

## 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 (McKenna)**

Media is ubiquitous in our everyday lives, impacting us in everything we do - from driving to class, or watching movies, or figuring out where to eat. By introducing students to the basic vocabulary of image-based and audio media, this course will help students develop the critical skills to understand, analyze, and interpret how media make meaning and how we make meaning out of media. Although the impact of media can feel overwhelming, this course will be grounded at the level of the everyday and examine how we interact with media in ways that shape our daily lives. We will focus on the impact of media in different forms and historical contexts, from magazines to movies to memes. Concepts and methodologies covered will lay the groundwork for continued study in both scholarly communication studies and hands-on media production.

## COMM 80

**UCSD Speech and 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.

## UPPER DIVISION CORE COURSE

## COMM 100C

**Communication, Institutions, and Power (Kidman)**

Communication media—from the printing press to the Internet—have played a fundamental role in the formation of modern society and culture. This course introduces students to the institutional dimensions of communication and media, and zooms out to analyze large-scale, structural elements. Specifically, we'll examine how media and communication institutions work, how they organize power, and how they impact social life. We'll start by looking at history (e.g. the history of media, of state regulation, of capitalism) and pursuing more technical inquiries (e.g. what economic factors make media different from other goods? what are the rules of copyright? what does the FCC do?). Then we'll move toward more complex or theoretical questions (e.g. what values do communication institutions promote? What makes internet platforms so appealing and so powerful?). Along the way, we'll consider the impact of media concentration, the role of democratic ideals online, the nature of media and communication work, and the relationship between consumers and producers.

## PRODUCTION COURSES

## 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 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 (Ahn)**

This class functions as both a production workshop and critical study of the documentary form. This quarter, you will examine a variety of creative and historical approaches to the genre, learning about different aesthetic frameworks, critical concepts, political debates, and historical movements that have given life to one of cinema's most enduring and ill-defined forms of storytelling. As you engage in a series of creative projects and written reflection exercises over the ten-week term, you will be asked to build upon these ideas to develop your own approach and voice as a documentary filmmaker and reflect on what role and ethical responsibilities you wish to uphold as an artist, storyteller, and so-called arbiter of "truth."

## 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 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!

## COMM 102M

**Studio Television (Davis)**

This course offers students the opportunity to produce and engage in critical discussions around various television production formats. We will study and produce a variety of projects, including public service announcements, panel programs, scripted drama, and performance productions.

## INTERMEDIATE ELECTIVE COURSES

## COMM 103D

**Documentary History and Theory (Gates)**

Through film and written texts, we survey the nonfiction film genre, considering technological innovations, ethical issues, and formal movements related to these representations of the "real." One subsection of documentaries will focus on surveillance themes and forms, including films like "1971" (Johanna Hamilton 2014), "CitizenFour" (Laura Poitras 2014) and "Day of Rage" (David Botti & Malachy Browne 2021). We'll read selections from "Documentary's Expanded Fields: New Media and the 21st-Century Documentary" by Jihoon Kim.

**COMM 107****Visual Culture (Serlin)**

Although many have called our era of phone cameras, social networking sites, and cloud storage for trillions of images a "revolution" in communication, the invention of photography in the 1830s was no less revolutionary. This course will examine the distinct history of photography as a pivot point between the worlds of analog media and digital media—what some scholars have called the transition between the pre-photographic era and the post-photographic era. The photograph changed how people understood the concept of "the real," while the camera, as a technology, changed how people understood the concept of representation by declaring the photograph an "objective" mirror of reality. In this course, we will assess what came before photography and what came (and continues to emerge) after photography in order to put photography's unprecedented effect on communication into perspective. It will also help us understand how and why so-called "dead" media continue to exert such a strong influence on the contemporary technological and cultural practices that dominate our lives.

