

LOWER DIVISION COURSES

COMM 10

Intro to Communication (Schmidt)

This course seeks to answer five key questions: What is communication? Where does it occur? How does it occur? Why does it matter? How do we study it? In answering these questions, the course provides an introduction to major issues in the field of communication, and also to the main areas of focus in this department.

COMM 20

Analysis of Media Forms and Cultures (Hill)

This course builds the critical skills to understand, analyze, and interpret audiovisual media (films, television series, short-form social media, videogames) by introducing students to the basic "form" or vocabulary and grammar of moving image texts—how they create meaning through compositional visual and narrative style—and key methods for interpreting media and its cultural contexts. Understanding form as an extension of content, we will look at the conventions of narrative, the employment of formal techniques like production design, composition, cinematography, editing and the use of sound as they function within particular media texts. Alongside these tools for describing films we will explore how movies and other media affect us personally, convey theme, ideology and message, and represent people and events. NOTE: This class includes a weekly screening as part of its runtime so registration and attendance are required for both lecture and section periods are required. Though screenings are a little different each quarter, some of the films/series screened in past versions of the course have included: Run Lola Run, Shaun of the Dead, Shadow of a Doubt, The Cabinet of Dr. Caligari, Do The Right Thing, Fargo, The Player, Sorry to Bother You, Yojimbo, Bicycle Thieves, A Girl Walks Home Alone At Night, Inglorious Basterds, Rushmore, Pariah, Persepolis, On the Waterfront, Casablanca, The Graduate, Exit Through the Giftshop, The Thin Blue Line, Harlan County, USA, The Osbournes, The Larry Sanders Show, Parks and Recreation, Community.

COMM 40

Promotional Communication (Jack)

This course introduces a critical-cultural communication approach to fields of practice that publicize, promote, or increase awareness of ideas, products, and causes. The course will critically survey major promotional industries—including advertising, public relations, marketing, and social media—and communicative practices including strategic communication, marketing communication, and public communication around socially important issues. Students will learn to recognize and examine public communication industries and practices, the pressures that shape these industries and practices, and their implications for culture and society.

COMM 50

Presenting & Public Speaking (Vangelisti)

This course covers the basics of communication in public and professional settings. Students will cultivate their own speaking style while developing skills in delivery, performance, and persuasion. They will learn how to create a slide deck as well as prepare for speeches, interviews, and Q&As.

COMM 80

Public Presentation and Persuasion - Speech & Debate (Campbell)

Throughout history, important advances in a democratic society have emerged most often from civil, rigorous discussion, debate, and persuasion. Students develop research, critical thinking, presentation, public speaking, and argumentation skills through in-class practice speeches and debates, along with participation in intercollegiate speech and debate tournaments. The COMM80 course grants credit towards graduation for members of UCSD's Speech & Debate Team.

COMM 87

First Year Seminar: Discover Media Industries (Schmidt)

Throughout history, important advances in a democratic society have emerged most often from civil, rigorous discussion, debate, and persuasion. Students develop research, critical thinking, presentation, public speaking, and argumentation skills through in-class practice speeches and debates, along with participation in intercollegiate speech and debate tournaments. The COMM80 course grants credit towards graduation for members of UCSD's Speech & Debate Team.

UPPER DIVISION CORE COURSE

Prerequisite: COMM 10

COMM 100A

Communication, the Person, and Everyday Life (Harb)

This course is about communication as an everyday social practice that shapes how our lives are organized. The focus on this class will be how people, both individually and collectively, construct, sustain, or dismantle social structures. We will think about using language to define our identities; how some media reproduce discourses of marginalization while others challenge them; and how the way we communicate with each other across institutional and social contexts crucially shapes the type of society we can imagine and enact.

PRODUCTION COURSES

Prerequisite: COMM 10, 101

COMM 101

Introduction to Audiovisual Media Practices (Halm)

This course introduces you to the language and practice of media production. We read film and television as texts by considering history, theory, genre, and practical technique. Through readings, lectures, and activities, you will acquire extensive knowledge of the art and practice of video production, film aesthetics, pre-production planning, production management, and editing aesthetics and technique. The creative process, issues of representation, and genre are also emphasized. With film criticism and production language acquisition, you will learn to recognize the choices available to a media maker with valuable information for media producers and critics. More generally, knowledge of these choices improves your analytical abilities as a student of communication and as an interpreter of media culture and technology.

