

# COMMUNICATION (COM)

The Communication Department studies the phenomenon of human communication in all its aspects. We support a liberal arts approach to communication through scholarship, creative production, and teaching in six concentrations: a general concentration, communication science, health communication, integrated communication strategies, media studies, and public advocacy. Our goal for undergraduate majors and minors is to prepare them for the responsibilities of citizenship and for the many career paths in which knowledge of communication is a critical asset.

## Contact Information

Communication Department (<http://college.wfu.edu/communication/>)  
Carswell Hall 117, Box 7347  
Phone 336-758-5405

## Programs Major

- Communication, B.A. (<https://bulletin.wfu.edu/undergraduate/departments-programs/communication/ba-communication/>)
- Critical and Creative Media, B.A. (<https://bulletin.wfu.edu/undergraduate/departments-programs/communication/ba-critical-creative-media/>)

## Minor

- Communication, Minor (<https://bulletin.wfu.edu/undergraduate/departments-programs/communication/minor-communication/>)
- Marketing Communication, Minor (<https://bulletin.wfu.edu/undergraduate/departments-programs/communication/minor-marketing-communication/>)

## Courses Communication (COM)

### COM 100. Introduction to Communication and Rhetoric. (1.5 h)

An introduction to the discipline of Communication through an overview of related subfields, including their history, influential theories, and trends in research and practice.

### COM 102. Debate and Advocacy. (3 h)

The use of argumentative techniques in oral advocacy: research, speeches, and debate. (D)

### COM 110. Public Speaking. (3 h)

A study of the theory and practice of public address. Lab experiences in the preparation, delivery, and critique of informative and persuasive speeches. (D)

### COM 113. Relational Communication. (3 h)

Introduction to relational communication theory, research and principles. (D)

### COM 120. Introduction to Critical and Creative Media. (3 h)

Introduction to the major theories and aesthetics of motion pictures and other media forms through a study of styles related to writing, directing, cinematography, editing, and sound. Students are introduced to oral, written, and visual competencies required for successful completion of the major or minor. (D)

### COM 162. Introduction to Integrated Marketing Communications. (3 h)

Provides a broad and basic understanding of the principles of integrated marketing communication in all its forms. The course is a foundational course for the ICS concentration for those wishing to pursue marketing communication as a career. Covers the building blocks of integrated marketing communication, the strategic use of such communication to reach a specific target across multiple media platforms, and the understanding of how to develop and shape messages to suit platform, purpose and audience.

### COM 215. Broadcast Journalism. (3 h)

An introduction to the theory and practice of broadcast journalism. Topics will include ethics, technology, and the media as industry. Projects will address writing, producing, and performing for radio and television. Also listed as JOU 355.

### COM 220. Empirical Research in Communication. (3 h)

An introduction to methodological design and univariate statistics as used in communication research. (QR)

### COM 225. Rhetorical Theory and Criticism. (3 h)

Introduces students to rhetorical theory and criticism with a view to researching and composing a critical essay in the field.

### COM 230. Interactive Digital Media. (3 h)

Theoretical and applied study of new digital technologies. Students produce a short-form interactive media project. Offered only in Salamanca.

### COM 245. Introduction to Mass Communication. (3 h)

A historical survey of mass media and an examination of major contemporary media issues. (D)

### COM 246. Black Popular Culture. (3 h)

Explores the various forms of Black popular culture and the cultural and intellectual politics that inform its reception and representation by scholars and the general public. Also listed as AAS 207.

### COM 247. Media Production I. (3 h)

Students produce a variety of short-form media projects. P-COM 120.

### COM 249. Sound Design & Soundtracks. (3 h)

A project-based exploration of sound design and soundtracks for media, film, and performance. Assignments will include field recording, Foley, ADR, synthesis, mixing, mastering, and using artificial intelligence for soundtracking and underscoring. No prior knowledge or experience is necessary. CCM, production.

### COM 250. Communicating for an Entrepreneurial Mindset. (3 h)

Exploration of communication in today's workplaces and the expectations for leaders and employees to communicate "entrepreneurially." Focus on communication across settings where teamwork is prioritized. Also listed as ENT 250.

