

# COMMUNICATION and CULTURE PROGRAM

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## **Introduction**

Welcome to the Communication and Culture Program, a unique interdisciplinary major at Clark University. Since the major opened in fall 1995, it has grown from 18 students to one of the largest majors in the University.

As a major, your course of study will emphasize the complex ways in which communication and culture are intertwined. By exploring topics as diverse as the impact of mass media, the creation of national and ethnic symbols, identity patterns in communication, and new media technologies, the major explores new ways of thinking about communication. Our goal is to prepare you to think critically about the role of communication in your own life and in larger society.

Clark's major stresses communication as a cultural phenomenon and emphasizes the study of communication and culture as a liberal art. Though we offer credit for production classes, our goals are to help you develop analytical skills that are informed by theory and to understand how communication "works"—whether in an argument between friends, in a political speech, or in a mediated format. Here at Clark, you might study how the dress of Asian women in London is culturally charged and powerfully coded, how architecture conveys political meanings, or how advertising contributes to the broader cultural environment.

Our program studies communication at the intersection of many disciplines—including literature, history, linguistics, education, psychology, sociology, anthropology, and the fine arts. As a truly interdisciplinary program, the courses draw from both humanistic and social-scientific modes of inquiry to examine fundamental communication processes and effects.

As an interdisciplinary endeavor, a committee of faculty drawn from different departments governs the program. The members of this faculty committee voluntarily affiliate with the Communication & Culture program because of their commitment to its livelihood at Clark. The broad range of faculty offers the opportunity for you to engage questions of communication and culture from different vantage points.

Most of the courses in the major originate in other departments, and the faculty are spread around campus rather than located in a single building or area.

Several points to kept in mind as you use this handbook:

1. It is designed to be a guide and a resource but not a substitute for regular contact with your major advisor and other appropriate faculty members in the program.
2. The handbook is up-to-date as of the date of preparation. New courses may be added and others deleted before the next version is printed, and policies may be amended or changed. For this reason, attention to updates through e-mail remains important.
3. Each student is responsible for fulfilling the requirements in force at the time she or he declares the major. Should changes be made between that time and graduation, the student may opt to follow the new requirements, but only after consulting with the advisor and program director.
4. You should always be aware of university requirements related to courses, academic standing, and other matters not governed through the major program. For example, if you plan to do an internship, you are responsible for the university requirements and procedures, which are administered through the Office of Internships; the program provides some specific structure for your work while doing the internship.

The faculty always welcomes your comments on this handbook and any aspect of the program. On behalf of the entire program committee, I extend best wishes for an enriching and rewarding program of study.

Fern L. Johnson, Ph.D.  
Program Director  
Professor of English  
October 2011

## Program Focus

Understanding the importance of communication in complex societies is at the heart of Clark's *Communication and Culture* major. In this major, students explore the ways in which culture is created, reproduced, and transformed through communication. Mass media, everyday discourse, literary works, historical writing, visual images, computer mediated communication and music all contribute to the worlds that are constructed through communication.

In this innovative interdisciplinary major, students use cultural analysis as a perspective for understanding a broad range of communication forms, processes, and products. Whether it is architecture, music videos, the way we speak a language, this year's reality TV shows, film adaptations of Shakespeare, selling products through images, gender displays in magazines, Face Book, or news and blogs on the internet, sophisticated understanding involves learning about how culture and communication are mutually defining.

By focusing on both communication and culture, the major prepares students to grapple with new ideas, new technologies, persuasive visual images, contrasting forms of human relationships, changing institutions, the meshing of new with familiar cultural norms, and the complexities of global communication flows.

As a liberal arts major, *Communication and Culture* courses cover a range of concepts and ideas. We are most concerned that students learn to think critically and deeply about communication. Focused practical applications are available through several applied fields and internship experiences.

# Requirements for the Major

## Introduction

The requirements for the major are listed in outline format on the following pages. This structure allows you to keep a current record of your standing in completing the requirements, plan for coming semesters, and focus meetings with your major advisor.

