PROGRAM OF STUDY

In the early twenty-first century, “media” and “design” have become central terms. Media often refers to a wide range of storage and communication technologies, as well as the cultures and systems they connect. Design is no longer a term used simply to describe surface aesthetics or ornamentation, but now encompasses a wide range of human interactions with technical devices, environments, and communities that shape daily life. Overall, designed digital and networked media inspire feelings of attachment as well as frustration with few rivals in any contemporary cultural sphere. If you consider the number of screens in your immediate vicinity, it becomes evident how substantial an impact media arts and design have on the ways we learn, work, play, think, act, and communicate.

The Media Arts and Design major focuses on these rapid developments in media and design that have changed the character of contemporary life, opening these phenomena up to historical study, theoretical critique, and hands-on experimentation. The major offers possible pathways through video game design, transmedia puzzle development, digital filmmaking, electronic sound design, digital storytelling, algorithmic theater, podcast development, data visualization, computational imaging, speculative design, and media history and theory.

Students focusing in the Media Arts and Design major will be trained in critical, formal, theoretical, and historical thinking and analysis. The curriculum fosters discussion and writing skills, as well as creativity and experimentation. Students will gain the tools to approach today’s media environment and industries with critical, historical, and cultural perspectives.

MAJOR PROGRAM IN MEDIA ARTS AND DESIGN

Students wishing to major in Media Arts and Design should meet with the Director of Undergraduate Studies early in their second year to help construct their course plan going forward. By Spring Quarter of their third year, all students are required to file a major program worksheet [https://humanities-web.s3.us-east-2.amazonaws.com/cms/prod/2021-02/MAAD%20Major%20Approval%20Form.pdf] with the department. Participation in the major must be declared to the Director of Undergraduate Studies, and the subsequent approved paperwork will be sent to the student’s College adviser for official registration.

The major in Media Arts and Design requires a total of twelve courses with the following distribution:

- Two Media Theory courses
- Two Media History courses
- Two Media Practice and Design courses
- Five Electives
- One Capstone Colloquium, taken during the student’s final year

These requirements aim to give students a well-rounded foundation in theoretical and historical aspects of media and design, while also affording them opportunities for creativity. These courses will also prepare them for a multitude of media professions and fields, whether they aim to study media further in graduate school or become practitioners and artists.

To view the most updated list of courses being offered and their distributions, please see this Courses page [https://cms.uchicago.edu/courses/] and add the appropriate filters for the applicable year and quarter.

Media Arts and Design Electives

Students will select elective courses from offerings in areas such as video game design, transmedia puzzle development, electronic sound design, electronics prototyping and wearables, digital storytelling, algorithmic theater, data visualization, machine learning in the arts, computational imaging, speculative design, and media history and theory. There will be an expectation that students distribute their elective courses across areas of media theory, history, and practice, though this is not a requirement. The electives should also serve the student’s selected “Clusters” (for more, see below).

Clusters

Instead of detailed distribution requirements or strict tracks, students have the ability to specialize in a specific area while still exploring the broader field. Students will join “clusters” that reflect their main interest, and these clusters will help students achieve depth in a specific area. The major offers the following clusters:

1. Games
2. Creative Computing
3. Network Art
4. Electronic Music
5. Digital Moving Image
In their second year, students will meet with the Director of Undergraduate Studies for advising and preparation for cluster selection. No later than the Spring Quarter of the third year, each student will officially declare a cluster. In order to demonstrate a meaningful commitment to a cluster, three of the student’s required courses should be related to the cluster. Specifically, three of the student’s Media Theory, Media History, Media Practice and Design, or elective courses should be relevant to the cluster. The Capstone Colloquium will not count for one of these three courses, though a component of the student’s Colloquium portfolio project should also be related to the designated cluster. For example, a student with a Games cluster will plan to include a digital game as part of the final portfolio.

Each cluster will include a balance of coursework in theoretical, historical, and practice-based areas. The eligibility of a given course to count toward a given cluster is not pre-defined, but will instead be determined after an individualized consultation with the Director of Undergraduate Studies.

**MAJOR CAPSTONE COLLOQUIUM**

As part of the Capstone Colloquium, students will be required to prepare a culminating capstone project and a portfolio. Students will take MAAD 29400 Media Arts and Design Capstone Colloquium in either the Autumn or Winter Quarter of their fourth year.

The capstone project will include one substantive work or a constellation of smaller related pieces. The capstone project can also be a revision of a project initiated in a previous Media Arts and Design course. The portfolio can include digital media artworks and/or theoretical writing compiled from across courses taken for the major. Students will submit these materials by the end of Winter Quarter of their final year. Given the collaborative nature of Media Arts and Design, students will have the option to work on collaborative projects with another Capstone Colloquium participant, if this enhances their work.

The major capstone project can be focused on practice or on theory, but it must include a smaller supplementary piece that addresses the other domain. Thus, each capstone project will have a primary and secondary component. A practice-based project might take the form of a developed video game, but will also include a supplementary theoretical artist statement that explains the historical and theoretical motivations for the digital artwork. A theory-based project might be an extended research paper about the history of Twitch and rise of social media or a queer theoretical analysis of independent video games in the 2000s, but will include a supplementary practice-based component (such as a curated Twitch stream, a podcast, or a website). The pedagogical purpose of requiring both a primary and secondary component is to emphasize the integration of practice and theory across the major. This project will give students an opportunity to demonstrate that they have mastered all aspects of the major.

Capstone projects will be shared at an exhibition that takes place at the Media Arts, Data, and Design Center. This event will happen in the Spring Quarter of students’ final year and will include both a showcase (for media art projects) and presentations (for media theory and history projects).

**SAMPLE PLAN OF STUDY FOR THE MAJOR**

Students will have numerous options for how to satisfy their selected cluster. The following is an example of one pathway through the major.