### COM 262. Writing for Public Relations and Advertising. (3 h)

Principles and techniques of public relations and applied advertising. Students use case studies to develop public relations and advertising strategies. Also listed as JOU 350. P-COM 162. (D)

### COM 270. Special Seminar. (1-3 h)

An examination of selected topics in communication.

### COM 271. Sports Broadcasting. (3 h)

Learn about sportscasting through hands-on projects that involve writing, reporting, anchoring, play-by-play and hosting. Go behind the scenes with a diverse group of working sportscasters, who will show and tell what their jobs entail.

**COM 280. Communication Internship I. (1.5-3 h)**

Individual communication internships to be approved, supervised, and evaluated by an appropriate faculty adviser. Pass/Fail only. P-POI.

**COM 282. Debate Practicum I. (1.5 h)**

Individual projects in debate to be approved, supervised and evaluated by an appropriate faculty adviser. Pass/Fail only. P-POI.

**COM 283. Debate Practicum II. (1.5 h)**

Individual projects in debate to be approved, supervised and evaluated by an appropriate faculty adviser. Pass/Fail only. P-POI.

**COM 284. Production Practicum I. (1.5 h)**

Individual projects or collaborations with appropriate professionals in media production to be approved, supervised, and evaluated by a faculty advisor. Pass/Fail only. P-POI.

**COM 285. Production Practicum II. (1.5 h)**

Individual projects or collaborations with appropriate professionals in media production to be approved, supervised, and evaluated by a faculty advisor. Pass/Fail only. P-POI.

**COM 286. Individual Study. (1-3 h)**

Directed study in an area of interest to be approved and supervised by a faculty adviser. P-POI.

**COM 287. Research Practicum I. (1.5 h)**

Credit opportunities for students to collaborate with faculty on research projects. Awards credit to students assisting faculty with research initiatives led by the faculty. Projects may be short term, culminating in presentation or publication, or longitudinal, where the student participates in an on-going effort. Pass/Fail only. P-POI.

**COM 288. Research Practicum II. (1.5 h)**

Credit opportunities for students to collaborate with faculty on research projects. Awards credit to students assisting faculty with research initiatives led by the faculty. Projects may be short term, culminating in presentation or publication, or longitudinal, where the student participates in an on-going effort. Pass/Fail only. P-POI.

**COM 300. Ancient Persuasions: Rhetoric and Democracy in Greece and Rome. (3 h)**

A study of major writings in Greek and Roman rhetorical theory from the Sophists to Augustine.

**COM 301. Film Genre. (3 h)**

Explores the conventions and variations of film and media genres such as Science Fiction, Horror, Western, Anime, Epic, Noir, and others (content variable). Explores the history of the content in an international context from the beginning of the genre to the present. Film Genre may be repeated for credit as long as the genre type is different.

**COM 302. Argumentation Theory. (3 h)**

An examination of argumentation theory and criticism; examines both theoretical issues and social practices.

**COM 305. Communication and Ethics. (3 h)**

A study of the role of communication in ethical controversies.

**COM 307. The Prophetic Mode in American Public Discourse. (3 h)**

Investigates prophetism as a rhetorical act by examining Biblical forms of prophetic speech and investigating how these forms influence American public discourse.

**COM 308. Speechwriting. (3 h)**

Examines representative historic and contemporary speechwriting, including composition and delivery of ceremonial, legal, and political speeches. Builds practical knowledge through delivery, discussion, and interviews with professional speechwriters.

**COM 309. Visual Storytelling. (3 h)**

The course overviews digital media as well as studying the meaning of how visual images are used in our society. The course is designed to look at the changing landscape of visual storytelling.

**COM 310. Media Production II. (3 h)**

Students produce advanced media projects over which they assume significant creative control. P-COM 247.

**COM 311. Narrative Production. (3 h)**

From script to screen, covers theory and practice of digital cinema production by creating short fiction films with emphasis placed on storytelling and collaboration. Working solo and in groups, students develop their storytelling skills and gain experience with conceptualization, project development, camerawork, sound recording, and editing. P-COM 247.

**COM 312. Film History to 1945. (3 h)**

A survey of the developments of motion pictures to 1945. Includes lectures, readings, reports, and screenings.

**COM 313. Film History Since 1945. (3 h)**

A survey of the development of motion pictures from 1946 to the present day. Includes lectures, readings, reports, and screenings.