**COMM 109D****Advertising and Society (Halm)**

Advertising aims to convince us to buy stuff, but that's not all it does. Commercials pay for almost all our news and entertainment media, along with most of our online content, social media, podcasts, Twitch streams, and YouTube videos. Socio-technical advertising systems collect ever-increasing data about our online behaviors, building sophisticated models of consumer preferences and choices that are then used to serve us advertisements. And advertising has long been deeply cultural: it reflects and even remakes 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, and social significance.

**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 110M****Communication and Community (Harb)**

This course examines how different forms of communication affect people's everyday lives. More specifically, we will focus on how members of different communities acquire information from and interact with a variety of institutions through forms of communication, such as linguistic practices, (community) media, and other audiovisual and artistic modes of communication. We will use these cases to better understand how people use communicative resources to position themselves as individuals, as part of a community, and within society more broadly.

**COMM 111A****Communication and Cultural Production: Introduction (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, neo-marxist and intersectional theoretical frameworks. By centering concepts like dispossession, the feminization of labor, care and post-hegemony we'll approach cultural production related, but not limited to: sex work, unpaid labor, indigenous and anti-patriarchal union movements in Europe, the US and Latin America. Throughout the quarter, students will engage in both individual and collective creative research projects.

**COMM 111F****Folklore and Communication (Campion)**

This course introduces students to the academic study of folklore. Folklore can be defined as "expressive culture" which shapes our ideas about our communities and our social identities. Through a myriad of folklore genres -- such as legends, myths, proverbs, riddles, jokes, folk songs, folk art, Internet memes, and rituals -- we communicate who we are and where we have been. We also communicate our fears and desires about our future. Moreover, through folklore we not only make sense of the world around us, but we also attempt to control the changes within our world. This transformative aspect of folklore makes it a vital form of communication in the twenty-first century. In this course, we will examine the functions and meanings of folklore in historical context, and then analyze the changes in those functions and meanings today. This will provide insight into the transformations taking place in the digital age.

**COMM 113T****Intermediate Topics: Native Americans and Colonists: From Contact to the Dakota Pipeline (Fields)**

This course introduces students to themes from Native American Studies and is intended as a provocative engagement with both the history and contemporary cultural politics of indigenous Americans. Substantively, the course is a starting point for studying past and present encounters between Native Indians and the immigrant settlers to America and their descendants who dispossessed the indigenous and, willfully or not, tried to bury Native culture. These encounters, often racially charged, have generated enormous controversies, while the voices and experiences of Native peoples have been too often concealed in these exchanges. The course makes an effort to intervene into the meaning of these experiences in rendering Amerindians visible and their voices audible while conceding that many of these controversies remain unresolved. The course is intended to be a theoretically rigorous, historically rich, and topically interesting engagement with what is often the sadly forgotten story of indigenous people here in the U.S. and their encounters with the settlers who remade America into something far different.

**COMM 114A****Communication & Human Rights (Zilberg)**

How should we as global citizens respond to the horrifying human rights abuses that saturate news headlines and social media posts? How do communication practices, the right to information, freedom of expression, media and journalists function within the contemporary Human Rights Regime? In this course we take up such questions by examining selected human rights protections—against genocide, torture, enslavement, political persecution, gender violence and climate displacement—and their violation through specific case studies from 1945 to the present.

**COMM 114B****Human Rights Advocacy (Zilberg)**

The rights of journalists, academics and activists right to exercise the freedom of expression, engage in open inquiry and social justice actions without without fear to their physical safety, freedom, or other forms of persecution are consistently violated all around the world. In this practicum style seminar, students will gain an understanding of mechanisms through which different actors fight to protect these rights. As part of the seminar, students will conduct human rights research/monitoring and engage in advocacy on behalf of the Scholars at Risk network— an international network of institutions and individuals whose mission is to protect scholars and promote academic freedom (<https://www.scholarsatrisk.org/>).

