MCS 207 | HISTORY OF CINEMA I, 1890-1945 | 4 quarter hours (Undergraduate)
This course examines the history of cinema as one of the most influential cultural forms of the 20th Century. We will study the aesthetic and technological developments of cinema during its first 50 years, as well as examine the social and economic factors shaping its history. Initially influenced by other art forms (theater, literature, painting) filmmaking quickly acquired its own formal system, language, and traditions. We will trace the changing styles, techniques, content, and methods of filmmaking as an art form, as popular culture, and as an industry. We will consider how cinema is bound to its social context via audience relations, economics, technology, and ideology. The limited scope of this course will cover primarily feature-length, narratives films as the dominant mode of filmmaking, although we will also look at the development of documentary and experimental filmmaking. The class will consist of lectures, screenings, and discussions.

MCS 208 | HISTORY OF CINEMA II, 1945-1975 | 4 quarter hours (Undergraduate)
This course covers the continued rise and development of cinema from 1945 to 1975. The course will have a dual focus, looking simultaneously at both the American studio system and international cinemas. The lectures, screenings, and discussions place equal emphasis on charting the development of cinematic techniques as well as examining the growth of specific national cinemas. In addition, the course surveys international stylistic trends in narrative, documentary, and avant-garde film. Students will acquire a broad understanding of the institutional, social, technological, and aesthetic forces that have shaped the development of cinema during the mid-twentieth century.

MCS 209 | HISTORY OF CINEMA III, 1975-PRESENT | 4 quarter hours (Undergraduate)
This final course in the film history sequence is designed to introduce students to a sense of modern film history and the multiple permutations of cinema around the modern film history and the multiple permutations of cinema around the globe. It presents film history from a global perspective, concentrating primarily on the development of new national and transnational cinemas. The course continues to chart the development of the American studios since the mid-1970s while examining the effects of media consolidation and convergence. Moreover, the course seeks to examine how global cinemas have reacted to and dealt with the formal influence and economic domination of Hollywood filmmaking on international audiences. Class lectures, screenings, and discussions will consider how cinema has changed from a primarily national phenomenon to a transnational form of communication in the 21st century.

MCS 231 | INTRODUCTION TO DOCUMENTARY STUDIES | 4 quarter hours (Undergraduate)
This course examines the rise and growth of documentary forms, including audio, film, television, photography, literary journalism and ethnography. Students will study representative works from each documentary approach and learn to analyze the techniques of observation and representation at use in these pieces. Students will become familiar with major theoretical constructions of documentary and be able to use these analytical tools to critique documentary forms. Lab for film viewing required.
Which methods has cinema developed to convey the spiritual phenomena of faith, redemption and transcendence? The course investigates this question through the comparative study of international cinema. While it focuses primarily upon Christianity, it also provides students with the tools to make meaningful connections with other religions and the cinematic traditions that inform them. Among the films and filmmakers to be examined are Paul Schrader FIRST REFORMED (Paul Schrader, USA, 2018), SILENCE (Martin Scorsese, USA, 2017), WINTER LIGHT (Ingmar Bergman, Sweden, 1961), DIARY OF A COUNTRY PRIEST (Robert Bresson, France, 1951), EUROPA ’51 (Roberto Rossellini, Italy, 1952), IDA (Pawel Pawlikowski, Poland, 2013), and THE PASSION OF JOAN OF ARC (Carl Theodor Dreyer, Denmark, 1929).

This course provides students with a theoretical and methodological background in the interdisciplinary field of cultural studies, which considers media and culture as sites for the construction and contestation of race, class, gender, ethnicity, sexuality and nation. The course provides a foundation in critical cultural studies, ideology critique, critical race and gender studies, transnational media studies and active audience studies. Formerly Introduction to Radio, Television and Film.

Course covers basic concepts and terminology of film and video as forms of art and mass culture. This course covers the aesthetic elements that constitute film and video texts: plot structures, sets, costumes and makeup, acting, lighting, cinematography, editing, and sound. By performing extensive textual analyses, students learn how the interaction of these elements produces meaning. Students also gain basics of how these concepts are practiced in film production. After mastering the aesthetic concepts, students also examine their use in three different modes of film: fiction, documentary, and the avant-garde. (Formerly Film/Video Analysis)

This course will analyze the representations of aspects of identity including race, ethnicity, gender, sexuality, religion, social class, age, and ability in cinema and long-form television narrative. Rather than thinking of these aspects of identity as natural and fixed, this course will explore how identities are constructed and crafted through the cinema. In the context of theories of human identity and difference, students will view, read about, analyze and discuss movies and television series to understand the intersections and interactions of social and political identities and translate them into media content production. The central question of the course is as follows: if one is dissatisfied by the current range of representational practices of identity offered by a dominant media industry, how can one challenge or disrupt the limitations of these practices through creative and responsible media production?