**COM 314. Media Effects. (3 h)**

Theory and research on the influence and effects of mass media on audiences. These include reception, cognitive processing, and attitudinal and behavioral influences.

**COM 315. Communication and Technology. (3 h)**

An exploration of how communication technologies influence the social, political, and organizational practices of everyday life.

**COM 316. Screenwriting. (3 h)**

Introduction to the art and practice of writing for the screen. Through numerous exercises, students learn to use experiences, observations, and imagination to create compelling characters and stories for a variety of mediums and complete an original, short screenplay.

**COM 317. Communication and Popular Culture. (3 h)**

Explores the relationship between contemporary media and popular culture from a cultural studies perspective using examples from media texts.

**COM 318. Culture and Sitcom. (3 h)**

Explores the intersection of American culture and the television situation comedy, one of the oldest and most ubiquitous forms of television programming.

**COM 319. Media Ethics. (3 h)**

Examines historical and contemporary ethical issues in the media professions within the context of selected major ethical theories while covering, among other areas, issues relevant to: journalism, advertising, public relations, filmmaking, and media management.

**COM 320. Media Theory and Criticism. (3 h)**

Critical study of media including a survey of major theoretical frameworks. P-COM 120.

**COM 323. Superheroes, Cinema, and American Mythology. (3 h)**

Examines the emergence of superhero films in American cinema as a representation and response to historical and ideological contexts.

**COM 324. Children and Media. (3 h)**

Investigates theory and research in media and child development in order to explore how children and adolescents process and are affected by electronic media from television to new media.

**COM 325. On Camera Performance. (3 h)**

Introduces the theory and practice of performing for the camera. Covers basic camera, commercial work, how-to videos, newscasting, and other performance formats.

**COM 326. Advanced Screenwriting. (3 h)**

An advanced approach to narrative theory as well as examination of the role of the screenwriter in the motion picture industry, the influence of film genre on screenwriting, and the politics of nontraditional narrative structures. Students are expected to complete an original, feature-length screenplay. P-COM 316.

**COM 327. Social Media Effects. (3 h)**

Explores how we use, make sense of and are affected by social media both intrapersonally and interpersonally. Traditional media and information processing theories are explored; recent research on social media effects is discussed.

**COM 329. The Arab-Israeli-Palestinian Conflict as a Communication Phenomenon. (3 h)**

Explores the evolution of the Arab-Israeli-Palestinian conflict as a communication phenomenon; focusing on the narratives of the parties to the conflict as viewed through the lens of extant communication-grounded conflict theory.

**COM 330. Communication and Conflict. (3 h)**

A review of the various theoretical perspectives on conflict and negotiation as well as methods for managing relational conflict.

**COM 331. Communication and Terrorism. (3 h)**

Examines domestic and international terrorism as grounded in extant communication theory, with emphasis on explicating the role that communication plays in current conceptualizations and responses to terrorism.

**COM 332. Sports, Culture, and Society. (3 h)**

Examines how sport media coverage frames our understanding of society's biggest social issues, including race, gender, and human rights and challenges students to find their voices on these issues through participatory exercises and production projects.

**COM 333. Business of Sports Media. (3 h)**

Examines the intersection of media content, production and business practices, and examines how the digital revolution is changing the game for content creators, leagues and teams.

**COM 334. Entrepreneurial Communities and Winston-Salem. (3 h)**

This course uses narrative theory to examine how myths, stories, and other tropes form the basis on which we understand entrepreneurs and entrepreneurship. Attention is given to diverse and alternative stories and practices. Students will collect and analyze entrepreneur narratives. Also listed as ENT 334.

**COM 335. Survey of Organizational Communication. (3 h)**

An overview of the role of communication in constituting and maintaining the pattern of activities that sustain the modern organization.

**COM 336. Organizational Rhetoric. (3 h)**

Explores the persuasive nature of organizational messages—dealing with risk, reputation, image, legitimacy and strategic communication—including those exchanged between organizational members and those presented in behalf of the organization as a whole.

**COM 337. Social Media Marketing in the Creative Arts. (3 h)**

Explores how social media is changing not just what content creators produce, but also how creators engage with their audience through the use of social media and marketing techniques.

