

# PJMS Course Listing

**Fall 2021**

## **Core Course: News as a Moral Battleground**

This course is open to all students, but is required for Certificate students. This course must be taken for a letter grade to count towards the PJMS certificate.

PJMS 371, PUBPOL 371, ETHICS 259, DOCST 371, RIGHTS 371, POLSCI 375

### **News as a Moral Battleground**

Ethical inquiry into journalism and its effect on public discourse. Issues include accuracy, transparency, conflicts of interest and fairness. Topics include coverage of national security, government secrecy, plagiarism/fabrication, and trade-offs of anonymous sourcing. Codes: EI, R, W, SS. (Course originated in PJMS)

Fall 2021

- [Bill Adair](#)

## **Journalism Practicum Course Cluster**

The following courses are open to all undergraduates, but Certificate students must take at least one for a letter grade.

PJMS 366S

### **Magazine Journalism**

Storytelling techniques of magazine journalism; reporting and writing strategies; historical and contemporary writing for magazines in print and digital formats. Students develop experience in different kinds of magazine writing. Approved as a practicum course required for the Policy, Journalism and Media Studies certificate. Instructor: Graham

Fall 2021

- [David Graham](#)

PJMS 367S-01, PUBPOL 367S-01

## **News Writing and Reporting**

Seminar on reporting and writing news and feature stories. Students required to produce news stories based on original reporting and writing, including interviews, use of the Internet and electronic databases, public records, and written publications. Written assignments critiqued in class; final project Codes: R, W, SS. (Course originated in PJMS)

Fall 2021

- [Peter Applebome](#)

PJMS 365S-01, PUBPOL 365S, VMS 305S, DOCST 367S

## **Video Journalism**

Theories and concepts of television broadcasting; writing and editing for electronic media; issues of production. Students will produce a Web portfolio. Codes: ALP, SS. (Course originated in PJMS)

Fall 2021

- [Lynn Owens](#)

## **Capstone Course**

This course is taught only in the fall semester, and is open only to PJMS Certificate students, for whom it is required.

PJMS 410-01

### **Policy Journalism and Media Studies Capstone Course (Fall)**

Capstone course for the Policy Journalism & Media Studies certificate. Course to be taken after the student completes an internship with a media organization. Designed to integrate student's practical experience with the more conceptual and theoretical knowledge gleaned from the classroom. Students discuss what they have learned, present examples of the work they have accomplished culminating in a research paper. Course requirements include writing a major research paper that synthesizes ideas and concepts learned in coursework with the internship's practical experience and a class presentation about the student's internship. Codes: R, SS. (Course originated in PJMS)

Fall 2021

- [Ken Rogerson](#)
- [Phil Napoli](#)

## Elective Courses Fall 2021

These courses are open to all undergraduates. Certificate students must take at least 3 (two of which that did not originate in PJMS). If you find a course you think should be included in this list, please contact Kim Krzywy at [kkrzywy@duke.edu](mailto:kkrzywy@duke.edu).

PJMS 375-01 PUBPOL 343

### **Journalism in the Age of Data**

Teaches the tools and techniques used by investigative journalists to acquire and analyze data in order to discover story ideas and draw and evaluate conclusions about politicians, public policy, broader behavior of public institutions. Students should have basic familiarity with journalism concepts, but no specific technical or mathematical skills required. Taught by two working journalists: Jeremy Bowers (Director of Engineering, The Washington Post) and Tyler Dukes (Investigative Reporter, The News & Observer) Codes: STS, SS (Course originated in PJMS)

Fall 2021

- [Jeremy Bowers](#)
- [Tyler Dukes](#)

PJMS 390S.70, PUBPOL 290S.70, DOCST 390S-70

### **The Art of Profile Writing**

By exploring one of the most popular and useful formats in journalism—the profile—students in this course will learn to report, write, workshop, and revise a profile of their own. Readings will be newspaper (New York Times, Washington Post) and magazine (New Yorker, Rolling Stone, GQ, Esquire, Vanity Fair, WIRED) profiles of actors, artists, athletes, scientists, lawyers, activists, politicians, and a wide array of “ordinary” people who found themselves in extraordinary situations. Class discussions will focus on interviewing techniques, the ethics of the writer/subject relationship, narrative structure, and how best to unravel the mysteries of human motivation. No reporting experience required, but a willingness to talk to strangers is always a plus. (Course originated in PJMS)