The COMM major is designed with introductory, intermediate, and advanced courses to assure intellectual coherence, rigor, and a pathway toward increasing expertise. **COMM 101 must be successfully completed before any 200 level seminars can be taken. An Integrative Seminar must be taken prior to enrollment in a Senior Capstone Seminar, which must be taken in the senior year.** The path courses and internship may be taken at any time, but some electives will have their own prerequisites as well. Internships are typically taken no earlier than the junior year. In order to complete the major within four years, you will need to plan your course of study carefully, with support from your faculty advisor. This is especially important if you plan to take a semester abroad, something that we encourage all majors to consider seriously. Note that all courses for the major must be passed with a grade of C or better.

The policy on transfer of credits from elsewhere toward the major allows for a maximum of two (2) transfer courses. All transfer courses must be approved by the program director. Approval requires a course syllabus or outline and any other material specified by the director. The transfer policy applies to COPACE courses as well as courses taken at another college or university. It is always a good idea to talk with your advisor or the program director before enrolling in a course that you hope to transfer toward the major. Both COMM 101 and the senior capstone must be taken at Clark.

## Majors Requirements

Name: \_\_\_\_\_ Class: \_\_\_\_\_

### Summary of Requirements: 11 units minimum

- ❖ **COMM 101:** Communication and Culture 1 unit
  - ❖ **Path Courses** (minimum of 7): Emphasis 7 units
    - ▶ minimum of 4 and a maximum of 5 courses in Path of Emphasis
    - ▶ minimum of 3 courses at the 200-level (2 in Path of Emphasis)
    - ▶ optional: maximum of 2 practicum-based courses that must be in a sequence
- Notes: 1. practicum courses are not required
2. introductory practicum courses are excluded
3. practicum courses count in the Path requirements
- ❖ **Integrative Seminar** (One 200-level seminar from approved list)
    - ▶ Seminars for each term are announced prior to registration 1 Unit
  - ❖ **Approved Internship or Project** 1-2 units
  - ❖ **Senior Capstone Seminar** Project in Path of Emphasis, 1-2 units  
or approved Honors Thesis

### Reminders:

- ▶ A **grade of C or better** must be earned in all courses used to fulfill major or minor requirements.
- ▶ **Check prerequisites** for all courses.

## **Major Advisor**

When you declare the Communication and Culture major, the program director will assign a faculty advisor with whom you should meet regarding course registration and other matters related to your academic program and interests. As an interdisciplinary major, we designate specific faculty members to serve as advisors. Major advisors are limited to those faculty members who are on the program committee; they are listed in the Faculty section of this handbook. If you wish to change your advisor once you are in the major, you may do so providing that the new advisor agrees to serve in this role.

Double Major. Students pursuing a double major will normally have two different advisors—one from each major. In cases where a faculty member on the Communication and Culture committee is also located in the department of your other major, you may be able to complete two majors with just one advisor. The electronic access to the student's academic record will reside with the advisor who is designated for the "First Major" on the Major Declaration Form.

## Course Completion Checklist

<b>A.</b>	<b>Requirements for all majors</b>	<b><u>semester</u></b>	<b><u>grade</u></b>
	1. COMM 101: Communication and Culture	_____	_____
	2. Integrative COMM seminar		
	# and Title _____	_____	_____
	3. Senior Capstone		
	# and Title _____	_____	_____
	4. Internship or project	_____	_____

**B.** Electives for Path of Emphasis  
(4 course minimum; at least 2 courses at the 200-level)

<u>code*</u>	<u>course#</u>	<u>title</u>	<u>semester</u>	<u>grade</u>
___	1.	_____	_____	_____
___	2.	_____	_____	_____
___	3.	_____	_____	_____
___	4.	_____	_____	_____
___	5.	_____	_____	_____

\*CODES: P=practicum; NP=non-practicum

C. Electives for additional COMM courses outside Path of Emphasis  
(2 course minimum)

<u>code*</u>	<u>course#</u>	<u>title</u>	<u>semester</u>	<u>grade</u>
___	1. _____	_____	_____	_____
___	2. _____	_____	_____	_____
___	3. _____	_____	_____	_____
___	4. _____	_____	_____	_____

Requested Substitutions: Substitutions to courses listed in the approved course list for the major are considered on a case by case basis. Course substitutions from regular Clark courses (often new courses) are most frequent. A student may also request a maximum of two substitute transfer courses from COPACE and/or from another institution. Substitutions must be approved by the program director.