In lab sections, you will be guided through the practice of hands-on media production, specifically digital videography, sound recording, image and sound editing with digital nonlinear editing equipment, and lighting. The course projects provide you with the opportunity to apply concepts of your other Communication courses to the production of single-channel video and sound work. You are strongly encouraged to apply ideas from other Communication Department courses to production practice. COMM 101 is a prerequisite for all other upper-division Communication media production courses.

COMM 101A

Media Activism (Leuning)

The course offers a comprehensive exploration of the intricate relationship between media and political activism in the shift to the digital era. Through critical readings on political philosophy and the aesthetics of media, students will engage with the contradictory dynamics of politicization and depoliticization that result from the interaction between humans and technology. The course examines the concept of activism and the historical role of media as a tool for political mobilization. With emphasis on the 21st century, students will reflect on the transformative power of social media platforms. Some case studies we will learn about include, but are not limited to, the Cuban Revolution, the Arab Spring among other Twitter Revolutions, and the varied branches of #MeToo. In addition, we will explore lesser-known forms of media activism, developing skills in conducting social media ethnographies.

COMM 101D

Nonlinear/Digital Editing (Martinico)

This hands-on post-production seminar introduces students to the art and practice of editing. Approaches to montage will be analyzed, discussed, and critically applied. This course is project-intensive, and will prepare students to edit using Adobe Premiere.

COMM 101K**Documentary Sketchbook (Davis)**

This class functions as both a production workshop and a critical examination of the documentary form. Through screenings, readings, lectures, and discussions, we will examine various creative and technical approaches to documentary filmmaking that will serve to inform your own documentary practices throughout the quarter. Students will work to complete a series of hands-on exercises and a final project, all intended to help develop their unique voices as documentary media makers.

COMM 101N**Sound Production and Manipulation (Martinico)**

This is a hands-on production course designed to serve as an introduction to basic audio production and post-production, with a focus on sound as a tool for creative storytelling in both fiction and documentary contexts. Through listening, readings, screenings, lecture and discussion we will examine various approaches to working with sound that will serve to inform your own practice throughout the quarter. This course is project-intensive, and will prepare students to work with the Media Center's Adobe Audition audio software.

COMM 101T**Topics in Production: Social Movement Storytelling (Ahn)**

This course explores various media strategies and concepts that have been used to galvanize social justice movements since the 1960s. In particular, it examines the role of storytelling in mobilizing grassroots campaigns like #BlackLivesMatter and #MeToo, which has dramatically reshaped the culture of student activism on college campuses across the U.S. Long-time community activist and social movement scholar Marshall Ganz argues that stories are the lifeblood of political organizing because they translate our values into the language of emotion. They are what fundamentally move others to action. As we look especially at contemporary and historical struggles waged by students on our own campus, we ask what role narrative has to play in our work as media activists and commitment to shaping the future of UCSD and public education, writ large.

COMM 102C**Practicum in New Media and Community Life (Campion)**

This course is designed to help you apply theories of public pedagogy, learning and human development, and youth & public engagement to real-life collaborative research projects. You will be introduced to these theories (in the seminar) and asked to put them into practice (during your field visits) through ethnographic studies of local sites and through collaboration and co-design of media projects with youth and adults at an after-school learning center in Southeastern San Diego. This course runs like a living lab – we will experiment, workshop ideas, discuss successes and challenges, collaborate, share, and learn together!

INTERMEDIATE ELECTIVE COURSES

Prerequisite: COMM 10

COMM 104G**Latin America and the Caribbean (Hallin)**

Latin America is a diverse region with complicated politics and big, powerful media and cultural industries. It is among other things a region with a long tradition of populist politics, where a lot of the kinds of media/politics connections we see now in the US, Europe and other places have been part of the landscape for years. This class looks at media and cultural industries in Latin America, including populism and the political role of media, media reform movements and issues of violence against journalists. We also consider issues of cultural and media imperialism; the telenovela as a distinct Latin American form and center of a powerful cultural industry; racial representations in Latin American media; and Latinx media in the United States as a key part of the wider Latin American media industries.