Comics are a rich, vibrant medium whose history predates that of movies, television and radio. While many cultural critics have viewed comics as simplistic and childish over the years, the combination of text and images that comics offers literary and artistic possibilities not found in any other medium. This course examines the medium of comics by exploring its history and theory, along with issues of representation, form, aesthetics, genre, biography and autobiography. Along the way, we will engage with such themes as heroism, trauma, identity and youth, among others. Students will read scholarly work on the medium of comics, as well as a wide range of comic books, comic strips, graphic novels and webcomics.

This course provides students with a theoretical and methodological background in the interdisciplinary field of cultural studies, ideology critique, critical race and gender studies, transnational media studies and active audience studies. Formerly Introduction to Radio, Television and Film.

Course covers basic concepts and terminology of film and video as forms of art and mass culture. This course covers the aesthetic elements that constitute film and video texts: plot structures, sets, costumes and makeup, acting, lighting, cinematography, editing, and sound. By performing extensive textual analyses, students learn how the interaction of these elements produces meaning. Students also gain basics of how these concepts are practiced in film production. After mastering the aesthetic concepts, students also examine their use in three different modes of film: fiction, documentary, and the avant-garde. (Formerly Film/Video Analysis)
MCS 341 | TOPICS IN RADIO STUDIES | 4 quarter hours
(Undergraduate)
Subjects rotate among several historical and conceptual topics, such as Rock Radio, Talk Radio, Gender and Radio, Radio and American Culture, etc. Students will have the opportunity to build upon the foundations of radio that are explored in other radio courses. Radio topics courses are considered advanced study in the subject area; therefore, students are encouraged to complete MCS 339 or MCS 342 prior to taking a radio topics course.

MCS 342 | HISTORY OF TELEVISION & RADIO | 4 quarter hours
(Undergraduate)
A history of radio, television, and cable that engages with elements such as programming, economics, industrial structures, audiences, government and industry policies, and social effects. The course includes viewing, analysis, and criticism of a wide variety of American programming.

MCS 343 | MEDIA ETHICS | 4 quarter hours
(Undergraduate)
Entertainment and social media dominate popular culture today in a way that begins to completely define American culture. In what ways do entertainment media impact society? As creators of media, what special responsibilities do we have? And as creators of entertainment media how can we use these ethical theories in our daily practice? This course will examine the underlying ethical theories used when we try to arrive at ethical judgments about right and wrong. This course will concentrate on analyzing the impact of digital entertainment on an individual and society. The issue of balancing individual creativity vs. cultural impact, particularly on children, will be addressed. The course will culminate with the formulation of elements of an ethical code of conduct for every electronic (social) media, television professional and movie creator.

MCS 344 | THE SEXUAL REVOLUTION: HOLLYWOOD IN THE 1960s | 4 quarter hours
(Undergraduate)
The late 1960s are often described as a time of "Sexual Revolution" in America, with loosening standards and attitudes about sex and sexual practices. But was this period as "liberated" as it has appeared to be? Who was liberated by these new attitudes, and from what? How do attitudes about sexuality in the 1960s compare to our attitudes now? This course uses the study of American cultural history to examine perspectives of sexuality in the 1960s, and it focuses upon the films that Hollywood produced to represent this "new" sexuality. In the process, the course examines shifting definitions of gender and sexuality with which American culture was contending during this revolutionary time.

MCS 348 | TOPICS IN FILM GENRE | 4 quarter hours
(Undergraduate)
This course offers an historical examination of film genres, with a varying focus on one particular genre: film noir, musicals, melodrama, detective/gangster film, science fiction film, comedy, Western, animation, youth films. The course explores the relationship of genres to general social histories. Lab for film viewing required.

MCS 349 | TOPICS IN FILM STUDIES | 4 quarter hours
(Undergraduate)
Examination of a particular era of film history or national cinema, film movements, or moments in social history and their relationship to film production. Topics currently in rotation include Film Sound Studies, American Films of the 1970s, War and Film, feminist film, Psychoanalysis and Cinema, etc. Lab for film viewing required.