**Approval of Transfer and COPACE Course Substitutions:  
Include #, Title, Date, and Location**

1. \_\_\_\_\_  
\_\_\_\_\_

Approval: \_\_\_\_\_ Date: \_\_\_\_\_

2. \_\_\_\_\_  
\_\_\_\_\_

Approval: \_\_\_\_\_ Date: \_\_\_\_\_

## Writing in the Major

As part of Clark's commitment to integrate the importance of writing into the curriculum, the Communication and Culture faculty is committed to working with majors to develop their writing. We see this as an important goal for your education and as beneficial to your later career and professional life. You can expect that your writing will be read carefully by faculty members and that they will provide instruction and comments to assist you. Each course will have its own writing requirements to be specified by the instructor. However, our expectation is that your writing will improve during your years at Clark, and that at each level of the major you will focus on developing different skills.

- § At the foundation level, the focus is on crafting an expository essay, utilizing basic modes of citation, and identifying appropriate academic sources in research (including on the Internet).
- § In all Integrative Seminars, the focus is on developing your abilities in critical writing. The seminar will help you to do more specialized work with source materials and reference systems, and may involve library sessions for particular topics.
- § Finally, in all Senior Capstone seminars, the focus is on formulating purpose statements and research questions, presenting original ideas and research, and understanding formats for writing research projects.

To assist you with aspects of style, writing mechanics, and source referencing, the Program faculty has adopted a style manual for the major: Diane Hacker's *A Writer's Reference*. Any edition of this manual is acceptable. We advise you to purchase this manual. The Writing Center also has the manual in addition to other materials and assistance that will be helpful to your writing. .

## Course Offerings (Approved Courses)

Note: The listing is up-to-date as of October 2011. Courses are listed by Path of Emphasis (**PA**).

**PA:** 1 = Media Dimensions  
2 = Discourse Dimensions  
3 = Global Dimensions

\*= practicum-based course

<u>COURSE #</u>	<u>PA</u>	<u>COURSE TITLE</u>
ARTH 010	1	From the Stone Age to Our Age
ARTH 159	3	Latin American Art
ARTH 233	3	Tropical Baroque
ARTH 243	1	Design in the 20 <sup>th</sup> Century
ARTS 121*	1	Intermediate Photography
ARTS 125*	1	Graphic Design Projects
ARTS 208*	1	Typography
ARTS 209*	1	Interactive Design
ARTS 254*	1	Graphic Design Studio
CMLT 130	3	The National Imagination
CMLT 132	2	Sexuality and Textuality
CMLT 134	2	Latino Literature & Media Arts
COMM 050		Communication and Culture: Main South
COMM 101		Communication and Culture
COMM 168	1	Image Theory

<u>COURSE #</u>	<u>PA</u>	<u>COURSE TITLE</u>
COMM 170	1	Computer Mediated Communication
COMM 220	1	Communication Ethics
COMM 221	1	Media Policy
COMM 246	3	Global Communication and Cultural Production
COMM 256	1	DIY Media (Do-It-Yourself Media)
COMM 261	1	Critical Perspectives: TV
COMM 289		Honors Thesis Preparation
COMM 297		Honors Thesis
COMM 298		Internship
COMM 299		Directed Study
ENG 102*	2	Documentary Writing
ENG 105	2	News Writing Workshop
ENG 196*	2	Strategic Speaking
ENG 202*	2	Feature Writing
ENG 204*	2	Writing For Magazines
ENG 205	1	Culture and the News
ENG 215	2	Language and Culture in the U.S.
ENG 238	2	Divided Loyalties: Contemp. Latino/Latin Lit.
ENG 243	3	Literary Theory and Global Culture
ENG 249	2	Signs and Crossroads-Semiotics
ENG 275	3	Fictions of Empire
ENG 276	2	Ethnic America
ENG 278	2	Contemporary British Literature
ENG 279	2	Fictions of Asian America
ENG 294	2	History of the English Language
ENG 295	2	Gender and Discourse
ENT 202	2	Entrepreneurial Communication and Influence
FREN 124	3	Popular Culture in France
FREN 127	3	Media Workshop in French