**Cluster: Games**

<table>
<thead>
<tr>
<th>Two Media Theory Courses</th>
<th>200</th>
</tr>
</thead>
<tbody>
<tr>
<td>MAAD 12320</td>
<td>Critical Videogame Studies</td>
</tr>
<tr>
<td>MAAD 12360</td>
<td>Introduction to Video Game Music Studies</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Two Media History Courses</th>
<th>200</th>
</tr>
</thead>
<tbody>
<tr>
<td>MAAD 25416</td>
<td>1990s Videogame History</td>
</tr>
<tr>
<td>MAAD 18306</td>
<td>Data History: Information Overload from the Enlightenment to Google</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Two Media Practice and Design Courses</th>
<th>200</th>
</tr>
</thead>
<tbody>
<tr>
<td>MAAD 20500</td>
<td>ARTGAMES</td>
</tr>
<tr>
<td>MAAD 20700</td>
<td>Alternate Reality Games: Theory and Production</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Five Electives</th>
<th>500</th>
</tr>
</thead>
<tbody>
<tr>
<td>MAAD 23640</td>
<td>Embodied Data and Gamified Interfaces</td>
</tr>
<tr>
<td>MAAD 24420</td>
<td>Games and Performance: Live Action Role Playing Games</td>
</tr>
<tr>
<td>MAAD 27915</td>
<td>Introduction to Videogame Studies: Art, Play, and Society</td>
</tr>
<tr>
<td>MAAD 22911</td>
<td>Augmented Reality Production</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Capstone Colloquium</th>
<th>100</th>
</tr>
</thead>
<tbody>
<tr>
<td>MAAD 29400</td>
<td>Media Arts and Design Capstone Colloquium</td>
</tr>
</tbody>
</table>

Total Units | 1200 |
### SUMMARY OF REQUIREMENTS: MAJOR

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Two Media Theory Courses*</td>
<td>200</td>
</tr>
<tr>
<td>Two Media History Courses*</td>
<td>200</td>
</tr>
<tr>
<td>Two Media Practice and Design Courses*</td>
<td>200</td>
</tr>
<tr>
<td>Five Electives*</td>
<td>500</td>
</tr>
<tr>
<td>MAAD 29400 Capstone Colloquium</td>
<td>100</td>
</tr>
<tr>
<td>Portfolio and Capstone Exhibition</td>
<td>000</td>
</tr>
<tr>
<td><strong>Total Units</strong></td>
<td>1200</td>
</tr>
</tbody>
</table>

* At least three of the Media Design, Media History, Media Practice and Design, and/or Elective courses must align with the student's designated cluster.

### ADVISING AND GRADING

Prospective majors should meet with the Director of Undergraduate Studies as soon as possible to discuss their interests and course plans, and to obtain advice and approval. In order to declare the major, students must complete a worksheet (https://humanities-web.s3.us-east-2.amazonaws.com/cms/prod/2021-02/MAAD%20Major%20Approval%20Form.pdf) with the Director of Undergraduate Studies. This form must then be returned to the student's College adviser by the end of Spring Quarter of the student's third year.

Courses in the major program may not be counted toward general education requirements. Students may double count up to four courses with another major, with approval from both departments. See more on Double Majoring below.

Courses in the major must be taken for quality grades, and more than half of the requirements for the major must be met by registering for courses bearing University of Chicago course numbers.

### HONORS

Program honors are awarded by the faculty in Media Arts and Design on the basis of a GPA of 3.5 or above and assessment of the Capstone Colloquium. Program honors are awarded only to the most exceptional projects from a given cohort, meaning that the majority of students do not receive this designation.

### DOUBLE MAJORS IN CINEMA AND MEDIA STUDIES AND MEDIA ARTS AND DESIGN

Students double majoring in Media Arts and Design and another major (including Cinema and Media Studies) can count a maximum of four courses towards both majors, pending approval from both departments. However, the Capstone Colloquium cannot be replaced by the analogous course in the other major, given the uniqueness of the MAAD Colloquium and its importance to community building. Thus, double majors may have to take two capstones to fulfill both program requirements.

### MINOR IN MEDIA ARTS AND DESIGN

**Distribution Requirement**

The minor consists of six courses. Of those six courses, students must take at least one course in each of the following core areas: (1) Media Theory, (2) Media History, and (3) Media Practice and Design. Students minoring in Media Arts and Design must receive quality grades (not P/F) in all six courses taken to meet the requirements of the program.

To view the most updated list of courses being offered and their distributions, please see this Courses page (https://cms.uchicago.edu/courses/) and add the appropriate filters for the applicable year and quarter.

Courses in the minor program may not be (1) double counted with the student’s other major or minors or (2) counted toward general education requirements. Courses in the minor must be taken for quality grades, and more than half of the requirements for the minor must be met by registering for courses bearing University of Chicago course numbers.

Students interested in declaring a minor in Media Arts and Design should print and fill out the Consent to Complete a Minor Program form (https://humanities-web.s3.us-east-2.amazonaws.com/college-prod/s3fs-public/documents/Consent_Minor_Program.pdf) and email the Director of Undergraduate Studies and Program Advisor. This form must then be returned to the student's College advisor by the end of Spring Quarter of the student’s third year.

### Electives

Students will also need two elective courses from offerings in such areas as video game design, electronic sound design, computational imaging, or speculative design. Any MAAD course may count; students may use outside courses with approval of the director.
Capstone Colloquium and Portfolio
To complete the minor, students must enroll in MAAD 29400 Media Arts and Design Capstone Colloquium. As part of the colloquium, each member of this student cohort prepares a portfolio of digital media artworks and/or historical and theoretical writing that they submit by the end of Winter Quarter of their final year.

SUMMARY OF REQUIREMENTS: MINOR

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>One Media Theory course</td>
<td>100</td>
</tr>
<tr>
<td>One Media History course</td>
<td>100</td>
</tr>
<tr>
<td>One Media Practice and Design course</td>
<td>100</td>
</tr>
<tr>
<td>Two electives</td>
<td>200</td>
</tr>
<tr>
<td>MAAD 29400 Capstone Colloquium</td>
<td>100</td>
</tr>
<tr>
<td>Portfolio</td>
<td>000</td>
</tr>
<tr>
<td>Total Units</td>
<td>600</td>
</tr>
</tbody>
</table>

MINOR TO MAJOR AND MAJOR TO MINOR
Student circumstances change, and a transfer between the major and minor programs may be desirable to students who begin a course of study in either program. Media Theory, Media History, or Media Practice and Design courses, as well as electives, may count towards the minor. The Capstone Colloquium is mandatory for both minors and majors. Students should consult with their College adviser if considering such a transfer and must update their planned program of study with the Student Affairs Administrator or Director of Undergraduate Studies in Media Arts and Design.