MCS 350 | TOPICS IN GLOBAL CINEMA | 4 quarter hours
(Undergraduate)
This course is designed as a critical study of global filmmakers and the issues surrounding cinema and its transnational circulation. The class will examine generic aspects of the growth and evolution of cinema and look at points of contact between different cultural discourses, national cinematic styles, genres, and reception. Artistic, social, political, and industrial issues will be examined to provide different models of cinematic creation and consumption. Recent topics have included Latin American Cinemas, Asian Cinemas, Transnational Cinema, New German Cinema, History of French Film, Contemporary Global Directors, etc. Lab for film viewing required.

MCS 351 | TOPICS IN TELEVISION STUDIES | 4 quarter hours
(Undergraduate)
This course offers advanced study of television as a unique audio-visual culture with its own history and styles. This course presumes basic knowledge of television terms and methods of media analysis. Studies of a selected aspect of television history, television criticism, or national television are offered regularly. Recent topics have included Global Television, Reality TV, American TV of the 1950s, Televisio News, etc.

MCS 352 | TOPICS IN NEW MEDIA | 4 quarter hours
(Undergraduate)
This course examines the effects of new and/or digital media on interpersonal communication, media industries, and/or media culture. Depending on the specific focus of this variable elective course, it might focus on economic, social, political, or aesthetic implications of new media, including the Internet, interactive games, and other new media technologies and applications.

MCS 353 | TOPICS IN MEDIA STUDIES | 4 quarter hours
(Undergraduate)
This is a rotating topics class for subjects that encompass a number of different media, including radio, television, film. Possible topics may include: Media and Politics, Contemporary News Media, Reception Studies, Popular Culture Studies, etc.

MCS 354 | SEX IN THE BOX: U.S. TELEVISION, SEX, AND SEXUALITY | 4 quarter hours
(Undergraduate)
This course will examine the continued negotiation of sex and sexuality on American television. Whether through their structuring absence, head-on attendance, or mere subtle implication, sex and sexuality have been omnipresent within the medium since its proliferation in the late 1940s. Through lenses of TV, social history, and gender/sexuality criticism, this course will examine various ways in which sexual issues such as the marriage bed, female sexual agency, GLBT visibility, teen sex, and rape have made their ways onto and been pushed off of the small screen. It will also interrogate how these broad categories interact with TV's assumed social role, contemporary and historical notions of American values, and TV regulation.

MCS 357 | TOPICS IN COMICS STUDIES | 4 quarter hours
(Undergraduate)
This is a rotating topics class for subjects pertaining to the study of the comics in media including comic books, graphic novels, webcomics, and other forms of sequential art and graphic narrative.
MCS 359 | TOPICS IN CULT STUDIES | 4 quarter hours  
(Undergraduate)
This course offers rotating topics focused on “cult” media and subcultural audiences, that is, aspects of culture that are separate from, or differentiate themselves from, the mainstream, or that present new ways of examining consumers and the emotional resonance of various media products on contemporary audiences. Topics will focus on such aspects as genre films and television, audience analysis, affect, and cult products. The purpose of this course is to understand how audiences and media producers design media texts to confront and challenge contemporary ideologies, to offer alternatives to the mainstream, and to engineer deliberate affective reactions in audiences.

MCS 360 | B-MOVIES | 4 quarter hours  
(Undergraduate)
This course will explore the role of the B-movie in film history: from its origins in the 1930s, through its evolution in the 1950s and all the way up to the modern critical application of the ‘B’ label to a variety of different film genres, styles and budgets. Students will examine the place of the B’s within the overall contexts of both mainstream Hollywood cinema and low-budget filmmaking in general. Specific focus will be placed on issues of economic mode of production and how this impacts a film’s aesthetics, as well as theories of cultural distinction regarding the notion of ‘film trash’ such as camp theory and cultism. A variety of films will be screened in class. Please take into consideration when choosing this course that we will screen films that may at times contain highly lurid, violent and/or sexual imagery.

MCS 361 | FANDOM & PARTICIPATORY CULTURE | 4 quarter hours  
(Undergraduate)
This course introduces students to the world of media fandom. Fans are people who hold an emotional attachment to media texts. By investigating the types of media texts people connect to, as well as the work fans do in their community, students encounter new ways of participating with media. Students not only examine fans as cultural “producers,” who make media just as much as they consume it, but also examine media from the point of view of a fan. This course also looks at how participating in fandom can aid the development of diversity and positive social change.

MCS 362 | COLOR TV: BLACKNESS IN AMERICAN TV | 4 quarter hours  
(Undergraduate)
Throughout the history of US television African American performers have been part of America’s small screen entertainment. From the earliest days of Amos and Andy to 1970s Black sitcoms such as Good Times and that’s My Mama and the 80s runaway hit The Cosby Show to contemporary network hits, black lives, stories, and performances have helped to paint an often skewed picture of America. This class will explore the position of Blackness and African American performers, creators, and executives throughout the history of American television.