<u>COURSE #</u>	<u>PA</u>	<u>COURSE TITLE</u>
FREN 140	3	Francophone Literature and Film
FREN 168	3	Immigration in France
GEOG 017	3	Culture, Place & Environment
GEOG 136	3	Gender and Environment
GEOG 257	1	Internet Geography
GERM 205	1	Art & Cultural Criticism-Wagner to the Present
GERM 230	2	The German Discovery of Sex
GERM 250	3	German Film & the Frankfurt School
HIST 211	2	American Consumer Culture
MUSC 012	1	Pop Music in the USA
MUSC 104	1	Music & Modernism
MUSC 142*	1	Recording Practice and Audio Art
MUSC 210	1	Sem: Music History and Criticism
PHIL 242	2	Philosophy of Language
PYSC 156	3	Cultural Psychology
PYSC 157	3	Cultural Psychology of Urban Living
PSYC 158	2	Discourse, Subjectivity and the Self
PSYC 193	2	Discourse Self & Coolness
PSYC 224	2	Research on Identity Development
PSYC 251	2	Language Development
SCRN 101	1	Foundations of Screen Studies
SCRN 122	1	History of American Broadcasting
SCRN 123	1	Factual Film & Television
SCRN 124	1	History of International Cinema Since 1960
SCRN 171*	1	Storytelling Through Video
SCRN 214*	1	Social & Cultural Issues Documentary
SCRN 215	1	City of the Future in Science Fiction
SCRN 224	3	World Cinema and Global Culture
SCRN 248	3	Latin American Cinema

<u>COURSE #</u>	<u>PA</u>	<u>COURSE TITLE</u>
SCRN 260	3	Global Television
SCRN 261	1	Critical Perspectives on T.V. Culture
SCRN 263	3	Studies in French Cinema
SOC 138	1,2&3	Observing Culture & Society
SOC 160	3	Global Cultures & Identities
SOC 251	1	Media & Society
SOC 255	3	The Creation of Nationalism
SOC 260	3	Roots & Routes
SPAN 133	3	Studies in Hispanic Culture

\*Practicum-based

### **Integrative Seminars (prerequisite COMM 101)**

<u>COURSE #</u>	<u>COURSE TITLE</u>
ARTH 216	Architecture & Democracy
ARTH 245	Urban Art in Jazz Age New York
ENG 252	Cultural Discourses Advertising
ENG 257	Language at Issue
MUSC 160	Sound Tracks
PSYC 247	Theoretical Models of Communication
SCRN 217	Cult Logics
SOC 210	Social Problems: Claims Making, Media and Construction

Majors may substitute a second integrative seminar for a path course with approval of the advisor. In these cases, the advisor will determine the appropriate path.

### **Capstone Seminars (check prerequisites carefully)**

<b><u>COURSE #</u></b>	<b><u>PA</u></b>	<b><u>COURSE TITLE</u></b>
MUSC 200	1	Audio Culture
MUSC 201	1	Music, Media & the Public Sphere
PYSC 276	2&3	Advance Topics in Cultural Psychology (topic varies)
SCRN 284	1	Film as Narration
SCRN 288	1	Gender & Film
SCRN 289	1	Advanced Topics: Film Genre
SCRN 290	1	Re-viewing Disney—The Animated Feature
SOC 280	3	Working in a Digital Age
SOC 293	3	Diasporas & Immigrant Cultures
SOC 294	3	Global Ethnographies

Note: the path designation is for the focus of the seminar, but projects can vary depending on the students path of emphasis and permission of the instructor.

### **COPACE Courses and Major Requirements**

COPACE courses (both undergraduate and MSPC) are considered transfer courses, and no more than two courses may be transferred toward the major. Not all COPACE classes listed under the “Communications” heading are acceptable for COMM credit, and it is important that majors check with their advisors and the director before assuming that courses will transfer. Allowable COPACE classes include those that have equivalents in a regular undergraduate college offering, as well as a select list of others. These include:

ART2000	Photography Projects (media path)
ART2100	Intermediate Photography Projects (media path)
ART2200	Advanced Photography Projects (media path)
COMM1340	Introduction to Advertising (discourse path)
COMM2080	Environment and Communications: Signs and Symbols (discourse path)

COMM2300	Intercultural Communication (global or discourse path)
COMM2360	Negotiation, Mediation and Conflict Management (discourse path)

In addition, students who have been accepted into the 5th year master's program in COPACE may also take one graduate-level course from the MSPC program as a path elective. Approval of major advisor is required.

### **Description of Integrative Seminars**

1. The seminars explore a topic through examination drawn from different disciplinary traditions/literatures/methods or through integrating at least two of the three paths of emphasis in the major.
2. COMM 101 is a prerequisite for all Communication and Culture majors. [prerequisites may be different for other majors, and there may be additional prerequisites]
3. Each seminar introduce students to working with databases and books that are available for research.
4. Students will be building annotated bibliographies that focus on critical evaluation.
5. Individual term papers or projects of 10-15 pages will be assigned.