MEDIA ARTS AND DESIGN COURSES

MAAD 10992. Metapictures. 100 Units.
This course is based on an exhibition that was first staged at the Overseas Contemporary Art Terminal in Beijing in the fall of 2018, and subsequently re-enacted at the Royal Academy in Brussels in the spring of 2020. The exhibition explores “pictures within pictures,” images that reflect on the nature of image-making, across a range of media and genres. A virtual version of the exhibition is available on the Prezi platform, and a physical installation, supported by the Smart Museum, will be installed in the Media Arts Data and Design Center (MADD). Visual materials for the course include paintings and drawings, diagrams, models of the visual process, image “atlases,” multi-stable images, cinematic and literary representations of images nested within narratives. The readings for the course will include Michel Foucault on Velasquez’s Las Meninas, Walter Benjamin on “dialectical images,” C. S. Peirce on iconicity, Nelson Goodman on analog and digital codes, and Georges Didi-Huberman on Aby Warburg’s Mnemosyne Bilderdalas. Students will be encouraged to explore traditional examples of metapictures such as the Duck-Rabbit (canonized by Gombrich and Wittgenstein) or to investigate newly emergent forms of self-reflexive media. Guest lectures will be given by Patrick Jagoda on experimental games and Hillary Chute on comics and graphic narrative; these might be coordinated with the Media Aesthetics core sequence in the fall term, which focuses on the question of the image.
Instructor(s): W. J. T. Mitchell Terms Offered: Autumn
Prerequisite(s): This course is by consent only. Interested students should send a one-page letter describing their interest and preparation of the topic to Prof. Mitchell at wjtm@uchicago.edu.
Equivalent Course(s): ENGL 49992, CMST 27505, ARTV 30022, ARTV 20022, CMST 37505, ARTH 29992, ARTH 39992, ENGL 29992

MAAD 12320. Critical Videogame Studies. 100 Units.
Since the 1960s, games have arguably blossomed into the world’s most profitable and experimental medium. This course attends specifically to video games, including popular arcade and console games, experimental art games, and educational serious games. Students will analyze both the formal properties and sociopolitical dynamics of video games. Readings by theorists such as Ian Bogost, Roger Caillois, Alenda Chang, Nick Dyer-Witheford, Mary Flanagan, Lisa Nakamura, Amanda Phillips, and Trea Andrea Russworm will help us think about the growing field of video game studies. Students will have opportunities to learn about game analysis and apply these lessons to a collaborative game design project. Students need not be technologically gifted or savvy, but a wide-ranging imagination and interest in digital media or game cultures will make for a more exciting quarter. This is a 2021-22 Signature Course in the College. (Literary/Critical Theory)
Instructor(s): Patrick Jagoda; Ashlyn Sparrow Terms Offered: Autumn
Equivalent Course(s): CMST 27916, ENGL 12320, GNSE 22320

MAAD 12830. Indigenous Media and the Politics of Representation. 100 Units.
This undergraduate seminar explores popular representations of Indigenous nations and issues across various modes of media such as film, photography, digital platforms, and museum installations. With a particular focus on media forms produced by Indigenous artists, filmmakers, and curators we will analyze these narratives through frameworks of self-determination, resistance, visual sovereignty, and relational futures. Throughout the course, we will consider Indigenous media production(s) in relation to the broader social, historical, and cultural contexts in which they circulate in North America and beyond. The material covered in this course will acquaint students with an introduction to the contemporary debates surrounding Indigenous media and representation as they intersect with the larger fields of visual anthropology and Indigenous Studies.
MAAD 14207. Mindfulness: Experience and Media. 100 Units.
How do we experience media (of all kinds) with (or without) awareness? Methods of mindfulness offer principles and practices of awareness focusing on mind, body, and embodied mind. Mindfulness (a flexible, moment-to-moment, non-judging awareness) is an individual experience and at the same time, practices of mindfulness can be a mode of public health intervention. Mindfulness involves social epistemologies of how we know (or don’t know) collectively, as we interact with immediate sensory experience as well as with mediated communication technologies generating various sorts of virtual realities (from books to VR). In addition to readings and discussions, this course teaches embodied practices of attention and awareness through the curriculum of Mindfulness-Based Stress Reduction.
Instructor(s): M. Browning Terms Offered: Winter
Equivalent Course(s): HIPS 25207, HUMA 25207, HLTH 25207, TAPS 20507

MAAD 14613. God of Manga: Osamu Tezuka’s “Phoenix,” Buddhism, and Post-WWII Manga and Anime. 100 Units.
How can the Buddhist axiom “All Life is Sacred” describe a universe that contains the atrocities of WWII? Osamu Tezuka, creator of Astro Boy and father of modern Japanese animation, wrestled with this problem over decades in his science fiction epic Phoenix (Hi no Tori), celebrated as the philosophical masterpiece of modern manga. Through a close reading of Phoenix and related texts, this course explores the challenges genocide and other atrocities pose to traditional forms of ethics, and how we understand the human species and our role in nature. The course will also examine the flowering of manga after WWII, how manga authors bypassed censorship to help people understand the war and its causes, and the role manga and anime have played in Japan’s global contributions to politics, science, medicine, technology, techno-utopianism, environmentalism, ethics, theories of war and peace, global popular culture, and contemporary Buddhism. Readings will be mainly manga, and the final paper will have a creative option including the possibility of creating graphic work.
Instructor(s): A. Palmer Terms Offered: Autumn
Equivalent Course(s): HIST 24613, KNOW 24613, RLST 28613, FNDL 24613

MAAD 15521. Music and the History of AI. 100 Units.
Centuries before the first mechanical computers, music helped define artificial intelligence. 18th-century philosophers theorized the origins of cognition by imagining moving statues capable of singing songs and playing instruments. Later writers like E.T.A. Hoffmann feared such automata, describing the dangers of inanimate objects that are able to sway and seduce listeners with music. Even today, music humanizes our computer hardware and software (both real and imagined): Star Trek’s Data croons, Pandora’s “Music Genome Project” recommends, and even HAL-9000, the AI of 2001: A Space Odyssey, dies with a song on its virtual lips. In “Music and the History of Artificial Intelligence,” students will explore the humanistic impulses of artificial intelligence research since the seventeenth century. Students will study a broad array of machines-musical automata, mechanical toys, computers, symbolic AI, and modern neural networks—to understand how mechanical theories of cognition developed alongside aesthetic theories of art and music. By analyzing mechanical music, students will consider the chief philosophical debates of modern AI research: Can intelligence be quantified? Is there a mechanical basis for art, language, cognition, creativity, or emotions? Is there a meaningful difference between human thought and computer processing? What is “intelligence” (artificial or otherwise) and how can it be evaluated?
Instructor(s): Bradley Spiers Terms Offered: Autumn
Equivalent Course(s): MUSI 25521