MCS 363 | TOPICS IN FAN STUDIES | 4 quarter hours  
(Undergraduate)
This course offers a rotating series of topics all focused on a particular type of fandom, fan object, or fan practice. Fans are viewers who hold an emotional attachment to what they experience; fans often act on that emotional attachment. This course explores different facets of the fan experience in detail. Studies of selected topics could include: specific media fandoms (Trekker, Potterheads, Gleeks, etc.), sports fandom, celebrity culture, fans in social media, specific fan practices (social activism, material work, fan vidding), or the influence of fandom in the contemporary media environment, etc.

MCS 364 | MONSTERS IN POPULAR CULTURE | 4 quarter hours  
(Undergraduate)
In this course, students will examine monsters, spooks, scares, and—above all—fear. Through informed viewing of television, film, radio, literature, and graphic novels, we will explore the evolution of some of the most well-known monsters, including vampires, zombies, and aliens, as well as less-known varieties, like the Golem, the cyborg, and even the human being. Screenings will be paired with discussion and class activities. The concept of the monster itself will be interrogated, and we will explore how the monster reflects humanity’s fears as well as its desires. This is the one class that proves college is scary as hell.

MCS 365 | HORROR FILMS | 4 quarter hours  
(Undergraduate)
Why do we willingly subject ourselves to films that seek to scare, shock and disgust us? What compels us to watch films with ghoulish imagery, gory special effects and gruesome murders? Are horror film fans merely uncultured sadists who revel in watching others suffer on screen? Are there cathartic pleasures to be had in horror films that are actually beneficial to society? This course examines the horror film genre from a variety of perspectives - from the cultural implications of why certain images frighten us, to the technological factors involved in special effects advancements, to the moral panics arising from both 1930s monster movies and modern “torture-porn” cinema. We will trace the horror genre back to its roots in the silent film adaptations of such gothic novels as Frankenstein and Dr. Jekyll & Mr. Hyde, through the classical era of the 1930s/1940s and the Universal monster movies, into the new era of the 1970s (from big-budget and Oscar winning films like The Exorcist and The Omen, to the low-budget auteurist horror efforts like The Texas Chainsaw Massacre and Last House on the Left), and into the modern era of slashers, stalkers, remakes and reboots. [NOTE: This course will regularly examine films with extremely gory imagery that may be offensive and unpleasant to some students (…and if that’s you, then you’re definitely taking the wrong course!). To quote the beginning of Frankenstein (1931): “We think it will thrill you. It may shock you. It might even horrify you. So, if any of you do not care to subject your nerves to such a strain, now’s your chance to…well, we warned you!”].

MCS 366 | COMMUNICATION, TECHNOLOGY AND SOCIETY | 4 quarter hours  
(Undergraduate)
Survey of a variety of contemporary and historical issues related to the introduction and diffusion of communication technologies in society. Especially examines how new technologies, particularly the Internet, are transforming the communication landscape. Emphasis on issues of intellectual property, surveillance, privacy, regulation, message construction, and access will be central to this course.

MCS 367 | SPORTS FANDOM | 4 quarter hours  
(Undergraduate)
This course introduces students to the study of fandom and participatory culture in relation to sports. It begins by asking “who are sports fans and why study them?” before moving on to consider questions of fan identity and belonging, consumerism and advertising, fan-team-industry relations, rivalries and anti-fandom, the intersections of sports and media fandoms, and the relationship between sports, politics, and participatory culture. Throughout the class, we'll take an intersectional approach that considers the impact of gender, race, sexuality, class, nationality, and ability on the topics under discussion. Students will engage with the material through readings, screenings, and discussion but also through participant observation in sports fan subcultures both familiar and new to the student.
MCS 368 | MUSIC INDUSTRIES AND CULTURE | 4 quarter hours  
(Undergraduate)  
This course critically examines music as a form of cultural communication and as a media industry. Students learn about historical changes in the music business, contemporary issues that industry insiders negotiate, do-it-yourself alternatives to mainstream industry practices, and how music functions as a unique source for collective fandom.

MCS 369 | TIME TRAVEL ON TELEVISION | 4 quarter hours  
(Undergraduate)  
This class examines the common narrative device of "time travel" as it has been shown on television. We will look at the history of time travel on television, how time travel becomes a narrative device, and at the generic components of time travel narratives. Through careful readings of television episodes, we will study the influence of technology, politics, identity, the body and mediation on representations of time travel. Further, we shall examine these texts not just as glimpses of possible futures, but also as cultural critiques of issues in the present. Through screenings, daily written responses, and a final project, students will have the opportunity to explore the intricate nature of narratives about time travel.