COMM 106E**Data, Science, and Society (Geiger)**

Intro to methods, theories, practices, and implications of applying data science methods to issues of communication, culture, media, and the digital humanities. Designed for Comm majors and those from the humanities and qualitative social sciences. Students will learn how to collect, organize, analyze, and visualize data through programming in Python or R. Students will critically interrogate data science practice, discussing topics such as privacy, power, bias, interpretation, and context.

COMM 106G**Tourism: Global Industry and Cultural Form (Córdoba Azcárate)**

Do you want to learn about tourist places, about how people make a living out of tourism or maybe about how to become a better tourist yourself? This course introduces different tourism models, including resort tourism, cultural tourism, ecotourism, slum tourism, voluntourism, dark and war tourism, luxury tourism, campus tourism, over-tourism and pandemic tourism. It discusses each tourism model along the main political, ecological and socio-cultural issues raised by the industry paying special attention to the processes of production, consumption and performance of places as tourist places; the relationship between tourism and labor; hosts-guests (dis)encounters; the marketing of tourism places and peoples as tourist attractions and the main implications of using tourism as a state development tool. Students will learn to identify, denounce and interrogate the extractive practices that inform many contemporary tourism practices. They will learn tools to plan their travels and/or work for the industry in a more sustainable and culturally respectful way.

COMM 106M**Advertising and Society (Jack)**

Advertising aims to convince us to buy stuff, but that's not all it does. Commercials pay for almost all our media content. Socio-technical advertising systems collect ever-increasing data about our behaviors. And advertising has long been deeply cultural: it reflects and influences our understandings of humor, art, personal expression, aesthetics, and social norms. This course examines advertising as the intersection of the commercial and the social. You will learn different ways of understanding advertising's presence in--and influences upon--your everyday life, and you will practice critically assessing and communicating about advertising's history, political economy, cultural meaning(s), and social significance.

COMM 106T**Television Culture and the Public (Hill)**

This course will provide an in-depth look at American television through the lens of comedy. From I Love Lucy and Your Show of Shows to Atlanta, White Lotus and I Think You Should Leave, comedy is arguably American television's defining genre, as well as one of its longest-standing and most collaborative. Whether traditional, multi-camera comedies taped in front of live audiences, or single-camera sketch and hybrid shows shot on film, televised comedies take shape through complex production systems requiring diverse forms of creative collaboration. Comedic shows also play a significant role in American culture and politics, providing spaces for social discourse. Students will trace the development of different forms of televised comedy and examine the genre as an expression of multiple factors, from economic and industrial structures to audience makeup and viewing contexts to larger sociocultural dynamics. In so doing, they will engage with larger questions about comedic media, their role in shaping cultural and political discourse, and what it means to be "funny" on TV. Areas of investigation to include: major figures, shows, subgenres and innovations; key comedic styles and formats including the joke, "liveness" in comedy, stand-up comedy, the sitcom, satire, parody, the carnivalesque, physical comedy, irony and reflexivity; the audience (reception, fandom, virality and social media), and concerns related to representation, inclusion and equity onscreen and in the creative collaborative workplaces that produce comedic media.

COMM 110G

Communication in Organizations (Whitworth-Smith)
 Whether or not you give it much thought, you are surrounded by organizations. Your daily life involves encounters with schools, businesses, churches, social clubs (for instance, sports or debate teams, fraternities & sororities, gaming communities), health care systems and governments. What's more, these same organizations are created, maintained, transformed and in some cases, destroyed by communication. Whatever your career goals, this course will help you make sense of the importance of communication to the organizational experience. The course is intended to increase your awareness of communication processes central to organizing, and to develop new vocabularies and skills for working within modern organizations. Your participation in the course should help you better understand how organizational communication contributes to the overall quality of work life and the role of communication in creating and working well with the challenges of organizational communication. A focus is placed on evaluating your own organizational experiences and applying organizational communication theories to real-world organizations. Some of the themes covered include: the function of organizations within complex technological, market and sociopolitical environments; the communicative challenges of organizing; social responsibility and responsiveness; conflict mediation between organizational groups and actors; corporate wrongdoing; issues management; corporate political activity; institutional ethics; and whistle blowing.

COMM 111C

Cities and Politics of Space (Moreno)
 This course explores the proposition that space – its conceptualizations, properties, and function – is the product of the relationship between human activity and the material world. In other words, what if there is no “nature,” no a priori quality or characteristic, to space? We will be tracing the development of the theory of spatial production from its canonical sources to its contemporary theoretical developments and empirical applications. While we explore spatial production in relation to nature, colonization, and race, we focus our exploration on the complex and paradoxical processes of capital-scaled urbanization.

