

FLORIDA ATLANTIC UNIVERSITY™

Graduate Programs—COURSE CHANGE REQUEST¹

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

DEPARTMENT: SCHOOL OF COMMUNICATION AND MULTIMEDIA STUDIES	COLLEGE ARTS AND LETTERS
COURSE PREFIX AND NUMBER COM 6424	CURRENT COURSE TITLE COMMUNICATION THEORY
CHANGE(S) ARE TO BE EFFECTIVE (LIST TERM) FALL 2016	_____ TERMINATE COURSE (LIST FINAL ACTIVE TERM)
CHANGE TITLE TO: CHANGE PREFIX FROM: TO: CHANGE COURSE NO. FROM: TO: CHANGE CREDITS ² FROM: TO: CHANGE GRADING FROM: TO: CHANGE DESCRIPTION TO:	CHANGE PREREQUISITES/MINIMUM GRADES TO*: CHANGE COREQUISITES TO*: EXISTING COREQUISITE: COM 6400 INTRODUCTION TO GRADUATE STUDIES IN COMMUNICATION CHANGE TO NO COREQUISITE CHANGE REGISTRATION CONTROLS TO *Please list both existing and new pre/corequisites, specify AND or OR, and include minimum passing grade.
Faculty contact, email and complete phone number: wtrapan1@fau.edu	Attach syllabus for ANY changes to current course information.
Should the requested change(s) cause this course to overlap any other FAU courses, please list them here: N/A	Please consult and list departments that might be affected by the change(s) and attach comments. ³ N/A

Approved by: Department Chair: <u><i>David G. Williams</i></u> College Curriculum Chair: <u><i>Bob Lee</i></u> College Dean: <u><i>[Signature]</i></u> UGPC Chair: _____ Graduate College Dean: _____ UFS President: _____ Provost: _____	Date: <u>3/8/2016</u> <u>3/18/16</u> <u>3/18/16</u> _____ _____ _____	<ol style="list-style-type: none"> 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 applicable)
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Email this form and syllabus to UGPC@fau.edu one week before the University Graduate Programs Committee meeting.

COM 6424: Communication Theory (3 Credit Hours)

Spring 2015

CRN # 28752

R: 7:10-10 p.m.

AH 204

Professor: Dr. Noemi Marin

E-mail: nmarin@fau.edu

Office: Culture & Society Building, Rm. 211

Office Phone: 561-297-3850

Office Hours: R: 3-4 p.m., and by appointment

Course Description

SPC 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

SPC 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 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 SPC 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 SPC 6296 consists of seminar participation, 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 (20%): Class participation will be graded according to the level of substantive contributions to the discussion during each week's class meeting.
- Readings Reports (25%): Students will be assigned to work in groups of three and provide an advance presentation of required readings for a week. After reading the excerpts required, the group will present an overview of the most important tenets of the readings. Groups will be assigned and presentations of group reports are due on the dates listed in the schedule.
- Final Project Presentation (15%): 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].
- Final Project (40%): The final project will be an extended book review essay (5,000–6,250 words) of two 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 feature 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 .

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, including cheating and plagiarism, 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 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 (ADA), students who require special accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (OSD) located in Boca Raton SU 133 (561-297-3880), in Davie LA 240 (954-236-1657), in Jupiter SR 110 (561-799-8585) and follow all SAS procedures. See <http://www.fau.edu/sas/>

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

- : 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

- : Read in *Film and Theory*:
- Required
- 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”
- Recommended:
- 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”

Week 3: Tradition and Innovation: Intercultural Theory

Read in *Theorizing about Intercultural Communication*:

Required

- 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”

Recommended

- Min-Sun Kim, “Culture-Based Conversational Constraints Theory: Individual- and Culture-Level Analyses”

Week 4: Tradition and Innovation: Media Theory

: Read in *Media and Cultural Studies*:

Required

- 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”

Week 5: Tradition and Innovation: Rhetorical Theory

: Read in *Contemporary Rhetorical Theory*:

Required

- 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”

Recommended

- Barry Brummett, “Some Implications of ‘Process’ or ‘Intersubjectivity’: Postmodern Rhetoric”

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

: Read in *Film and Theory*:

Required

- 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”
- Christian Metz, “The Imaginary Signifier”

Recommended

- Rick Altman, “A Semantic/Syntactic Approach to Film Genre”
- Linda Williams, “Film Bodies: Gender, Genre, and Excess”

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

: Read in *Theorizing about Intercultural Communication*:

Required

- 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”

Recommended

- Mark P. Orbe and Regina E. Spellers, “From the Margins to the Center: Utilizing Co-Cultural Theory in Diverse Contexts”

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

: Read in *Media and Cultural Studies*:

Required

- 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”

Recommended

- Ien Ang, “On the Politics of Empirical Audience Research”
- Dick Hebdige, “(i) From Culture to Hegemony; (ii) Subculture: The Unnatural Break”

Week 9: Spring Break

Week 10: Audiences, Texts, and Practices: Rhetorical Theory

: Read in *Contemporary Rhetorical Theory*:

Required

- Edwin Black, “The Second Persona”
- Michael Calvin McGee, “In Search of ‘The People’: A Rhetorical Alternative
- G. Thomas Goodnight, “The Personal, Technical, and Public Sphere of Argumentation”
- Walter Fisher, “Narrative as Human Communication Paradigm”

Recommended

- Celeste Michelle Condit, “Crafting Virtue: The Rhetorical Construction of Public Morality”
- Philip Wander, “The Third Persona: An Ideological Turn in Rhetorical Theory

Week 11: Communication and Social Change: Film Theory

: Read in *Film and Theory*:

Required

- 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”

Recommended

- Bell hooks, “The Oppositional Gaze: Black Female Spectators”

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

Week 12: Communication and Social Change: Intercultural Theory

: Read in *Theorizing about Intercultural Communication*:

Required

- 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”

Week 13: Communication and Social Change: Media Theory

: Read in *Media and Cultural Studies*:

Required

- 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”

Recommended

- Nestor Garcia Canclini, “Hybrid Cultures, Oblique Powers”

Week 14: Communication and Social Change: Rhetorical Theory

: Read in *Contemporary Rhetorical Theory*:

Required

- 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”

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

Week 15: Mass Communication and Social Scientific Communication Theory

: Read selections from *McQuail’s Mass Communication Theory* (available on Blackboard)

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

Week 16: Final Projects

: Final Project Presentations

Final Exam Period: Final Project Presentations and Round Table