Fall 2021

- [Bronwen Dickey](#)

PJMS 390S.80, PUBPOL 290S.80

### **From Smears to Cheers: The Media and LGBTQ+ Americans**

Media coverage of LGBTQ+ Americans has changed profoundly over the past half century, sometimes driving and other times reflecting equally profound changes in American law and

culture. This course will trace that trajectory, from shortly before the Stonewall Riots of 1969, which many people cite as the birth of the modern gay rights movement, through the present. It will touch on the revolution within newsrooms, drawing on the professor's 35-year experience as an out journalist who, in 2011, became The New York Times's first openly gay Op-Ed columnist. And it will do both as a way of examining the blind spots, transformative power and rightful role of journalism, while also looking at the importance of language, framing and perspective. Code: W (Course originated in PJMS)

Fall 2021

- [Frank Bruni](#)

PJMS 397S-01, PUBPOL 397S-01

### **Advanced Reporting**

Durham government and community reporting course for students with experience in journalism. For the fall semester, students will explore issues of criminal justice in the United States by covering the Durham County courthouse. Students will publish news and feature articles in The 9th Street Journal. Students must have advanced journalism experience. Please contact Kim Krzywy at [kkrzywy@duke.edu](mailto:kkrzywy@duke.edu) for information about course permission. Code: W (Course originated in PJMS)

Fall 2021

- [Stephen L Buckley](#)

AAAS185S, CULANTH 185S

### **African Hashtag Activism**

The technological leapfrogging of the last three decades introduced mobile and smartphone technologies to Africans radically altering the modes of organizing available to women, members of the LGBTQI+ community, and other vulnerable groups. But beyond giving voice to local concerns, African opinions and perspectives are also directed towards larger conversations about climate change action, resistance to US hegemony, and the role China plays in African development.

Fall 2021

- [Anne-Maria Makhulu](#)

AMES 106FS, DOCST 106FS, RIGHTS 106FS

### **Documenting the Middle East: Community and Oral History**

Studies the documentary record of the Middle East in photography, film, and oral history. From early studio photography to recent community and student production, considers documentary expression's meaning and function. Analyzes the role of digital humanities and social media in documentary research. Uses best practices of documentary work. Includes a hands-on documentary component: recording diverse voices from Iraqi, Syrian, and Palestinian communities. Student-produced fieldwork from the class will be permanently housed at Duke's Archive of Documentary Arts. Open only to students in the Focus Program. Department consent required. Codes: CCI, R, ALP, CZ

Fall 2021

- [Nancy Kalow](#)

AMES 335, HISTORY 228, ICS 336

### **Chinatowns: A Cultural History**

Explores the intersection of space and ethnicity through the myriad ways Chinatown has circulated as memory, fantasy, narrative, myth, in the dominant cultural imagination, and how lived realities of overseas Chinese communities, Asian American history, and changing conceptions of "Chineseness" have productively engaged with real and phantom Chinatowns. Research will emphasize multi-disciplinary approaches, such as urban history, architecture, ethnography, economics; or engagement in a creative project. Codes: CCI, R, ALP, CZ

Fall 2021

- [Eileen Chow](#)

AMES 435S, POLSCI 435S, ISS 435S

### **Chinese Media & Popular Culture: Politics, Ideology and Social Change**

Examines contemporary Chinese media traditional news press, radio and TV, new media such as the internet and social media, and popular culture, including cinema, popular music and fashions. Uses cross-cultural, interdisciplinary, and comparative approach. Focuses on how China views itself and constructs its global images, and how the world views China through media and popular culture. Primary objective is to understand political, ideological, and social changes since the Reform Era that began in 1978. No foreign language prerequisites are required. Instructor Consent Required. Codes: CC, SS

Fall 2021

- [Kang Liu](#)