MCS 370 | ADAPTATION: MOVIES/TV/NOVELS/COMICS/TOYS/VIDEO GAMES | 4 quarter hours  
(Undergraduate)  
This course looks at adaptation as a cross-media phenomenon, which we will trace back to the origins of the film medium in the late nineteenth century. The desire to experience familiar stories and characters in different media forms transcends generations. Film critic Margaret Farrand Thorp wrote in 1939 of the "widespread human eagerness to experience the same story in as many media as possible." This impulse has only grown in recent years with the increasingly vital role of franchises in an era of media convergence, whereby narratives become replayed, extended and/or intertwined across films, television programs, video games, comic books and other forms. The course will begin with the traditional adaptive process of turning novels into film, the theoretical concerns surrounding fidelity and medium-specificity, and the critical debates to do with adaptation and authenticity. We will look at the classical era of Hollywood in the 1930s through 1950s, followed by comparisons of graphic novels to their film versions. The more problematic process of adapting such properties as board games, toy lines and video games is explored in later weeks, as are the implications for the adaptive process created by the prolific nature of digital special effects. We will go beyond narrative and aesthetic analysis in many weeks to consider the industrial implications of adaptations, as well as what media theory can offer us in studying how and why texts are adapted from one medium to another.

MCS 371 | WRITING TELEVISION CRITICISM | 4 quarter hours  
(Undergraduate)  
This course offers an introduction to the aesthetic, rhetorical, and cultural criticism of English-language television via analyses of a contemporary, rotating television series. In this course, students will be exposed to different types of television criticism. Through close readings of television criticism as well as writing about television criticism, students will be encouraged to develop a critical voice of their own. Students will engage with different styles of criticism through readings, analysis, peer-reviews, and writing their own criticisms. Class includes a screening time. Projects include written work, digital profiles, and engagement with contemporary theories of television and media.

MCS 372 | DIGITAL CULTURE AND NEW MEDIA | 4 quarter hours  
(Undergraduate)  
This course considers the cultural ramifications of new media in shaping life experiences and meaning. As interactive digital media technologies expand opportunities for social networking, text and instant messaging, file sharing, collaborative authoring, microblogging, podcasting and mobile communication, this course asks how these new technologies impact identity formation, creative participation and concepts of public culture. This course will focus on some of the major themes that have engaged new media scholarship and thinking — convergence and participatory culture, identity and humanity, technology and literacy. The course will include hands-on approaches to media criticism and culture.

MCS 373 | AUDIO DOCUMENTARY | 4 quarter hours  
(Undergraduate)  
This course uses hands-on projects so that students can explore the steps in the process of creating an audio documentary. Through practical application students consider questions that surround the interpretation of cultural experience. Additionally, students analyze a variety of approaches to audio documentary in an effort to understand better this significant form of storytelling.

MCS 374 | LATIN AMERICAN CINEMA | 4 quarter hours  
(Undergraduate)  
This course examines the production, distribution and impact of cinema in the Latin American context. Transnational relations with other industries, such as Hollywood and the European film context will be considered. We will investigate how social, economic and political forces have shaped or are presently influencing and transforming national cinemas. Questions of identity and cultural difference, particularly in relation to immigration, diasporas, transnationalism, youth culture, class, gender, sexuality, race and ethnicity are central to the discussions. We will consider the diversity of styles and topics that are now redefining the cinema of the region.
MCS 378 | SEINFELD | 4 quarter hours
(Undergraduate)
When Seinfeld aired on NBC in 1989, it was panned as "sophomoric talk radio" and "mildly amusing." Even comedian Roseanne Barr, whose sitcom ran contemporaneously with Seinfeld, found the show about four Manhattanites rather pretentious: "They think they're doing Samuel Beckett instead of a sitcom," she asserted. However, by the end of its run (1998), Seinfeld was praised as "an authentic American comedy of manners" and "the defining sitcom of our age." This term, we will explore the series from its early shaky period-when its own studio executives considered it "too New York, too Jewish"-to its news-making series finale. We will also look at the show’s extraordinary and profitable afterlife via syndication, Curb your Enthusiasm (2000-), Jerry Seinfeld's web series (2012-), and Twitter accounts like @SeinfeldToday. Finally, so that students will understand that Seinfeld-like all media texts-is a product of the time period (and industry) in which it was created, we will place the series in its historical and cultural contexts; for the same reason, students will be introduced to several critical and theoretical perspectives to the show.