**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, neo-marxist and intersectional theoretical frameworks. By centering concepts like dispossession, the feminization of labor, care and post-hegemony we'll approach cultural production related, but not limited to: sex work, unpaid labor, indigenous and anti-patriarchal union movements in Europe, the US and Latin America. Throughout the quarter, students will engage in both individual and collective creative research projects.

**COMM 114W****Global Health Communication (Walkover)**

Public health campaigns - from gentle reminders to official orders to cover a part of the body, change environmental conditions, or seek medical care - attempt to change behavior, slow the spread of disease and improve the health of a population. This course takes a critical social science perspective on the production, dissemination, and impacts (intended and otherwise) of public health communication, including questions of coercion, autonomy, and perceptions of collective health and wellbeing.

During Spring Quarter 2024, this course will work in collaboration with the Refugee Health Unit of the UCSD Center for Community Health, and with the San Diego Refugee Communities Coalition. Following the leadership of these organizations, we will support health communication with refugee communities across San Diego. Specific projects, which will be developed during the quarter, may include conducting and writing research reports on community needs and interests, developing website materials, and developing and/or evaluating health education campaigns and other materials.

**ADVANCED ELECTIVE COURSES****COMM 126****Children and Media (Wiering)**

This course analyzes the position of children within the ever-changing landscape of media technology in everyday life. We will examine children's relation to media from a historical perspective by, e.g., considering how children have appeared in media products, how media may have shaped ideas about childhood, and how children themselves operate as active media users, consumers, and content providers. The topic of children and media is multi-faceted and fraught with anxieties about cognitive and behavioral effects. Taking a critical cultural approach, we will analyze methodological complexities in mainstream children and media research, challenge current dominant ideas, and use our own combined knowledge, experience, and skills to suggest innovative directions for the future of this crucially important field of study.

**COMM 132****Advanced Topics in Communication, Politics, and Society: Writing on the Streets (Rojo Solis)**

This course explores the political impact of writing in public spaces, the meeting place between typography, tactical media, protest and resistance. The course looks, amongst other subjects, at graffiti, political posters, public signage, culture jamming and the way urban space behaves when it is written on.

**COMM 134****Media Audiences (Abuelhiga)**

We have all been part of an audience at some point in our lives, and many of us spend many hours a day as part of various audiences. But being an audience member isn't usually something we think very critically about; when we consume media and culture, we tend to think more about the media itself than our reception of it. Putting audiences front and center this course considers the complex relationship between the media business, media texts, and the consumers/viewers/listeners they target. How can we explain our personal attachments to media? What do audiences' relationship with media and culture say about their personal values, and what can they tell us about society? How do different people consume media and for what purposes? And, perhaps most significantly, how are these audience relationships commodified by the media business?

**COMM 143****Science Fiction (Rojo Solis)**

What does it mean to take a science fiction course under science fiction conditions? How to understand fictional settings that seem to have colonized everyday life as fact? Is science fiction a genre, a mode or a device? How does it work? The specific conditions under which these course will be offered —after a global pandemic, through electronic devices and during racial and social unrest throughout the world— will also offer us a very particular atmosphere through which to question how science fiction works and its relationship to time, space and intersectional realities. Through the exploration and discussion of theoretical, narrative and aesthetic examples of the genre, we will try to understand science fiction as a "mode of awareness" (Csicsery-Ronay Jr.) particularly well-suited for dealing with a mode of life which relies on science and technology to carry on with everyday existence, at the same time it provides tools to question what reality really is, and that firmly believes technology changes us in strange and radical ways.

**COMM 153****Architecture as Communication (Serlin)**

Why do some buildings or spaces "speak" to us while others do not? Why are some architects or designers considered "important" while others are not? How is power expressed through the designs of cities and buildings, and why do some people benefit from these designs while others do not? In this course, we will examine architecture from multiple perspectives: as an expressive aesthetic form, as a medium of power and control, and as a co-created artifact of the interface between bodies and spaces. In taking this approach, we build directly upon the Department's three-part study of communication found in COMM 100C (Communication, Institutions, and Power), COMM 100B (Communication, Culture, and Representation (100B), and COMM 100A (Communication, the Person, and Everyday Life). We will assess historical and contemporary architecture from a wide variety of scholarly disciplines and perspectives. We will also take advantage of the astonishing array of architectural projects, both completed and in-progress, across the UC San Diego campus and surrounding areas.

