

CMST GRADUATE BULLETIN

Department of Communication Studies

Fall 2017

CMST 7966 Problems in Rhetorical Theory, Criticism and History (Rhetoric and Intersectionality), Bryan McCann

- This class is a survey of historical and theoretical elements of intersectionality, its intellectual contributions, and role in critical practice. Rooted in the intellectual traditions of black feminism, intersectionality has experienced growing traction in rhetorical studies and cognate fields. This course will approach intersectionality as an orientation toward critical practice at the level of disciplinary history, canonical politics, metaphysics, and method. As with all graduate seminars, this is a survey course that will not make you a “master” of the subject matter. Our goal is to gain a broad and nuanced understanding of what intersectionality is and how it informs critique. The course is simply a starting point for one’s engagement with this intellectual tradition.
- Past course syllabus: <https://bit.ly/2ScuNda>

CMST 7966 Problems in Rhetorical Theory, Criticism and History (Technology and the Body), Stephanie Houston Grey

CMST 4114 Contemporary Theories of Communication, Renee Edwards

- Current methods and theories of human communication; research literature; behavioral antecedents and consequences of messages and their variations; how messages interact with communicators to produce behavioral outcomes.
- Past course syllabus: <https://bit.ly/2POeQby>

CMST 4118 Modeling Communication within Marital and Family Relationships, James Honeycutt

- Role of communication within marriages and other family arrangements

- Past syllabus: <https://bit.ly/2q97Wm8>

CMST 4142 Selected Topics Performance Studies (Performing Protest), Serap Erincin

CMST4312 Critical Media Theory/Practice (Documentary Film and Video), Trish Suchy

- Through readings, screenings, and discussion, we will become acquainted with various approaches to documentary film and video in theory and practice. Our focus will be on the ethical, rhetorical, and creative choices that form conventions and modes documentary filmmakers have developed in their practice and critics have used to describe and analyze how documentaries communicate. We will experiment with some of these choices and possibilities by working on our own short documentary projects. No prior filmmaking experience is necessary; the point of the projects is to learn about the choices available to documentarists and the significance of these in the active mode—to make the theory “go.”
- Past syllabus: <https://bit.ly/2EDmiVX>

CMST 7900 Introduction to Graduate Studies, Tracy Stephenson Shaffer

- CMST 7900 provides an introduction to graduate study and is required for students declaring an emphasis in Communication Studies. The course focuses on research and writing in academia, the current landscape of Communication Studies, the research of scholars in this department, and your own place within Communication Studies. Ultimately, this class will give you the tools and vocabulary to speak to scholars inside and outside of Communication Studies who hold a range of perspectives.
- Past syllabus: <https://bit.ly/2ysFwrO>

CMST 7901 Pedagogy in the Communication Classroom, Bonny McDonald

- This one-hour seminar class takes up the topic of critical pedagogy as it applies to communication curriculum broadly and LSU CMST’s 2060 Public Speaking course specifically. Our aim is to create and develop a collaborative teaching community within the department as we engage in conversation,

skill-sharing, check-ins, and discussion of theoretical material pertaining to critical pedagogy.

- Past syllabus: <https://bit.ly/2Pe4THz>

CMST 7911 Communication and the Individual, James Honeycutt

- We will explore current theoretical approaches to the role of the individual in communication, while covering topics such as individual differences and imagined interaction.
- Past Syllabus: <https://bit.ly/2EGLiLR>

CMST 7945 Contemporary Theories and Research in Performance Studies (Theories of Performing Protest), Serap Erincin

- Through works of dance, theatre, performative writing, media and performance art and public demonstrations, artists and activists theorize and practice performance (broadly construed) as a means for social justice. Artistic and social performances about racial, ethnic, and gender inequalities and conflict, state oppression and violence, and other injustices bring visibility to the issues they address. In this course, we will engage with critical and philosophical texts that deal with performing protest, especially those concerning disenfranchised populations. We will read authors who provide theoretical frameworks, authors who pose global questions through case studies, and authors who pursue thematic approaches at the intersection of social justice and performance studies scholarship. We will also discuss protest performances, especially those by or that advocate for minorities and women. We will emphasize the transnational and cross-cultural politics of such praxis as well as the relationship between social media, technology, and communication. Especially in the last decade, new media such as social media has established new boundaries in human communication. Through cultural theory, phenomenology, and neuroscience, we will also consider questions surrounding technologies of the body and essentials of human connection such as empathy. Finally, participants will critically inquire into philosophical, political, or cultural questions through a work or event of their choosing. Alternatively, they may create a live, visual, literary, or media performance and write an artist's statement.
- Past Syllabus: <https://bit.ly/2NYOp37>