### **Description of Senior Capstone Seminars**

1. Seniors will not be eligible to take a Senior Capstone seminar unless they have completed an Integrative Seminar.
2. By the end of the fourth week of classes, each major who is registered for the capstone seminar will be required to submit a 1-page proposal for the capstone project that includes a statement of how the project relates to their Path of Emphasis.

3. By mid-term, senior capstone students will be required to submit an annotated bibliography related to their project that follows specifications provided by the faculty member.
4. In most cases, students will be required to complete a senior capstone project paper of 20-25 pages. A copy of the paper is to be submitted electronically to the Communication and Culture program office (ddirado@clarku.edu).

### **Internship Guidelines for Majors**

Purpose. The internship is an opportunity to gain experience in a professional setting and to reflect on that experience from an academic perspective. Because an internship is part of the major program, it must be closely related to some area of communication.

Process. Internships are jointly coordinated by the University Internship Office and a faculty sponsor who has agreed to advise the student and grade the academic component of the internship. Students are responsible for both contacting the Internship Office to discuss the application process and secure an application form and getting a faculty sponsor.

Credits and Grading. In most cases, an internship is taken for 1 course unit. In the summer, some students enroll for 2 course units by registering for both summer sessions. During the academic year, internship registration is part of the normal registration process. For Summer internships, registration is handled through COPACE but follows the same process supervised by the Internship Office. Summer internships also require a faculty sponsor, and tuition is paid at the course unit rate set by COPACE.

Credit is awarded not for the work itself but, rather, for the academic component of the experience.

Unless you petition in writing to the Dean of the College, the internship is graded Pass/Fail. To receive a letter grade, the project associated with the internship must be of substantial academic scope and quality.

Academic Requirements. There are two requirements for the academic portion of all internships completed for the Communication & Culture major:

1. Reflective Journal: To be able to reflect upon your experiences from an academic perspective, your journal entries should not only record your activities but also provide reflections on what you are learning from the experience. Your faculty sponsor will discuss the journal requirements with you.

2. Paper. In consultation with your faculty sponsor, you will be selecting a topic for your academic component, which is an independent component of the internship. Typical types of papers include: (1) a conventional research paper on some aspect related to your internship, (2) a creative, original project focused on a research question or problem that bears some relationship to your internship, or (3) a project or professional quality portfolio arising directly from your internship.

You need a preliminary idea of what you want to focus on for your paper at the time you register. Two weeks after you begin your internship (one week in the summer), you should submit a more detailed focus statement to your faculty sponsor. This statement will describe what you will be doing and how you will do it.

The length should of your paper should be 10 to 12 pages, but you need to consult with your faculty sponsor about this. The requirements for a letter grade will be more. Some projects will be presented in a different format. **Be sure to clarify expectations with your faculty sponsor.**

For semester internships, the paper or project is due no later than the first day of final exams. For summer internships, consult with your faculty sponsor.

Internships Abroad. Some majors will be able to fulfill their internship requirement through placement in the London Internship Program. Other possibilities exist in conjunction with placements in other countries that are arranged by the student; in these cases, students enroll for Directed Study under the supervision of a program faculty member. With the exception of the London Program, the University does not permit formal internships in other countries.

## **Honors Thesis in Communication and Culture**

For a small number of majors who have excelled in their academic work, the senior capstone requirement may be fulfilled by writing an Honors Thesis. The thesis project consists of original research that is undertaken under the supervision of a faculty member from the Communication & Culture Committee. A thesis project is a valuable experience for any serious student, but it is especially appropriate for students who are planning on graduate school .

Who is eligible to write a thesis? Each spring, the faculty committee reviews the academic records of all majors completing their junior year to determine who should be invited to propose an Honors Thesis. All students with a cumulative grade average of 3.40 or above are considered. Based on this review, the program director writes to those majors identified by the faculty committee, inviting them to develop a proposal for an Honors Thesis. In addition, any major who has a cumulative grade average between 3.25 and 3.39 may request permission to propose an honors thesis project. The approval of all thesis proposals is at the discretion of the faculty committee.