MAAD 15620. Japanese Animation: The Making of a Global Media. 100 Units.
This course offers an introduction to Japanese animation, from its origins in the 1910s to its emergence as global culture in the 1990s. The goal is not only to provide insight into Japanese animation within the context of Japan but also to consider those factors that have transformed it into a global cultural form with a diverse, worldwide fanbase. As such, the course approaches Japanese animation from three distinct perspectives on Japanese animation, which are designed to introduce students to three important methodological approaches to contemporary media - film studies, media studies, and fan studies or cultural studies. As we look at Japanese animation in light of these different conceptual frameworks, we will also consider how its transnational dissemination and 'Asianization' challenge some of our basic assumptions about global culture, which have been shaped primarily through the lens of Americanization.
Instructor(s): Thomas Lamarre Terms Offered: Winter
Equivalent Course(s): EALC 35620, CMST 25620, CMST 35620, EALC 25620, SIGN 26070

MAAD 15630. Television in an Age of Change. 100 Units.
As streaming options proliferate, we think of television today in a moment of upheaval, but the history of television is a history of a medium in flux. This course will provide an overview of television theory and U.S. television history, using specific programs and theoretical concepts to explore major shifts in television’s relationship to audiences, technology, and other media—all in an effort to answer, or complicate, the question, “What is television?” This course counts towards the Media History requirement for the MAAD program.
Instructor(s): Ilana Emmett Terms Offered: Winter
Equivalent Course(s): CMST 28730
MAAD 17880. Videogame Consoles: A Platform Studies Approach. 100 Units.
While videogames' mix of art, play, and advanced technology gives game studies much of its vitality, the technological and computational aspects of the medium can be daunting for many would-be students and designers. And yet no approach to the study of videogames can be exhaustive without some consideration of the material and technological grounds that make games possible. With this in mind, this course will introduce approaches to videogame studies that emphasize the platforms - the hardware, operating systems, etc. - on which games are played, and is intended for students with all levels of familiarity with the technological side of videogames. How do the various components of game platforms, from computer architecture to controllers to the underlying code, affect how games look, sound, and feel, how they are played, who designs them and how, how they are marketed and to whom, and how they are preserved? How do platforms emerge from particular technological, industrial, social, and cultural contexts, and how do they in turn affect the course of game history and culture? Classroom lectures and discussions of readings will be accompanied by weekly gameplay sessions at the MADD Center, which will provide close, hands-on engagement with game platforms. Possible objects of study include the Atari 2600 (1977), ColecoVision (1982), Sega Game Gear (1990) and Genesis/CD/32X (1988-94), Panasonic 3DO (1993), Nintendo 64 (1996) and Wii (2006), and PlayStation 4/VR (2013-16).
Instructor(s): Christopher Carloy Terms Offered: Winter
Equivalent Course(s): CMST 27880, MAPH 37880, CMST 37880

MAAD 17887. The Platformer: History and Theory of a Videogame Genre. 100 Units.
This course will provide an introduction to genre history and theory in videogame studies through a focus on the "platformer." Though not a common name outside of videogame culture, the platformer has introduced or popularized some of the medium's most recognizable figures (Mario, Sonic the Hedgehog, Donkey Kong) and gameplay mechanics (running, jumping, avoiding enemies, and collecting items). The genre has also been instrumental in and reflective of changes across the videogame medium. This course will cover two decades (roughly 1990 - 2010), emphasizing both historical details and theoretical questions, such as: How have game genres been defined? How do distinct genres emerge and change over time? How do broader trends (technological, formal, industrial, discursive, experiential, etc.) influence individual genres, and what roles do individual genres play in these broader trends? What resources and methodologies exist for studying videogame genres? Throughout the course we'll see the platformer alternate between an emphasis on linear, acrobatic movement across two-dimensional spaces and the free exploration of three-dimensional virtual worlds; between providing mascots for the biggest game companies and becoming a marker of independent, small-team production; and between being hailed as "revolutionary" and epitomizing the retro-nostalgic. Classroom lecture and discussion of readings will be accompanied by weekly gameplay sessions on original hardware at the MADD Center.
Instructor(s): Christopher Carloy Terms Offered: Winter
Prerequisite(s): Instructor consent required
Equivalent Course(s): CMST 27887, CMST 37887, MAPH 37887

This sequence is required for students majoring in Cinema and Media Studies. Taking these courses in sequence is strongly recommended but not required.

MAAD 18500. History of International Cinema I: Silent Era. 100 Units.
This course provides a survey of the history of cinema from its emergence in the mid-1890s to the transition to sound in the late 1920s. We will examine the cinema as a set of aesthetic, social, technological, national, cultural, and industrial practices as they were exercised and developed during this 30-year span. Especially important for our examination will be the exchange of film techniques, practices, and cultures in an international context. We will also pursue questions related to the historiography of the cinema, and examine early attempts to theorize and account for the cinema as an artistic and social phenomenon.
Instructor(s): A. Field Terms Offered: Autumn
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring or minoring in Cinema and Media Studies.
Note(s): For students majoring in Cinema and Media Studies, the entire History of International Cinema three-course sequence must be taken.
Equivalent Course(s): MAPH 33600, ENGL 48700, CMST 48500, CMLT 32400, ENGL 29300, CMST 28500, ARTH 38500, ARTV 20002, ARTH 28500, CMLT 22400

MAAD 18600. History of International Cinema II: Sound Era to 1960. 100 Units.
The center of this course is film style, from the classical scenes of the 1930s through the introduction of deep focus, stylistic experimentation, and technical innovation (sound, wide screen, location shooting). The development of a film culture is also discussed. Texts include Thompson and Bordwell's Film History: An Introduction; and works by Bazin, Belton, Sitney, and Godard. Screenings include films by Hitchcock, Welles, Rossellini, Bresson, Ozu, Antonioni, and Renoir.
Instructor(s): Staff Terms Offered: Winter
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring or minoring in Cinema and Media Studies.
Note(s): CMST 28500/48500 strongly recommended
MAAD 18700. History of International Cinema, Part III: 1960 to Present. 100 Units.
This course will continue the study of cinema around the world from the late 1950s through the 1990s. We
will focus on New Cinemas in France, Czechoslovakia, Germany, the United States, the United Kingdom,
and other countries. We will pay special attention to experimental stylistic developments, women directors,
and well-known auteurs. After the New Cinema era we will examine various developments in world
cinema, including the rise of Bollywood, East Asian film cultures, and other movements.
Instructor(s): J.Lastra Terms Offered: Spring
Note(s): This course follows the subject matter taught in CMST 28500/48500 and CMST 28600/48600, but
these are not prerequisites.
Equivalent Course(s): CMST 38700, CMST 28700