CHINESE 331D-001

## **Modern Chinese Society and Culture through New Media**

This course is a continuation of Chinese 232. In this class, students will cover different social and cultural challenges that China is facing nowadays through a thematic approach. Course content will be drawn from Chinese broadcast news, blogs and videos, TV shows, and documentary films. This course aims to improve learners' listening, speaking, reading, and writing skills. Prerequisite: Chinese 232 or equivalent proficiency. Prerequisite: Chinese 232 or equivalent proficiency. Codes: CCI, FL, CZ

Fall 2021

- [Tianshu He](#)

CULANTH 228FS-01, ISS 228FS-01

## **Human Rights on Camera**

This course studies the interplay between cameras and human rights; how media technologies are used by activists and human rights workers to amplify grievances. Focus on cases studies where state violence was captured on camera: the Rodney King beating; the Abu Ghraib torture images; the Syrian revolution; and the Black Lives Matter movement. How are legal assessments impacted by visual aesthetics? How much faith do we have in the power of cameras to deliver justice? Readings in foundational theoretical texts about media, technology, and visibility. Open only to students in the Focus Program. Codes: CCI, EI, STS, ALP, SS

Fall 2021

- [Rebecca Stein](#)

CULANTH 360S, LIT 361S, AMES 360S, SOCIOL 360, ICS 369S, PUBPOL 358S

## **Global Apple: Life and Death and the Digital Revolution**

Examination of the Apple Corporation's development from a Silicon Valley garage operation to a company with unprecedented global reach; the Cult of Steve Jobs, the Apple Launch and use the design and development of the Apple Store; labor and environmental struggles over Apple supply chain and production processes, from cobalt mining in Africa to Foxconn factories in China; migrant worker suicide and poetry as forms of protest in China; e-waste villages and digital rubbish; everyday uses of Apple technology and the ethics of consuming Apple products. Codes: EI, STS, CZ, SS

Fall 2021

- [Ralph Litzinger](#)

Culanth 520S, Lit 522S, VMS 520S

## **Eco-Media**

This seminar explores film, photography, online media, museum and artistic productions about the contemporary planetary ecological crisis. Visual materials will focus on climate change, environmental activism, plastic and nuclear waste, digital rubbish, "cancer alleys" and "cancer villages," pollution and toxic environments, among other topics. Course readings will introduce students to debates about the Anthropocene, post-human natures, species extinction, multi-species care, geo-engineering, and planetary futures. Codes: CCI, CZ, SS

Fall 2021

- [Ralph Litzinger](#)

DOCST 105S-01, CINE 331S, CULANTH 106S, HISTORY 125S, POLSCI 105S, PUBPOL 170S, VMS 106S

## **The Documentary Experience: A Video Approach**

A documentary approach to the study of local communities through video production projects assigned by the course instructor. Working closely with these groups, students explore issues or topics of concern to the community. Students complete an edited video as their final project. Not open to students who have taken this course as Film/Video/Digital 105S. Codes: R, ALP, SS

Fall 2021

- [Gary Hawkins](#)

DOCST 110S-01, HISTORY 126S-01

## **Introduction to Oral History**

Introductory oral history fieldwork seminar. Oral history theory and methodology, including debates within the discipline. Components and problems of oral history interviewing as well as different kinds of oral history writing. Codes: R, CZ

Fall 2021

- [Michelle Lanier](#)

DOCST 135S, PJMS 135S

## **Introduction to Audio Documentary**

Recording techniques and audio mixing on digital editing software for the production of audio (radio) documentaries. Various approaches to audio documentary work, from the journalistic to the personal; use of fieldwork to explore cultural differences. Stories told through audio, using

National Public Radio-style form, focusing on a particular social concern such as war and peace, death and dying, civil rights. Codes: R, ALP (Note that even though this course is crosslisted in PJMS, it originated in ISS.)