What is the Registration Process? Honors Thesis is a year long process. In the fall, the student registers for COMM 289—“Honors Thesis Preparation.” All students completing honors theses meet together in this course. In the spring, the student registers for COMM 297—“Honors Thesis,” with the faculty advisor for the thesis.

What is the Schedule? During the junior year, students submit pre-proposals, followed by full proposals. During the first semester, of the senior year, the student completes research and begins the writing process under the supervision of his/her advisor and with guidance from the faculty member teaching COMM 289. No grade is given in the fall, and the course is not calculated into the cumulative grade point average. The first draft of the thesis must be completed and submitted to the advisor no later than February 15. Revisions to the thesis normally occur during the month of March. In consultation with the advisor, the student selects a second reader for the thesis from among the program faculty. A completed thesis is due to the thesis advisor and second reader no later than April 1. After evaluating the thesis, the advisor forwards a copy to the Program

Director who arranges for an Honors Symposium at which all thesis students present their work.. After the Honors Symposium, the Faculty Committee discusses all of the theses and a grade is determined for each one. The advisor submits a grade at the end of the spring semester, and the Faculty Committee awards the appropriate honors designation.

Does the thesis lead to graduation with Honors? Normally, satisfactory completion of an Honors Thesis in conjunction with completion of all Program and University requirements will result in one of the following graduation designations: Honors, High Honors, Highest Honors. Honors designations are determined by the faculty committee.

## **Communication and Culture Program**

### **Important Dates for *Senior Honors Thesis***

#### **Junior Year:            Schedule for Submitting**

#### ***Senior Honors Thesis Proposal***

November	Informational Meeting for Majors
February 1	Invitations sent to students with GPA 3.4
February 28	Deadline for <i>Honors Thesis Pre-Proposal</i>
Mid-March	Faculty Committee reviews Pre-Proposals
April 1	Deadline for complete <i>Honors Thesis Proposal</i>
April/May	Program Director notifies students of Faculty Committee's determination regarding proposal

#### **Senior Year:            Schedule for Completing**

#### ***Senior Honors Thesis***

October 1	3 page progress report and working bibliography due to advisor, faculty member
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Feb 15	teaching COMM 289, and Director draft of complete thesis due to advisor
April 1	completed final version of thesis due to advisor and second reader
Mid-April	Communication and Culture “Senior Honors Thesis Symposium”
Late April/Early May	Faculty Committee determines honors designations: Honors, High Honors, Highest Honors
May 1 or announced date	Final signed copies of honors thesis in specified format must be submitted to the Communication and Culture Program office

**Note: Format guidelines will be provided for students who are completing an honors thesis.**

### **Harrison Small Grant Program**

An endowment to the University from the Harrison family includes funds to support research and course development in the field of media and society, broadly defined. The Harrison Fund is designated for use by students and faculty in Communication and Culture and in Sociology. These funds can be used for a broad range of projects and activities: support of research projects, speakers and events related to media and society, materials for courses, projects, and so forth. The Fund is especially helpful for making a student project possible, defraying costs related to honors thesis research, or for enriching some aspect of a course. Request for support from this fund may be in any amount up to \$500. Funds may not be used to purchase equipment, but both digital and video cameras are available for use through the Program.

Application forms and guidelines are distributed electronically to students and faculty near the start of the fall and the spring semesters. Decisions will be made as soon as possible after the proposals are received. The review process is con-

ducted by the Communication and Culture faculty jointly with the Dean of the College.

## Awards

Senior Award: Each year, one graduating senior is selected to receive the Communication and Culture Senior award. This award, made at graduation, recognizes the outstanding academic achievement of one of the majors. Students are nominated by Communication and Culture faculty and selected by the full faculty committee.

Foundation Course Award: Each fall, two students are recognized for excellent academic achievement in the foundation course for the major, COMM101. One student from each of the fall and spring semesters is nominated by the course instructor and confirmed by the full faculty committee.

## Communication & Culture Faculty Steering Committee

**Michael Bamberg**, Ph.D., *Psychology*, received degrees in German (language and literature), Political Science, and Theology before he became a high school teacher in Germany. He taught German in the UK and PR of China, and collected his MPhil in Linguistics at the University of New York, as well as his Ph.D. in Psychology at UC Berkeley. He has been teaching Psychology at Clark since 1986, and Communications since 2000. His areas of interest are *Identity* and *Narrative*.