COMM 111G

Popular Culture (Kidman)
 Popular culture was a source of ridicule and disdain throughout much of the twentieth century. Likewise, popular culture texts (movies, radio shows, TV series, etc.) were often rejected by official cultural institutions, and dismissed by universities as unworthy of study. Most intellectuals understood neither the pleasure nor the power inherent in pop culture.

Times have changed—popular culture is now an established object of serious study and courses about it are offered all over the country. But popular culture today is as confusing and misunderstood as it was seventy years ago. What even qualifies as pop culture? Who is pop culture for? If something isn't widely popular, can it still be considered a part of pop culture? Who gets to define these boundaries? Is pop culture good or bad for us? Does it impact who people are and how they live their lives? Does it impact politics or social issues? Does it have the ability or potential to improve society? Or will it lead to social decline? How has pop culture changed over the last century? Does popular culture even exist anymore? Does popular culture matter?

There are no easy or clear responses to these questions. This course nonetheless seeks answers to all of them, by embarking on a 120 year survey of all things pop. Although we will not construct a complete chronological history, we cover the development and/or impact of many of the major media forms associated with pop culture: film, radio, television, paperback fiction, and fashion. We will also cover the history of cultural studies, addressing the different theories and methodologies academics and intellectuals have used in trying to understand how and if pop culture matters.

COMM 113T (A00)

Intermediate Topics in Communication: Texting & Talking (Harb)

This class is about the similarities and differences between mediated and face-to-face forms of communication. We'll ask questions like: what's the difference between texting and talking? How did sending a period over text become a symbol of anger? Is breaking up with a romantic partner over Instagram socially acceptable? What are the unspoken Zoom meeting norms and what do they communicate about the notion of professionalism? Students will have the opportunity to develop a project that uses the tools of sociolinguistics to analyze a particular form of communication in face-to-face and/or mediated contexts.

COMM 113T (B00)

Intermediate Topics in Communication: Women's Issues and Experiences on Film (Abuelhiga)

We will examine women's experiences and issues as explored and represented in film. Topics and themes include Black women and the legacy of slavery, sexual violence against women in war and in military service, gender oppression in Iran, trans women's experiences, Palestinian women, and the plight of undocumented migrant women.

COMM 114E

Gender, Labor, and Culture in the Global Economy (Pavón Aramburú)

This interdisciplinary course will explore the gendered nature of cultural notions around labor in our contemporary digital era and neoliberal economy. Students will learn to apply feminist, queer and neo-marxist intersectional frameworks. By centering concepts such as land dispossession, gore capitalism, dissent and decoloniality we'll approach cultural production related, but not limited to: witch-hunting, sex work, sexual harassment, and indigenous feminisms in Europe, the US and Latin America. Throughout the quarter, students will engage in both individual and collective creative research projects.

ADVANCED ELECTIVE COURSES

Prerequisites: COMM 10, one of 100ABC

COMM 126

Children and Media (Lee)

This course introduces students to the major debates about children and media in consumer society. Students learn about the social construction of childhood as it has developed historically, focusing chiefly, but not limited to, Western industrialized societies. We examine media as an institution among other institutions (e.g., family, education, government, etc.) that impact children's lives in a market-based society like the US. Students will complete the course with a historically and sociologically informed comprehension of the role of media and consumer culture in children's lives.

COMM 127

Problem of Voice (Abuelhiga)

This course will explore the problem of self-expression for members of various ethnic and cultural groups. Of special interest is how writers find ways of describing themselves in the face of others' sometimes overwhelming predilection to describe them.

COMM 132 (A00)

Advanced Topics in Communication, Politics, and Society: Ecological Utopias and Dystopias (Dominguez Rubio)

This is an experimental course designed around a future scenario of ecological crisis based in a fictional 22nd century California. Drawing from sci-fi literature and films, critical and speculative ecological theories and concepts, we will create a variety of utopian/dystopian scenarios to explore the question of how to sustain live on a damaged planet. The class will be organized around a group-based roleplaying methodology in which you will participate as the Rank Member of a fictional taskforce in charge of designing proposals to tackle the ecological crisis its possible consequences and alternatives.