Fall 2021

- [John Biewen](#)

DOCST 272S, AMI 336S, PUBPOL 228S, I&E 272S, CINE 207S

### **How Documentary Influences Policy**

Examines documentaries as catalysts for change in local, state, and federal laws and regulations, with special attention to relationships between film and organizations with political influence. Looks at how documentaries have altered public sentiment and political outcomes. Uses case studies of documentary films (essay-style, journalistic, information-driven films; narrative, story-driven films; propaganda; art films; and hybrids of all of the above). Explores the question of how a film achieves influence: for example, with a high-profile theatrical and/or television release, by utilization as an educational tool, or by 'going viral' to become part of a public conversation. Code: ALP (Online)

Fall 2021

- [Karen Price](#)

DOCST 350S, AAAS 225S, CULANTH 262S, PUBPOL 387S, RIGHTS 350S

### **Documenting Black Experiences**

Explores how Black experiences have been documented and how crucial stories woven from real life get told. Students engage wide ranging contemporary and historical materials, including nonfiction, memoir, fiction, documentary and dramatic film, theater, poetry and music. Our aspirations are historical, but with an understanding that academic history, though irreplaceable, barely touches the range of storytelling that makes Black lives not only matter but transform the spaces in which they unfold. Our explorations are political, but in the largest sense—how Black power comes from making higher truth a tool, a weapon and a way of being. Codes: CCI, ALP, CZ

Fall 2021

- [Tim Tyson](#)

GLHLTH 302-01, ICS 295-01, RIGHTS 302-01, SCISOC 302-01

### **Global Narratives of Illness and Disability**



The humanities help us learn more about the global experiences of people living with illness and disability. Using a global health humanities approach, we study illness and disability through biography, poetry, blogs, and art created by patients, families, friends, doctors, and caregivers. We look beyond data to find meaning through documentaries, theories of representation, and illness narratives. We explore different illness experiences, such as HIV/AIDS and Ebola; different disabilities, such as physical and cognitive; different gender identities and ages; and different locations, such as South Africa, West Africa, Papua New Guinea, Brazil, Haiti, and rural and urban USA. Codes: CCI, ALP, SS

Fall 2021

- [Kearsley Stewart](#)

GSF 265S, SOCIOL 217S, ISS 265S, VMS 286S, COMPSCI 112S, U&E 265S

### **Introduction to Digital Feminism**

The aim of this course is to critically analyze digital culture from a feminist and gender studies perspective. Subjects such as the rise of the Silicon Valley, gaming culture, social media, algorithms, Artificial Intelligence, extraction of data applied to biotechnology, macroeconomic development of IT platforms and the impact of technology on ecology will be discussed starting from a current event or debate, to which we will give a historical, ethical, sociological, theoretical, literary or cinematographic perspective. Codes: R, STS, SS

Fall 2021

- [Lucas Power](#)

I&E 253, CMAC 253, ISS 253, VMS 253

### **Social Marketing: From Literary Celebrities to Instagram Influencers**

You've surely heard the platforms described as "revolutionary," and you've also heard them described as "time wasters." What you probably haven't thought about is how similar they are to previous "revolutionary" communications technologies like novels, newspapers, and even language itself. This course explores ways in which studying the masters of previous "social" media technologies—the Shakespeares, Whitmans, and Eliots of the world—can help us understand how influencers on digital social media leverage the same platforms you use every day to market themselves, build their brands, and grow their audiences. Codes: STS, SS

Fall 2021

- [Aaron Philip Dinin](#)

ISS 112-01, PJMS 112

## **The Googlization of Knowledge: Information, Ethics, and Technology**

Google has altered the way we see the world and ourselves. Its biases, valuing popularity over accuracy, affect how we value information and navigate news and ideas. This course examines information from different angles within the context of social justice, open access to information, and how the Internet and Google affect our lives. Themes include knowledge as a public good, Internet policies, data and visual literacies, social media, and artificial intelligence. Hands-on work researching how technology affects the access, understanding, and reliability of information in students' lives. Analysis, discussions, and reflection assignments with ongoing application to team-based projects. EI, R, STS, SS (Note that even though this course is crosslisted in PJMS, it originated in ISS.)