MAAD 20500. ARTGAMES. 100 Units.
This studio course playfully explores the methods, tools, and poetics of video games as art. Develop interactive
new media art, machinima, and experimental 3D environments by using (and misusing) contemporary game
engines. Projects will include hypertext adventures, walking simulators, abstract platformers, and metagames.
By hacking, modding, and recontextualizing existing game assets, we will challenge the rules, mechanics, and
interfaces of video games. This course counts towards the Media Practice and Design requirement for the MAAD
program.
Instructor(s): J. Satrom Terms Offered: Winter
Equivalent Course(s): ARTV 25403

MAAD 20620. Pivot to Digital: Adapting Performance Practices To Online Spaces. 100 Units.
How are performance-makers adapting their practices to online spaces? Many theater and live art makers are
discovering new dimensions of their work as they 'pivot to digital', experimenting broadly with expressive form
and audience engagement. In this course we will examine a set of case studies drawn from the current pandemic-inspired
movement towards online performance, gamification, live/recorded hybrid models of performance,
and socially distanced performance practices. We will look at the translation of theater design techniques such
as scenery and sound design to digital platforms, audio-play forms, and at-home experience design, plus
ask questions about the democratization of content available much more widely online than in conventional
performance spaces. Students will be asked to adapt a theatrical work (play or devised project) to digital form as
part of their work in class.
Instructor(s): S. Bockley Terms Offered: Winter
Equivalent Course(s): TAPS 20620

MAAD 21011. Experimental Captures. 100 Units.
This production-based class will explore the possibilities and limits of capturing the world with imaging
approaches that go beyond the conventional camera. What new and experimental image-based artworks
can be created with technologies such as laser scanning, structured light projection, time of flight cameras,
photogrammetry, stereography, motion capture, sensor augmented cameras or light field photography? This
hands-on course welcomes students with production experience while being designed to keep established tools
and commercial practices off-kilter and constantly in question.
Instructor(s): M. Downie Terms Offered: Autumn
Equivalent Course(s): ART 37923, CMST 27011, CMST 37011, ARTV 27923

MAAD 21111. Creative Coding. 100 Units.
This course is an introduction to programming, using exercises in graphic design and digital art to motivate
and employ basic tools of computation (such as variables, conditional logic, and procedural abstraction). We
will write code in JavaScript or related technologies, and we will work with a variety of digital media, including
vector graphics, raster images, animations, and web applications. Throughout the course, we will reflect on
how graphical user interfaces of the future might unleash the fundamental building blocks of programming for
everyday computer use.
Instructor(s): Professor Ravi Chugh Terms Offered: Spring
Equivalent Course(s): CMSC 11111

MAAD 21500. Metamedia. 100 Units.
Computers dynamically simulate the details of any other medium. This course looks past traditional media
to engage with the computer as a "metamedium"; an environment with infinite degrees of representation.
Relationships between form and content will be explored and exploited through deconstructing, augmenting,
and experimenting with the data that makes up digital media. Studio time will be spent digitally improvising
with expanded approaches to creating new media art. Topics surveyed will include: algorithms as art, metadata
as content, and our digital shadows. In addition to making new media art, we will consider our relationship to
contemporary media and the politics of digital agency in our connected world. This course counts towards the
Media Practice and Design requirement for the MAAD program.
Instructor(s): J. Satrom
Equivalent Course(s): ARTV 25402
MAAD 22911. Augmented Reality Production. 100 Units.
Focusing on experimental moving-image approaches at a crucial moment in the emerging medium of augmented reality, this class will explore and interrogate each stage of production of AR works. Students in this production-based class will examine the techniques and opportunities of this new kind of moving image. During this class we'll study the construction of examples across a gamut from locative media, journalism, and gameplay-based works to museum installations. Students will complete a series of critical essays and sketches towards a final augmented reality project using a custom set of software tools developed in and for the class.
Instructor(s): Marc Downie Terms Offered: Autumn
Equivalent Course(s): CMST 27911, ARTV 37921, CMST 37911, ARTV 27921

MAAD 23218. Surveillance Aesthetics: Provocations About Privacy and Security in the Digital Age. 100 Units.
In the modern world, individuals' activities in both the physical and digital worlds are tracked, surveilled, and computationally modeled to both beneficial and problematic ends. Working jointly with students and faculty from the School of the Art Institute of Chicago (SAIC), this course will examine privacy and security issues at the intersection between the physical and digital world. Coursework will encompass both technical problem sets with substantial programming components and the creation of a capstone interactive art installation following the studio art process. The course will introduce algorithms for processing and modeling various types of data: (i) mobility data; (ii) video data; (iii) audio data; (iv) natural language data; (v) structured information archives. Through both the lenses of computer science and studio art, students will be asked to design algorithms, implement systems, and create artworks that communicate, provoke, and reframe pervasive issues in modern privacy and security. The course will both unpack and re-entangle computational connections and data-driven interactions between people, built space, sensors, structures, devices, and data. Synthesizing technology and aesthetics, the collaboration between UChicago and SAIC will communicate its findings to the broader public not only through typical academic avenues, but also via provocative and compelling public art and media.
Instructor(s): Blase Ur Terms Offered: Autumn
Prerequisite(s): One of CMSC 23200, CMSC 23210, CMSC 25900, CMSC 33210, CMSC 33250, or CMSC 33251.
Equivalent Course(s): CMSC 23218

MAAD 23220. Inventing, Engineering and Understanding Interactive Devices. 100 Units.
A physical computing class, dedicated to micro-controllers, sensors, actuators and fabrication techniques. The objective is that everyone creates their own, custom-made, functional I/O device.
Terms Offered: Spring
Prerequisite(s): CMSC 15400
Equivalent Course(s): CMSC 23220