MCS 379 | SPIKE LEE AND QUENTIN TARANTINO | 4 quarter hours
(Undergraduate)
For more than 15 years, filmmakers Spike Lee and Quentin Tarantino have feuded publicly over the use of the N-word in Tarantino’s films. “Quentin is infatuated with that word,” Lee complains. “What does he want to be made—an honorary black man?” Without missing a beat, Tarantino strikes back: “As a writer, I demand the right to write any character in the world that I want to write. And to say that I can’t do that because I’m white […] is racist.” Based on such exchanges, it might seem odd to pair Lee and Tarantino in a college film course. But actually, the ongoing animosity between the directors only serves to draw them closer, and the two have more in common than perhaps they will admit (even Netflix and Amazon Prime couple the directors’ films for their users). With that in mind, we will juxtapose nine feature-length works of Lee and Tarantino, considering specifically the directors’ auteur statuses, depiction of heists, attraction to the abject, and (re)visions of genres and gender. Further, on their own, students will explore works by Tarantino and Lee not screened in-class so that they may deepen their understanding of the directors’ styles, intents, politics, etc.

MCS 383 | TALKING ABOUT FILM: THEORY & CRITICISM | 4 quarter hours
(Undergraduate)
This course is to familiarize students with a wide range of disciplines (film, art history, philosophy, psychology, etc.) and how these ideas both influenced the development of classical film theories as well as the evolution of cinema. Moreover, the scope of the course seeks to examine the overall process whereby theoretical discourse develops historically.

MCS 385 | SEMIOTICS, STORYTELLING, & FILM FORM | 4 quarter hours
(Undergraduate)
This course will provide an in-depth exploration of how filmmakers create various types of meaning through film form and style. Methods of analysis will include semiotics (the analysis of signs and symbols that produce meaning), genre studies, and celebrity studies. We will pay specific attention to how meaning emerges from in-vogue or director-specific stylistic choices (for example, Spike Lee's dolly shot, bullet time post-Matrix, and the popularity of still photography in film of the late 1960s) and new technologies that emerge at various times (for example, special effects that allow for the production of different images, and advances in control over layered sound that change aural impact).

MCS 386 | AUDIO PRODUCTION FOR RADIO AND THE WEB | 4 quarter hours
(Undergraduate)
Students in this course will record, edit, and produce various dynamic audio pieces including podcasts, documentaries, commercials, and more. Though most pre-production work will be done at the studios of Radio DePaul, it may be possible for some students to complete their productions in a DePaul lab or at home. While experience is not required, an affinity for sound-only entertainment and information content will benefit students.

MCS 389 | TOPICS IN MEDIA PRODUCTION | 4 quarter hours
(Undergraduate)
This course is a rotating topic course in areas of media production and may include classes such as Podcasting, Advanced Radio Production, Advanced Audio Documentary, Radio News, Multimedia Production, etc.

MCS 501 | FILM AND MEDIA THEORY | 4 quarter hours
(Graduate)
This course will serve as a foundation for students in theories of film, television, and new media. An engagement with areas such as formal analysis, television and film spectatorship, authorship, television flow, and media specificity will provide both a brief historical framework for these disciplines, as well as a survey of major texts. Readings will include scholars/theorists such as Sergei Eisenstein, David Bordwell, Laura Mulvey, Horace Newcomb, Raymond Williams, Nick Browne, and Henry Jenkins. Formerly MCS 501 Introduction to Media Studies.

Status as a Communication and Media graduate student or Experience Design student or department consent is a prerequisite for this class.

MCS 502 | MEDIA AND CULTURAL STUDIES | 4 quarter hours
(Graduate)
This course provides students with a theoretical and methodological background in the interdisciplinary field of cultural studies, which considers media and culture as sites for the construction and contestant of race, class, gender, ethnicity, sexuality and nation. The course provides a foundation in critical cultural studies, ideology critique, critical race and gender studies, transnational media studies and active audience studies. Status as a College of Communication Graduate Student or MFA Cinema student or Experience Design student or department consent is a prerequisite to this class.