**COM 338. African-American Rhetoric. (3 h)**

This course explores how African Americans have invented a public voice in the twentieth century. The course focuses on how artistic cultural expression, in particular, has shaped black public speech. (CD)

**COM 339. Practices of Citizenship. (3 h)**

Explores the history and theory of citizenship as a deliberative practice linked to the rhetorical tradition of communication with an emphasis on participatory and deliberative skills as part of the process in which communities are formed and citizens emerge as members.

**COM 340. Democracy, Slavery and Sex: Emancipation Discourse from the Founding to the Civil War. (3 h)**

Examines the influence of emancipation movements on American public discourse by reading and analyzing original speeches and documents with emphasis on abolition of slavery and woman's rights.

**COM 341. Class, Race, Sex and War: Emancipation Discourse from the Civil War to the Second Wave of Feminism. (3 h)**

Examines the influence of emancipation movements on American public discourse by reading and analyzing original speeches and documents. Among the movements addressed are labor, civil rights, student protest, and women's liberation.

**COM 342. Political Communication. (3 h)**

Study of electoral communication, including candidate and media influences on campaign speeches, debates, and advertising.

**COM 343. Presidential Rhetoric. (3 h)**

Examines theory and practice of speechmaking and mediated presidential communication.

**COM 344. Conspiracy Theories in American Public Discourse. (3 h)**

Study of the role of conspiracy discourse in American public discourse from the nation's founding through modern events.

**COM 345. Rhetoric of Science and Technology. (3 h)**

Examination of how scientific and technological discourses function rhetorically in public arenas to affect non-scientific publics' understanding.

**COM 346. Sport, Media, and Communication. (3 h)**

Examines the role of sport in society, cultural, and institutional practice. Surveys the value represented by interpersonal and mediated messages regarding key dimensions of sport including competition, ethics, gender, and race.

**COM 347. Rhetoric of the Law. (3 h)**

Examination of legal discourses including trial and appeal processes through motions to closing arguments.

**COM 348. Legal Theory, Practice, and Communication. (3 h)**

Introduces students to legal education, the legal system and legal analysis. (Co-taught by Law and Communication faculty - summer)

**COM 349. Advocacy, Debate and the Law. (3 h)**

Students develop and critique speeches, debates, trial practice and moot court across a variety of legal speaking venues. (Co-taught by Law and Communication Faculty - summer).

**COM 350. Intercultural Communication. (3 h)**

Introduction to the study of communication phenomena between individuals and groups with different cultural backgrounds. (CD)

**COM 351. Comparative Communication. (1.5, 3 h)**

A comparison of communicative and linguistic processes in one or more national cultures with those of the United States. Also listed as LIN 351 and INS 349. Credit not given for both COM 351A and INS 349. (CD)

**COM 351A. Comparative Communication: Japan. (1.5, 3 h)****COM 351B. Comparative Communication: Russia. (1.5, 3 h)****COM 351C. Comparative Communication: Great Britain. (1.5, 3 h)****COM 351D. Comparative Communications: Multiple Countries. (1.5, 3 h)****COM 351E. Comparative Communication: China. (1.5, 3 h)****COM 352. Interpersonal Seminar. (3 h)**

Advanced study of theories and research in one or more of the specialized concentrations of interpersonal communications.

**COM 353. Persuasion. (3 h)**

An examination of theories and research concerning the process of social influence in contemporary society.

**COM 354. International Communication. (3 h)**

An in-depth look at the role of mass media in shaping communication between and about cultures using examples from traditional and emerging media systems. (CD)

**COM 355. Survey of Health Communication. (3 h)**

An examination of theories, research, and processes of health communication in contemporary society.

**COM 356. Health Communication: Patient-Provider. (3 h)**

Explores contemporary issues related to communication in health care contexts, notably theories and research on patient-provider communication.

**COM 357. Health Communication Campaigns. (3 h)**

Examination of the principles behind designing, implementing, and evaluating a health campaign, including message design and application of media theories for behavior change.

**COM 358. Health Communication and Bioethics. (3 h)**

Examination of the problems of justice in health care and the meaning of human dignity in the face of illness and the technologies of treatment.

**COM 359. Diversity in the Media. (3 h)**

This course examines the role of media in the construction of social categories such as gender, race, class, and sexual orientation. The course presents a variety of perspectives that address diversity in relation to media, with an emphasis on entertainment media.