MAAD 23631. Internet Art I. 100 Units.
This studio course examines the Internet as an artistic medium (computers, networks, and code), as an environment (media ecology), and as “the masterpiece of human civilization” (à la Virginia Heffernan). Our focus will be on producing creative contributions to this collaborative space by learning the core coding languages of the web, HTML, and CSS. While we will occasionally be discussing the contributions of self-identified artists (from the net.art movement of the 1990s, for example), we will generally be taking a broader cultural view, exploring the histories, philosophies, and practices of various online cultural niches. We will learn how hackers use the command line to break into networks and how the open source community uses special tools that facilitate large-scale collaborations. We’ll learn about AI praised by singularity evangelists in the “age of spiritual machines,” as well as the digital rights activists who protest against the algorithms of surveillance capitalism. Throughout this journey, we will be learning the craft of the Internet, and in particular browsers and the web. We will be borrowing techniques from demoscenesters, meme-makers, cyberpunks, and web designers as we learn to produce work with the web’s generalized media format (HTML and CSS), as well as how to distribute that work online (deploying web sites). This course counts towards the Media Practice and Design requirement for the MAAD program.
Instructor(s): Nick Briz Terms Offered: Autumn

MAAD 23632. Internet Art II. 100 Units.
Though the web was originally conceived as an online space for sharing hyperlinked documents, the modern Web browser has evolved into a creative coding playground capable of producing all manner of networked art and algorithmic compositions. In this course we’ll learn JavaScript, the Web’s defacto programming language. Throughout the quarter we’ll experiment with various different Web APIs for creating generative and interactive Internet art (including HTML5 video, Canvas (2D/3D animations) and Web Audio). We’ll learn how to produce work that responds to various input sources (trackpad/mouse, touchscreen, keyboard, cameras, microphones) and how to fetch and incorporate data from external APIs elsewhere on the Internet. This course counts towards the Media Practice and Design requirement for the MAAD program.
Instructor(s): Nick Briz Terms Offered: Winter
Prerequisite(s): Mandatory pre-reqs: MAAD 23631 or CMSC 10100. Students who have taken other CMSC programming courses (10500, 10600, 10200, 11500, 15100) are also welcome to enroll.

MAAD 23650. Culture Jamming in the Digital Age. 100 Units.
From the détourtement images of the Situationist International to the plundered sampled tracks of sonic outlaws, activist media artists in the later half of the 20th century deployed a medley of piratical practices in their quest to challenge and subvert our mainstream media culture. While the institutional critiques posed by these
"culture jammers" remain as salient as ever, the creative techniques themselves no longer have the same effect in the age of social media and surveillance capitalism. As new media theorist Curt Cloninger asked in 2009, "How do you hack/resist a platform that already allows (indeed, invites) you to customize it?" This is the question we will set out to answer in this course. We'll look at works and study the practices of new media artists who have adapted these culture jamming techniques for the present moment. We'll learn how glitch artists exploit bugs in software to databend and datamosh media files. We'll learn how hacktivist use information security tools for creative political ends. We'll explore radical networks that exist outside the mainstream Internet and learn to tactically misuse our apps to circumvent restrictions imposed by popular platforms. At the end of this journey we'll respond to Cloninger's challenge by reframing these techniques as new modes of culture jamming for the digital age. This course can count towards the Media Practice and Design or Media Theory requirement for the MAAD program.

Instructor(s): Nick Briz Terms Offered: Winter

MAAD 23655. Collaborative Artware. 100 Units.
In this course we'll be working together as an open source arts collective. We’ll produce an online app which explores the expressive space between software as a tool and software as art. We’ll learn the processes (Agile, Scrum, etc) and tools (git, GitHub, etc) that professional creative technologists use when working together to produce "software art" projects. This is an intermediate level coding course with work being predominantly written in JavaScript (server side and client side). While proficiency in JavaScript is not required, it's recommended that students have a background in basic programming concepts (data types, variables, functions, conditions, loops, etc) as this course will build on those to introduce more intermediate level concepts and programming paradigms. This course counts towards the Media Practice and Design requirement for the MAAD program.

Instructor(s): Nick Briz Terms Offered: Winter

MAAD 23805. Minimalist Experiment in Film and Video. 100 Units.
This multilevel studio will investigate minimalist strategies in artists' film and video from the late 1960s to the present day. Emphasis will be placed on works made with limited means and/or with "amateur" formats such as Super-8 and 16mm film, camcorders, Flip cameras, SLR video, and iPhone or iPad. Our aim is to imagine how to develop their ideas towards constructing meaning through moving pictures. Through a series of group exercises, students will put their hands on equipment and solve technical and aesthetic problems, learning to operate and care for the 16mm Bolex film camera; prime lenses; Sekonic light meter; Sachtler tripod; and Arri light kit and accessories. For a final project, students will plan and produce footage for an individual or small group short film. The first half of the class will be highly structured, with demonstrations, in-class shoots and lectures. As the semester continues, class time will open up to more of a workshop format to address the specific concerns and issues that arise in the production of the final projects. This course is made possible by the Charles Roven Fund for Cinema and Media Studies.

Instructor(s): T. Comerford Terms Offered: Winter

Note(s): Students will need written permission to enroll in the course. To bid for entry into the class, please email tcomerford@uchicago.edu with your name, major and year -- and please list any other media production or photography experience. Enrollment priority will be given to graduate and undergraduate CMS students, beginning with seniors, then to DoVA graduates and undergraduates, then to students in other departments.

Equivalent Course(s): CMST 28006, ARTV 23805, ARTV 33815, CMST 38006

MAAD 23808. Introduction to 16mm Filmmaking. 100 Units.
The goal of this intensive laboratory course is to give its students a working knowledge of film production using the 16mm gauge. The course will emphasize how students can use 16mm technology towards successful cinematography and image design (for use in both analog and digital postproduction scenarios) and how to develop their ideas towards constructing meaning through moving pictures. Through a series of group exercises, students will put their hands on equipment and solve technical and aesthetic problems, learning to operate and care for the 16mm Bolex film camera; prime lenses; Sekonic light meter; Sachtler tripod; and Arri light kit and accessories. For a final project, students will plan and produce footage for an individual or small group short film. The first half of the class will be highly structured, with demonstrations, in-class shoots and lectures. As the semester continues, class time will open up to more of a workshop format to address the specific concerns and issues that arise in the production of the final projects. This course is made possible by the Charles Roven Fund for Cinema and Media Studies.