MCS 503 | CRITICAL ANALYSIS | 4 quarter hours
(Graduate)
This course will provide students with an advanced background in a wide range of methods used in media studies. The methods taught in this course may be applied to the study of film, television, print media, new media, social media, and their related paratexts and audiences. Some of the critical approaches to be covered include: Discourse analysis; Historiography; Political Economy; Sociological Analysis. Students will also learn how to produce media criticism in a range of formats, from traditional essays to short articles to video essays and more. Status as a College of Communication Graduate Student or department consent is a prerequisite for this class.
MCS 504 | HISTORIOGRAPHY AND RESEARCH | 4 quarter hours
(Graduate)
This course will offer critical perspectives and methods to film and media history and research. Areas of exploration will include how popular history and academic historiography interact, the way certain subjects and facts are emphasized over others, the different forms used to represent historical knowledge, and questions of history and memory. In addition to the assumptions, methods, and purposes of film/media histories, the course will also ask crucial questions regarding the nature of inquiry and the status of data and evidence. Students will learn how to address a specific research question through a variety of methodologies in a cogent and comprehensive manner. Students will also develop competency in writing a research proposal and using research tools such as Endnote and online journal databases.
Status as a College of Communication Graduate Student or department consent is a prerequisite for this class.

MCS 520 | TOPICS IN MEDIA STUDIES | 4 quarter hours
(Graduate)
This is a seminar that focuses on a particular area of media studies including, but not limited to, topics such as the contemporary media industries, kids media culture, television studies, music cultures, digital divide, race and media, celebrity culture, radio studies, war and media, gender and media, global television, new media studies and sexuality and media. Students may take this seminar repeatedly in different topic areas.
Status as a Communication and Media graduate student or Experience Design student or department consent is a prerequisite for this class.

MCS 521 | TOPICS IN CINEMA STUDIES | 4 quarter hours
(Graduate)
This is a seminar-level course that provides in-depth examinations of Cinema Studies topics. Topics vary from quarter to quarter and may include studies of film genres, film authorship, national cinemas, global cinema, gender in cinema, animation, film theory, early cinema, film aesthetics, race and representation, film sound studies, or other rotating topics.
Status as a College of Communication Graduate Student or department consent is a prerequisite for this class.

MCS 522 | TOPICS IN CINEMA/MEDIA HISTORY | 4 quarter hours
(Graduate)
Examination of a particular era of film history or national cinema, film movements, or moments in social history and their relationship to film production. Topics currently in rotation include American Films of the 1970s, Latin American Cinema, War and Film, New German Cinema, feminist film, etc. Examination of a particular era or forms of television/media from a historical perspective. Topics could include but are not limited to: History of American Broadcasting, International Broadcasting Structures, Television Outside the Box, Public and Community Broadcasting, genre-specific histories, etc.
Status as a College of Communication Graduate Student or department consent is a prerequisite for this class.

MCS 523 | TOPICS IN GLOBAL FILM & MEDIA | 4 quarter hours
(Graduate)
This course surveys a number of frameworks for understanding the global dynamics that constitute particular media cultures around the world. We will examine historical perspectives and debates concerning the processes of globalization and the media's constitutive role in impacting our conceptions of space and time across local, national and transnational terrains. Students will interrogate how the actions of nation states, civil society and transnational corporations impact media industries and ask how media representations are contested across registers of nation, region, citizenship, class, religion, labor, gender, Diaspora, race, migration and ethnicity.
Status as a College of Communication Graduate Student or department consent is a prerequisite for this class.

MCS 530 | NEW MEDIA AND CULTURE | 4 quarter hours
(Graduate)
This seminar considers the cultural ramifications of new media in shaping life experience and opportunity. As interactive digital media technologies expand opportunities for social networking, text and instant messaging, file sharing, collaborative authoring, blogging, podcasting and mobile communication, this seminar asks how these new technologies impact identity formation, creative participation and concepts of public culture. Issues of concern include race, gender, class, sexuality, cultural citizenship, fandom, subcultures and democratic participation.
Status as a Communication and Media graduate student or Experience Design student or department consent is a prerequisite for this class.

MCS 533 | LATIN AMERICAN CINEMA/MEDIA | 4 quarter hours
(Graduate)
This seminar examines the production, distribution and impact of cinema and media in the Latin American context. We will view a range of works from major and minor industries and investigate how social, economic and political forces have shaped or are presently influencing and transforming national cinemas and their industries. Questions of identity and cultural difference, particularly in relation to immigration, diasporas, transnationalism, youth culture, class, gender, sexuality, race and ethnicity are central to the discussions. We will consider the diversity of styles and topics as much as the discursive and theoretical frameworks that in the past defined, or those that are now redefining, the cinema and media of the region.
Status as a College of Communication Graduate Student or department consent is a prerequisite for this class.