Fall 2021

- [Linda Daniel](#)
- [Hannah Rozear](#)

ISS 187FS-01, VMS 187FS-01

## **Digital Storytelling and Interactive Narrative**

Digital storytelling methodologies, theory, and practice. In-depth analysis of digital storytelling in various media forms and modes of production. Cultural impact of new media narratives. Exploration of digital storytelling affordances and approaches: text, video, audio, design, animation, and interactivity. Critical analysis of existing media and remediation of older media forms. Experimentation with non-linear, spatial, ludic, and hypermedia approaches. Questions of authorship, agency, authority, and collaboration in blogs, games, fan fiction, adaptations. Hands-on experience developing digital narratives and creating digital critiques. Analytical paper and regular crits. Codes: EI, STS, CZ

Fall 2021

- [Victoria Szabo](#)

ISS 240S-01, VMS 288S-01

## **Fundamentals of Web-Based Multimedia Communications**

Multimedia information systems, including presentation media, hypermedia, graphics, animation, sound, video, and integrated authoring techniques; underlying technologies that make them possible. Practice in the design innovation, programming, and assessment of web-based digital multimedia information systems. Intended for students in non-technical disciplines. Codes: R, ALP

Fall 2021

- [Sinan Goknur](#)

LIT 304S-01, ISS 304S-01

### **Intro to Digital Culture: Media Theory, Politics, Aesthetics**

What is digital culture today? In the first two decades of the 00s, digital culture has become more directly related to the emergence of social media platforms (from Youtube to Instagram, from Snapchat to Tiktok). Digital culture is now shaped by artificial intelligence. We make new friends through dating apps and by becoming followers. We know that biases of race, class, gender and sexuality are embedded in everyday search algorithms. This course welcomes students to participate in these emerging discussions and experiment with new ideas that are shaping digital culture today. Codes: CCI, STS, SS

Fall 2021

- [Luciana Parisi](#)

PHYSEDU 212

### **Sports Media**

Examine the production and consumption of information through various media forms and the impact it has on influencing and shaping the sports industry. Topics include content development and delivery through television, radio, newspaper, and the internet, image shaping through the media, regulatory issues, intellectual property and content, market coverage and current hot topics.

Fall 2021

- [John Moore](#)

SOCIOL 490S-01

### **Social Media and Political Polarization**

Fall 2021

- [Chris Bail](#)

SPANISH 303-04

### **Radio and Resistance - LATINX AM**

Introduction to ideologies and political debates that shape the cultural configuration of Hispanic communities both within and outside the US Borders. The main goal is to explore and examine

critically how particular discourses (within different genres and media) relate to politics, art, culture, and society. Articles, literary texts, films, web sites, etc. will serve as resources. As students engage with cultural studies, it is expected that they achieve discursive complexity and linguistic accuracy through vocabulary development, group and individual presentations, video recordings, writing projects and debates. Prerequisite: Spanish 204 or equivalent. Codes: CCI, FL

Fall 2021

- [Silvia M. Serrano](#)

VMS 557S-01. ARTHIST 557S-01

### **Trauma in Art, Literature, Film, and Visual Culture**

Theories of trauma applied to visual representations of violence, destruction, and pain in contemporary art, film, and literature, examining the topic through multiple subjects from the Holocaust, cults, gangs, racism, and sexual abuse to cultures of trauma. Theories of trauma examined from a variety of sources including clinical psychology, cultural and trauma studies, art, film, and literature, aiming to enable students to gain the visual acuity to identify, understand, and respond to traumatic images with empathy. Not open to students who have previously taken this course as Art History 295S Codes: EI, ALP, CZ

Fall 2021

- [Kristine Stiles](#)

VMS 565S-01, ISS 565S-01

### **New Media, Memory, and the Visual Archive**

Explores impact of new media on the nature of archives as technologies of cultural memory and knowledge production. Sustained engagement with major theorists of the archive through the optics of "media specificity" and the analytical resources of visual studies. Themes include: storage capacity of media; database as cultural form; body as archive; new media and the documentation of "everyday life;" memory, counter-memory, and the politics of the archive; archival materiality and digital ephemerality. Primary focus on visual artifacts (image, moving image) with consideration of the role of other sensory modalities in the construction of individual, institutional and collective memory. Codes: STS, ALP