Instructor(s): T. Comerford Terms Offered: Winter

MAAD 23833. Oral History & Podcasting. 100 Units.
This class explores the potential of the podcast as a form of ethical artistic and social practice. Through the lens of oral history and its associated values - including prioritizing voices that are not often heard, reciprocity, complicating narratives, and the archive - we will explore ways to tell stories of people and communities in sound. Students will develop a grounding in oral history practices and ethics, as well as the skills to produce compelling oral narratives, including audio editing, recording scenes and ambient sound, and using music. During the quarter, students will have several opportunities to practice interviewing and will design their own oral history project. This class is appropriate for students with no audio experience, as well as students who have taken TAPS 28320 The Mind as Stage: Podcasting.

Instructor(s): S. Geis Terms Offered: Winter

Equivalent Course(s): TAPS 38330, TAPS 28330

MAAD 23930. Documentary Production I. 100 Units.
Documentary Video Production focuses on the making of independent documentary video. Examples of various modes of documentary production will be screened and discussed. Issues embedded in the genre, such as the
ethics, the politics of representation, and the shifting lines between “the real” and “fiction” will be explored. Story development, pre-production strategies, and production techniques will be our focus, in particular-research, relationships, the camera, interviews and sound recording, shooting in available light, working in crews, and post-production editing. Students will work in crews and be expected to purchase a portable hard drive. A five-minute string-out/rough-cut will be screened at the end of the quarter. Students are strongly encouraged to take Doc Production 2 to complete their work.

Instructor(s): J. Hoffman Terms Offered: Autumn

Note(s): Prior or concurrent enrollment in CMST 10100 recommended for undergraduate students.

Equivalent Course(s): HMRT 35106, CMST 23930, CMST 33930, ARTV 33930, ARTV 23930, HMRT 25106

MAAD 24270. Children & Architecture. 100 Units.

Many who pursue architecture do so initially out of a childlike fascination with buildings, places and worlds. Curiosity and limited understanding naturally provide children with an exploratory relationship to the built environments they traverse, and children also often show a heightened sense of wonder – heightened emotions of all kinds -- as that relationship plays out. (This can be positive and formative, or scary and traumatic.) And yet, many of the adults who make choices about the worlds we inhabit think mostly of adults, and as adults, in doing so. This architecture studio course investigates the built world through a child’s eyes, across different moments in history, including our own. Readings and seminar discussions will range from playgrounds to blocks, preschools to family relations, swimming pools and sandcastles to the very construction of childhood as an idea. We will explore Chicago, and meet with builders of all ages, likely culminating in designing (and potentially building) a real playground space. While previous experience with architectural skills is not necessary to excel in this course, childlike curiosity is required.

Instructor(s): L. Joyner Terms Offered: Autumn

Prerequisite(s): As with most architecture studio courses offered, consent is required to enroll, for fit, not prior experience. Interested students should email the instructor (Luke Joyner, lukejoy@uchicago.edu) to briefly explain their interest and any previous experience you might have with the course topics. Students must attend first class to confirm enrollment. Please also note that architecture studio courses comprise one 80-minute meeting and one 170-minute meeting per week. Scroll down to see timing.

Equivalent Course(s): CHST 24270, ARTV 20029, ARCH 24270, ARTH 24270, ENST 24270

MAAD 24420. Games and Performance: Live Action Role Playing Games. 100 Units.

This experimental course builds on the emerging genres of "immersive performance," "alternate reality," and "Live Action Role Playing (LARP)" to investigate the dynamics of role-playing games through case studies, gameplay, and original student design. Our focus will include the 1913 Gettysburg reunion, parlor games including Parker Brother’s 1937 Jury Box, Society for Creative Anachronism in 1966, Dungeons and Dragons (both its inception in 1974 and current resurgence), Brian Wiese’s Hobbit War in 1977, Mind’s Eye Theater’s development of World of Darkness, and Ground Zero, which began the Nordic Larp movement in 1998. We will explore role of the game master, emergent narratives, improvised community formation as well as "bleed." Previous course work in Games and Performance encouraged but not required.

Instructor(s): H. Coleman Terms Offered: Spring

Equivalent Course(s): TAPS 34420, TAPS 24420

MAAD 24550. Evolution of Improvisation in Chicago. 100 Units.

This course traces the history of improvisation for performance, beginning with the "High Priestess" Viola Spolin’s work exploring the educational and social benefits of play at Hull House through Paul Sill’s development of The Compass Players in Hyde Park to include current companies including Second City, The Neo Futurists, The Annoyance, and IO. The course will include attendance at performances, student presentations, and practice-based workshops.

Instructor(s): H. Coleman Terms Offered: Spring

Equivalent Course(s): TAPS 34550, TAPS 24550, CHST 24550

MAAD 24618. Electronic Music: Composing with Sound. 100 Units.

Electronic Music I presents an open environment for creativity and expression through composition in the electronic music studio. The course provides students with a background in the fundamentals of sound and acoustics, covers the theory and practice of digital signal processing for audio, and introduces the recording studio as a powerful compositional tool. The course culminates in a concert of original student works presented in multi-channel surround sound. Enrollment gives students access to the Electronic Music Studio in the Department of Music. No prior knowledge of electronic music is necessary.

Instructor(s): Sam Pluta

Equivalent Course(s): MUSI 26618, MUSI 36618

MAAD 24920. Virtual Reality Production. 100 Units.

Focusing on experimental moving image approaches at a crucial moment in the emerging medium of virtual reality, this class will explore and interrogate each stage of production for VR. By hacking their way around the barriers and conventions of current software and hardware to create new optical experiences, students will design, construct and deploy new ways of capturing the world with cameras and develop new strategies and interactive logics for placing images into virtual spaces. Underpinning these explorations will be a careful discussion, dissection and reconstruction of techniques found in the emerging VR "canon" that spans new modes of journalism and documentary, computer games, and narrative "VR cinema." Film production and computer
programming experience is welcome but not a prerequisite for the course. Students will be expected to complete short “sketches” of approaches in VR towards a final short VR experience.

Instructor(s): M. Downie Terms Offered: Spring

Note(s): Film production and computer programming experience is welcome but not a prerequisite for the course. Students will be expected to complete short “sketches” of approaches in VR towards a final short VR experience.