**COM 360. Communication and Cultures of India: Immersed in India. (3 h)**

Examines the different patterns of communication of the people of India through an immersive experience, a journey from the Himalayas to the oceans, studying the connections between the geography, history, and cultures of India.

**COM 361. Family Communication and Health across the Lifespan. (3 h)**

Investigates how family communication intersects with physical, psychological, and social health across the lifespan.

**COM 362. Advanced Campaigns. (3 h)**

Creation of fully integrated communication campaigns for major brands, from uncovering target audience insights to articulating brand strategy and key messaging, through development of the big campaign idea and activation plans for the market. Culminates with team presentation pitches to their "client" and is designed for Communication majors who have demonstrated interest in pursuing careers in marketing communication. P-COM 262 or JOU 350.

**COM 363. Communication and Consumer Behavior. (3 h)**

Focuses on understanding the psychology of consumer purchasing behavior and how marketing communications can influence that. Examines consumer motivations, influences, decision-making processes, and behaviors as they relate to the development of a marketing communications strategy. P-COM 162.

**COM 364. Narrative, Communication, and Health. (3 h)**

Combines theory and research in social science with narrative in multiple forms: film, visual art, memoir, short story, and poetry. Explores the power of story to transform human lives with an emphasis on health. Asks: What is narrative? How does narrative shape who we are? How does narrative inform our understanding and experience of wellness and illness? How does narrative influence health communication in our personal relationships? What role can narrative play in medical education, medical practice, and public health campaigns? Through careful study and reflection, students discover how story can create positive change on a personal, professional, and societal level.

**COM 365. Imagination Project. (3 h)**

The production of short films, digital study guides, or E-books and/or other types of multimedia materials on important social, political, cultural and economic issues. Opportunities for students to immerse themselves in a topic and interact with scholars from various disciplines (topics vary each year).

**COM 366. Rhetoric of the South. (3 h)**

This course analyzes the wide range of public discourse that constitutes the "South" and what it means to be "Southern." Students will engage in texts ranging from founding documents to secession speeches to music and even Southern food. The goal of the course is to come to a clearer understanding of where concepts of the South come from, how they circulate, and whether or not they have room for change.

**COM 370. Special Topics. (1-3 h)**

An examination of topics not covered in the regular curriculum.

**COM 371. Feminist Media Studies. (3 h)**

Employs critical and transnational approaches to media texts and the industry that produces them. Students will gain a deeper theoretical and critical understanding of media texts and how they both reflect and construct the human condition through reading, viewing, discussion, and writing.

**COM 372. Environmental Communication: Risk & Crisis. (3 h)**

Explores scholarship and practice of environmental risk and crisis communication for attitude and behavior change. Applies theory to strategic environmental risk and crisis communication plans for community organizations.

**COM 380. Great Teachers. (1-3 h)**

An intensive study of the ideas of three noted scholars and teachers in the field of communication. Students will interact with each teacher during a two- to three-day visit to Wake Forest.

## Faculty

**Chair** Steven M. Giles

**Associate Chair** Marina Krcmar

**Larry J. and LeeAnn E. Merlo Presidential Chair in Communication and Entrepreneurship and Associate Professor** Rebecca Gill

**Professors** Robert J. Atchison, Mary M. Dalton, Sandra Dickson, Michael David Hazen, Woodrow Hood, Marina Krcmar, Ananda Mitra, Randall G. Rogan

**Associate Professors** Steven M. Giles, John T. Llewellyn, Jennifer Johnson Priem, Alessandra Von Burg, Ron Von Burg, Eric Watts, Margaret D. Zulick

**Assistant Professor** Mollie Rose Canzona, Rowena Kirby-Straker

**Full Professor of the Practice** Justin Green (Head Debate Coach)

**Associate Teaching Professor** Katharine (Polly) A. Black, T. Nathaniel French

**Assistant Professors of the Practice** S. Cagney Gentry, Amber E. Kelsie (Associate Debate Coach)

**Assistant Teaching Professor** Rowena Rowie J.L. Kirby-Straker  
**Visiting Assistant Professors** Thomas G. Southerland  
**Manager of Communication/Media Laboratory** Ernest S. Jarrett  
**Affiliated Teaching Professors** Peter Gilbert, Cara Pilson  
**Adjunct Professor of the Practice (Bioethics)** Richard Robeson