COMM 132 (B00)**Advanced Topics in Communication, Politics, and Society: Veterans in Society (Armenta)**

Even after two decades of constant overseas wars, military veterans in the US are typically discussed in terms of stereotypes: "hero" or the "wounded warrior;" the veteran "broken by war" or even "damaged and dangerous." In "Veterans in Society" we will dispel these myths, but also examine them to see what they show about contemporary civil-military relations. In this course we will be looking at the role veterans play in society (culturally, politically, socially). We will also use the discourse around veterans as a way to examine and understand broader issues such as disability, militarism, and patriotism. This Advanced Topics course is designed for anyone with an interest in veterans or an interest in how the military intersects with the civilian society.

COMM 133**Television and Citizenship (Dewey)**

Television, as a cultural form and a social practice, is a contested space of values, beliefs, and behaviors. Both in its economic and cultural contexts, television mediates issues of national heritage, language, collective belonging, political agency, inclusion and exclusion by influencing and framing the character and content of public discourse. Following an introduction to ideas about citizenship, the course considers how institutional, technological, and cultural mandates of the different forms of television, from broadcasting to streaming, have invoked particular forms citizenship and the effects of this history on our understanding of the "citizen" today.

COMM 142**Film Authorship (McKenna)**

This course examines film authorship by focusing on two filmmakers and exploring the many ways that films are authored and produce meaning. Students learn how to analyze a film's production, collaboration, representation, reception, and industrial context, in order to explore broader themes and social issues such as race, class, gender, violence, and authorial responsibility. Film authors may include Kathryn Bigelow, Guillermo del Toro, Spike Lee, Jane Campion, and Wes Anderson.

COMM 174**Communication and Social Machines (Alač)**

An examination of the questions that developments in robotics pose to the scholars of communication: How do we communicate when our interlocutors are nonhumans? How do we study objects that are claimed to be endowed with social and affective character?

COMM 181**Citizen Consumers (Córdoba Azcárate)**

Consumer Citizens are persons that rely on tools and techniques related to their consumption life to make sense of politics. But how do consumption practices rule political decisions? And where does this happen? This course builds on the consumer citizen idea to show how in our contemporary cities, consumption spaces, such as shopping malls, theme parks, plazas, markets, parks, beaches, and tourist resorts, have become critical spaces to exercise our ethnic, gender and class identities as well as our rights to shape the cities we dream of inhabiting.

JUNIOR SEMINARS

Prerequisites: COMM 10, one of 100ABC

COMM 190 (A00)**Junior Seminar: The Art of Interviewing (Gates)**

Interviewing and being interviewed are essential communication skills in a wide range of professional endeavors, from journalism, podcasting, and documentary filmmaking, to all types of hiring scenarios, to social science and other forms of research. This course aims to expand students' interest in and aptitude for the art of interviewing (and being interviewed). Students will read, listen to, and watch interviews, and practice interviewing inside and outside the classroom. They will also learn different ways of working with the results of their interview experiences, evaluating and analyzing what they learn from interviews and presenting what they learn to others.

COMM 190 (B00)**Junior Seminar: Dissent, Protest and Social Movements (Fields)**

If power and domination are primary features of modern society, as Michel Foucault argued, dissent and protest are its mirror image. At the foundation of this course are 3 basic questions: how does collective protest emerge in challenging structures of power in society; who are the actors and actor groups involved in collective protest; and finally, what are the consequences of dissent and protest? In addressing these questions, this course examines the existence of collective protest in both historical and contemporary environments, and the relationship of dissent and protest movements to media systems and social change.

COMM 190 (C00)**Junior Seminar: A People's History of San Diego (Naval)**

From Spanish colonization to settler colonialism, from dreaming the Pacific ocean to continuous struggles over land and life, what are the stories we can tell – and want to tell – about America's Finest City? Through oral histories, art and cultural work, and other media projects, together we will explore how to tell stories about place, why we tell them, and for whom.

COMMUNICATION HONORS COURSE

Requires admission to Departmental Honors Program

COMM 196A**Honors Seminar in Communication I: Methods (deWaard)**

Preparation of an honors thesis, which can be either a research paper or a media production project. Open to students who have been admitted to the honors program. Grades will be awarded upon completion of the two-quarter sequence.