**Parminder Bhachu**, Ph.D., *Sociology*, specializes in transnational cultures and globalization, in particular, on diasporas and immigrants in a global world. Her current research on cultural creativity and innovation amongst diasporic artists continues the threads of her earlier work on cultural production and creativity produced through transnational movements of multiple migrants. Her recent book *Dangerous Designs* examined the culturally mediated commercial economies of ethnic clothes, which Asian women fashion entrepreneurs inno-

vated from the margins. She is the author of several books, including *Twice Migrants; Immigration and Entrepreneurship* and *Enterprising Women: Ethnicity Economy and Gender Relations*.

**Marcia Butzel**, Ph.D., *Visual and Performing Arts*, specializes in film criticism, theory and history; gender and film; comparative arts. She is interested in how the cinema has been vital to the development of “new” and “hybrid” communication processes and producers (for example, film narration as a kind of choreographic/dance/communication). Other interests include oral narrative and cinema in postcolonial West Africa; the relation of modern, high-tech cinema and such forms of traditional culture as dance and oral performance; and women’s cinema as “new” and “hybrid” practice.

**Odile Ferly**, Ph.D., *Foreign Languages & Literatures*, specializes in Caribbean literatures and cultures from a comparative perspective, including the Anglophone, Francophone, and Hispanic regions. She studies especially contemporary women's writing from the Caribbean and its diaspora. Her work focuses on the issues of race and gender in connection with history, language, and the Caribbean literary tradition. Ferly also teaches classes on France society and culture (immigration, popular culture), as well as on French-speaking countries outside of Europe.

**Betsy P. Huang**, Ph.D., *English*, specializes in representations of ethnic and racial identities in 20th-century American literature and popular culture. Her scholarship focuses on fiction and films that dramatize the nation's persisting symptoms of cultural clashes and ethnic/racial conflicts, and she is particularly interested in the ways in which the "ethnic" and the "American" persist as mutually exclusive terms in American culture. She also examines the growing interest in science fiction in both academic and popular spheres, and the genre's critical capacity for speculating on the successes and failures of American multiculturalism and pluralism.

**Fern Johnson (Director)**, Ph.D., *English*, specializes in the sociolinguistic study of gender, race, and ethnicity. Her interests center on the relationship of cultural systems to language-in-use and ideology. She has written on topics including language and cultural diversity in the U.S., advertising as cultural discourse, gendered language and culture, and bilingual education policy. Her 2008 book, *Imaging in Advertising*, focuses on how discourse codes in advertising relate to ideology and cultural practice. In 2000, she published *Speaking*

*Culturally: Language Diversity in the United States*, which examines the cultural mix of languages in the U.S. Her current work examines language policy in the U.S. and the E.U., and a new project will focus on the re-gendering of language.

**Benjamin Korstvedt**, Ph.D., *Visual and Performing Arts*, specializes in musicology, critical and historical study of music and culture, German and Austrian musical culture in the 19th and 20th centuries. His teaching covers musical history and culture from the medieval period through the end of the 20th century, with a special interest in developing critical strategies for exploring connections between music and its cultural contexts. His critical edition of the 1888 version of Bruckner's Fourth Symphony was published in 2004. He is completing a book for Cambridge University Press on the musical thought of the German philosopher Ernst Bloch titled *Listening for Utopia*. Other publications include a monograph on Bruckner's 8th Symphony, and articles on musical scholarship in the Third Reich, the politics of Wagnerism, and music criticism in fin-de-siecle Vienna.

**Stéphanie Larrieux**, Ph.D., *Visual and Performing Arts*, specializes in film genre, television, cultural theory, cinema history, theories of authorship, and the language of media and visuality, as well as cinematic narrative form and style, and issues of ideology and representation. She is also interested in Brazilian cinema and culture. Her current research uses the science fiction film to assess the relationship between imagined representations of the future and historical interpretations of racial discourses and social relations in the United States and other pluralistic societies.

**Stephen Levin**, Ph.D., *English*, specializes in contemporary British and post-colonial literature, transnational cultural studies, and critical and literary theory. His research focuses on the ways in which twentieth-century global conditions have shaped contemporary culture and produced new discourses of self and identity. His 2008 book, *The Contemporary Anglophone Travel Novel: The Aesthetics of Self-Fashioning in the Era of Globalization*, explores different modes of constructing selfhood through leisure travel and considers the ways that these responses sustain or challenge ideologies of colonialism. His current work focuses on the political thought of the Caribbean intellectual C.L.R. James, realism in recent postcolonial fiction, and the politics of contemporary literary prizes.