**COMM 168****Bilingual Communication (Harb)**

This course examines how bilingual and multilingual speakers and communities navigate their linguistic position in different contexts. Throughout the course we will reconsider what it means to "be bilingual" and how these ideas are constructed based on ideas about what a language is or isn't, and how people's linguistic practices fit into those categories. We will challenge the idea that monolingualism is the most common linguistic identity in the global world, and reposition multilingualism as the a societal norm. We will learn about the cases of minoritized linguistic groups in the US (heritage language speakers of Spanish, Arabic, Chinese, Black English speakers, among others) and elsewhere (Catalonia, Canada, Chile etc.), focusing in particular on how these communities restructure or reclaim their linguistic position in society.

**COMM 170****Biography and Life Stories (Pavón Aramburú)**

This class centers life stories and biographical narratives as subversive forms of storytelling. Students will learn to "theorize from the flesh" by making connections between life experience and critical social theory. We will question the positionality from which knowledge and truths are produced and we will inquire whose lives are considered worthy of being recorded in history. The course will engage with first-person testimony and other portrayals of life, including: artistic forms, cultural production about historical figures or media personas, biographic film, citizen journalism, among others. Throughout the quarter students will work on creating their own life story projects inspired by the course content.

**COMM 173****Interaction with Technology (Alač)**

In this class we will look closely at the everyday ways in which we interact with technology to discuss sociocultural character of objects, built environments; situated, distributed, and embodied character of knowledges; use of multimodal semiotic resources, talk, gesture, body orientation, and gaze in interaction with technology.

**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?

**JUNIOR SEMINARS****COMM 190 (A00)****Junior Seminar: War and Cinema (Abuelhiga)**

In this course, we will examine some of the 20th and 21st centuries' most brutal wars through the narrative and ideological lens of cinema. We will engage with philosophical, ideological, political, and social considerations of various types of "war," as reenacted and reimagined through film. Alongside analyzing the cultural contexts of the films, we will also analyze the concurrent development of cinema technology and the Western imperial imaginary. The cinematic evolution of TV news media, particularly in its coverage of wars and its influence on American/Western public opinion, will also be examined.

**COMM 190 (B00)****Junior Seminar: A People's History of U.S. Prisons (Keith)**

Why does the U.S. have the highest rate of incarceration of any nation-state? What is the socio-economic function of prisons? What does 'justice' mean for a carceral society? This class will provide an overview of the historical development of racialized and gendered incarceration in the United States with an emphasis on practices of resistance. As a people's history, this class centers the voices, struggles, and knowledge of people directly impacted. We will learn from lived experiences to think critically about the meaning and practices of incarceration, and to speculate on abolitionist possibilities. Themes and topics discussed include: captivity and settler colonialism, slavery and its reforms, George Jackson, the Prison-Industrial Complex, anticarceral feminisms, e-carceration, and more. The seminar will include a creative capstone project.

**COMM 190 (C00)****Junior Seminar: The Refugee Experience through the Documentary Lens (Fattal)**

We are living through a moment in which masses of people in countries around the world feel so unsafe that they take the radical decision to uproot themselves from the home countries, their land, their culture, and their friends and loved ones to risk their lives. Often with members of their immediate family they undertake harrowing journeys to travel to places that are more economically or politically stable. Perhaps no medium has treated the refugee experience in greater detail, with empathy and nuance, than documentary film. In this class we will study and analyze documentaries about the refugee experience and read literature from scholars who have studied it. The goal is to understand the global migration crisis and the contextual factors that are driving it, and to debate the merits of different documentary approaches to the subject.