MCS 541 | AUDIO DOCUMENTARY | 4 quarter hours
(Graduate)
This course uses hands-on projects so that students can explore the steps in the process of creating an audio documentary. Through practical application students consider questions that surround the interpretation of cultural experience. Additionally, students analyze a variety of approaches to audio documentary in an effort to understand better this significant form of storytelling.
Status as a Communication and Media graduate student or Experience Design student or department consent is a prerequisite for this class.
MCS 542 | TOPICS IN PRODUCTION | 4 quarter hours
(Graduate)
This is a seminar that focuses on a particular area of media production including, but not limited to, topics such as comedy writing, documentary production, and screenwriting. Students may take this seminar repeatedly in different topic areas. PREREQUISITE(S): Status as a Communication and Media graduate student or Experience Design student or department consent is a prerequisite for this class.

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MCS 544 | TOPICS IN DOCUMENTARY STUDIES | 4 quarter hours
(Graduate)
A rotating topics course that could focus upon a specific historical era-specific group of texts or documentarians across film, television, audio, writing, and photography.

Status as a Communication and Media (MA) or Documentary (MFA) student is a prerequisite for this class.

MCS 550 | FANDOM AND ACTIVE AUDIENCES | 4 quarter hours
(Graduate)
Fandom, fans, or readers that holds such interest for academics? This course will explore the relationship between fans, academics, and cultural studies. Through an examination of the way fans and active audiences are studied, we can better understand our media, our texts, and our selves.

Status as a Communication and Media Graduate Student or department consent is a prerequisite for this class.

MCS 575 | DIGITAL MEDIA ETHICS | 4 quarter hours
(Graduate)
This course provides students with the necessary background to investigate legal and ethical issues in digital technology and culture. Additionally, students practice digital literacy as an application of these ethical issues. This class offers topics including, but not limited to copyright, authorship, attribution, civics, vernacular creativity, Free Speech, filesharing, piracy, libel, access, participation, modes of control, net neutrality, etc., in order for students will come away with a sense of the ethical issues within today's culture.

Status as a College of Communication Graduate Student or department consent is a prerequisite for this class.

MCS 580 | MEDIA CINEMA STUDIES WORKSHOP (VARIABLE TOPICS) | 2 quarter hours
(Graduate)
This course allows students to sample a range of hands on, practical offerings in communication that can enhance their knowledge and expertise. Topics offered include survey design and focus groups. (2 quarter hours)

Status as a Communication and Media Graduate Student or department consent is a prerequisite for this class.

MCS 589 | RESEARCH THESIS | 4 quarter hours
(Graduate)
Enroll in 589 during the term you plan to defend your thesis or complete your final project. This is a graded, 4-credit hour course. Tuition is charged and loan deferment is available. You must have a scheduled defense/completion date to be approved for this class. Your thesis/project advisor needs to communicate this date to the Graduate Studies Director for your program, before you are allowed to enroll.

Status as a Communication and Media Graduate Student and Director consent is a prerequisite for this class.

MCS 599 | INTERNSHIP | 0-credit hour
(Graduate)
This is a 0-credit hour course that is available to students who are working actively toward the completion of a thesis or project. Enrollment in this course is limited to the two quarters prior to the defense of the thesis/project and requires thesis/project advisor and graduate director approval and proof of work each quarter. Enrollment in this course allows access to the library and other campus facilities. This course carries half-time enrollment status and eligibility for loan deferment and student loans. This course is graded as pass/fail. (0 credit hours)

Status as a Communication and Media Graduate Student and Director consent is a prerequisite for this class.

MCS 601 | ACTIVE DEGREE COMPLETION | 0 quarter hours
(Graduate)
This is a 0-credit hour course that is available to students who have completed six 4-hour graduate courses in the quarter they plan to finish the incomplete. Enrollment in this course allows access to the library and other campus facilities. This course does not carry any enrollment status. Students enrolled in this course are not eligible for loan deferment or student loans. This course is graded as pass/fail. (0 credit hours)

Status as a Communication and Media Graduate Student and Director consent is a prerequisite for this class.

MCS 602 | CANDIDACY CONTINUATION | 0 quarter hours
(Graduate)
This is a 0-credit hour course that requires permission from the graduate director. Students can enroll in this course if they are finishing a course in which they received an incomplete (IN) and are not registered for any other regular credit-bearing courses in the quarter they plan to finish the incomplete. Enrollment in this course is limited to the two quarters following the quarter of the original incomplete (IN) grade. Enrollment in this course allows access to the library and other campus facilities. This course does not carry any enrollment status. Students enrolled in this course are not eligible for loan deferment or student loans. This course is graded as pass/fail. (0 credit hours)

Status as a Communication and Media Graduate Student and Director consent is a prerequisite for this class.