**Matthew Malsky**, Ph.D., *Visual and Performing Arts*, specializes in composi-

tion, electronic music, and multimedia. In the fall of 2011, Professor Malsky was named to a three-year term as the George N. and Selma U. Jeppson Professor of Music. For one more year (2011-12), he will serve as Chair of the Department of Visual & Performing Arts. A compact disc of his compositions performed by Clark's resident string quartet, *QX*, was released in 2010 on the Centuar Label, and has been reviewed online at *Sequenza21* and in the *American Record Guide* and *Open Space Magazine* (forthcoming). This season, his music will be featured at BargeMusic (Brooklyn, NY), by the CapitalTrio, and as part of the eX-tensible Percussion Festival with concerts in Worcester, New York, Tokyo, Berlin and Houston, TX. This Spring, the Radius Ensemble will feature his music in a concert on campus as a prelude to a recording session at Mechanics Hall, part of a planned release of a second disc of his chamber music. He is currently completing a work for solo piano with live computer process (and a Moog PianoBar) for Boston pianist Keith Kirchoff. As a scholar, his research examines, from a psychoanalytic perspective, the intersections of American music, technology and culture in the post-World War II period. This fall, the online journal "World Picture" will publish his writing on cell phone-hacking, surveillance and film sound, as part of their themed issue on "wrong."

**Hugh S. Manon** is Associate Professor and Director of the Screen Studies Program at Clark University where he specializes in Lacanian theory and film noir. He has published in *Cinema Journal*, *Film Criticism*, *Framework*, *International Journal of Žižek Studies*, and numerous anthologies, including articles on Tod Browning, Edgar G. Ulmer, Billy Wilder's *Double Indemnity*, Michael Haneke's *Caché*, and Stanley Kubrick's films noirs. He is interested in lo-fi and punk representation in relation to the psychodynamics of failure, and is currently developing a book project entitled "Lack and Losslessness: Toward a Lacanian Aesthetics."

**Sarah Michaels**, Ph.D., *Education*, specializes in language, discourse, culture and schooling; discourse analysis relating to classroom life and learning; and teacher research. Her current research includes the discourses of science; teaching and learning in an "Investigators Club" for at-risk middle school students; teacher research in urban classrooms; and video production for research and social change. She recently co-authored an electronic book and a 3 CD-ROM set in collaboration with The Institute for Learning, called *Accountable Talk: Classroom Conversation that Works*.

**Debra Osnowtiz**, Ph.D., *Sociology*, specializes in the cultures of occupations, professions, and organizations. Her recent book, *Freelancing Expertise: Con-*

*tract Professionals in the New Economy*, analyzes a system of contract employment, identifying both its structural conditions and cultural foundations in an economy that demands individual flexibility and resilience. She is now at work on a number of related papers and longer-term projects.

**Rhys Townsend**, Ph.D., *Visual and Performing Arts*, specializes in ancient art and archaeology, and material culture. He is currently preparing a book-length manuscript on the relationship between architecture and democracy in ancient Athens. A second project now underway is an archaeological survey of Rough Cilicia on the south coast of Turkey. He currently serves as Chair Elect for the Managing Committee of the American School of Classical Studies at Athens.

**Jaan Valsiner**, Ph.D., *Psychology*, specializes in cultural psychology and the history of ideas. His main research is in the semiotic regulation of human personality; development of theories in psychology, and cultural organization of human development in childhood and adulthood. He has published widely and edits *Culture and Psychology* as well as *Integrative Psychological & Behavioral Science*.

**Kristina Wilson**, Ph.D., *Visual and Performing Arts*, specializes in nineteenth- and twentieth-century painting, modern design and architecture, and the history of photography. Her scholarly research has focused on American painting and photography in the interwar years, the birth of modernist design in the U.S. in the early twentieth century, and the history and criticism of museums. She is particularly interested in the roles museums have played in defining modern art, and in teaching modern art from a multi-disciplinary point of view.

**Program Staff:**

**Donna DiRado** (ddirado@clarku.edu)

508-793-7180

Office Location: Jonas Clark, Room 208

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