Social Change: Rhetorical Theory

[Date]: Read in *Contemporary Rhetorical Theory*:

- Herbert W. Simons, "Requirements, Problems, and Strategies: A Theory of Persuasion"
- Karlyn Kohrs Campbell, "The Rhetoric of Women's Liberation: An Oxymoron"
- Bruce Gronbeck, "The Functions of Presidential Campaigning"
- Michael Calvin McGee, "The 'Ideograph': A Link between Rhetoric and Ideology"
- Raymie E. McKerrow, "Critical Rhetoric: Theory and Praxis"
- Maurice Charland, "Rehabilitating Rhetoric: Confronting Blindspots in Discourse and Social Theory"

Group B memos

Final project drafts due by 11:59 p.m. on Blackboard

Week 14: Mass Communication and Social Scientific Communication Theory

[Date]: Read selections from *McQuail's Mass Communication Theory* (available on Blackboard)

Week 15: Final Projects

[Date]: Final Project Presentations

Peer review reports due by 11:59 p.m. on Blackboard

Final Exam Period

[Date]: Final Project Presentations

Final project due by 11:59 p.m. on Blackboard