Equivalent Course(s): ARTV 37920, ARTV 27920, CMST 37920, CMST 27920

MAAD 25080. Spectacle in Miniature. 100 Units.

This course explores how the grand theatrical event can be ‘miniaturized’. Students will investigate forms of spectacle and contemporary puppetry, toy theater, performance installation, and designed environments, along with artists who work in intimate and miniature scale. Students will create works experimenting with how large dramatic stories can be told with detailed and intimate sets, puppets, transforming objects, mechanical contraptions, and text. Sources for narrative will include but not be limited to dream and myth.

Instructor(s): F. Mauger Terms Offered: Winter

Equivalent Course(s): TAPS 27080, ARTV 20216

MAAD 25300. Introduction to Human-Computer Interaction. 100 Units.

An introduction to the field of Human-Computer Interaction (HCI), with an emphasis in understanding, designing and programming user-facing software and hardware systems. This class covers the core concepts of HCI: affordances, mental models, selection techniques (pointing, touch, menus, text entry, widgets, etc), conducting user studies (psycho-physiological, basic statistics, etc), rapid prototyping (3D printing, etc), and the fundamentals of 3D interfaces (optics for VR, AR, etc). We compliment the lectures with weekly programming assignments and two larger projects, in which we build/program/test user-facing interactive systems.

Prerequisite(s): CMSC 15400

Equivalent Course(s): CMSC 20300

MAAD 25630. Videogames and Genre Storytelling. 100 Units.

Historically, the genre categorization of videogames has been based around what the player does. In place of iconography or thematic content, videogame genres are typically defined in terms of actions: shooting, jumping, pointing, clicking. This course takes a sideways approach to videogame genre, examining the ways in which games have taken inspiration from, and put their own unique mark on, genres borrowed from popular literature and cinema. The aesthetic formulas for popular genres such as horror, romance, comedy, science fiction, and the detective story will be examined using examples in literature and cinema, before turning to games and examining the unique challenges and interactivity brings to these genres’ typical plot beats and affective techniques. How does the player-avatar relationship complicate point-of-view and identification in the horror genre? What happens to the literary rules of “fair play” in detective stories as they are adapted into actual game form? Can the performative pain of slapstick be successfully adapted into interactive form? How do dating games re-structure the traditional forms of intimacy of the romance novel and cinematic rom com? This course will take advantage of the resources of the Weston Game Lab of the Media Arts, Data, and Design Center, and will be structured around played examples, in addition to examples from popular literature and film.

Instructor(s): Ian Bryce Jones Terms Offered: Winter

Equivalent Course(s): CMST 27840

MAAD 26059. Media, Environment, and Risk. 100 Units.

In 1991, Ulrich Beck wrote that “society is made into a laboratory.” Following the Chernobyl disaster, Beck articulated how modern technology and its potential side-effects—such as radiation or chemical poisoning—had created the novel epistemological category of environmental risk defined by threats that escape human perception and transcend borders. Institutions monitoring ecological conditions gained responsibility for communicating public health. Political conflicts emerged between formations of expert and lay environmental knowledge. The technological application of modern science, and its associated environmental risks, pushed research beyond the laboratory and into the governmental fabric of social order: nuclear reactors had to be constructed and chemicals distributed to populations before their properties and safety could be understood. This seminar reads the debates on risk in environmental sociology alongside the emergence of risk criticism in media studies to interrogate the probabilistic thinking inherent to the communication of ecological threat. Two common traits characteristic of recent environmental catastrophes ranging from Bhopal, Fukushima Daiishi, Deepwater Horizon, Exxon Valdez, Hurricane Katrina, and the varied crises of global climate change, are that each disaster involves the failure or side-effect of an implemented technological project and that the corresponding risks—whether imperceptible or probable—are necessarily communicated to publics by media

Instructor(s): Thomas Pringle Terms Offered: Winter

Equivalent Course(s): CMST 42802, KNOW 36059, SOCI 30329, CHSS 36059, HIPS 26059

MAAD 26210. Media Art and Design Practice. 100 Units.

This studio-based course explores the practice, conventions, and boundaries of contemporary media art and design. This can encompass areas as diverse as interactive installation, app design, and the Internet meme. Through projects and critical discussion, students engage with the problems and opportunities of digitally driven content creation. Fundamental elements of digital production are introduced, including basic properties of image, video, and the global network. Further topics as varied as—though not limited to—web production, digital
MAAD 27022. Surveillance Media. 100 Units.
Surveillance media are ubiquitous: in your pocket, on the street, at school, underground, and in the air. They work incessantly and quietly, often without our knowledge but always with the goal of producing knowledge about us. But they don't do so equally. Wedded to concepts of security, risk, and crisis, surveillance is itself a technology of power. While some of us benefit from surveillance in certain contexts, many others are disproportionately targeted based on differences of race, gender, sexuality, class, religious affiliation, ability, citizenship, and more. This course will explore how surveillance media distribute power in the United States and across its global connections. Throughout, we will understand surveillance media not only as the specific technologies used for surveillance, but also how these technologies differentially mediate our bodies, behaviors, communities, and political relationships. Beginning with various theoretical frameworks of surveillance, this course will track surveillance media across various sites and systems. These include borders, policing, drones, algorithms, and labor. In each, we will examine both contemporary and historical materials in order to consider how our dominant ideas and values about surveillance media are rooted in the ideologies and violations of capitalism, colonialism, and empire. We conclude by exploring modalities of resistance in art and grassroots organizing that imagine more just futures.
Instructor(s): Gary Kafer Terms Offered: Autumn
Equivalent Course(s): CMST 27022

MAAD 27522. Experimental Futures: Re-figurations of Human/Environment Relationships. 100 Units.
The naming of the current era after the human-Anthropocene is widely criticized. Scholars such as Donna Haraway bemoan the emphasis on the human being and its control over earthly matters at a moment when non-human entanglements with the world are simultaneously overlooked. Other thinkers point out that the planetary changes of the Anthropocene have occurred mainly due to capitalism and industrialization. In the course of these debates, the role of the human and the understanding of the human as part of the Earth's ecosystem is discussed again and again. Especially in the arts and design, new figurations of the human and a future outside anthropocentrism are being developed. This course follows fundamental questions around the emergence of this discourse: Which tropes, materials, and concepts do we collectively use to imagine our future? Who gets to participate in these imaginaries and who is thereby excluded? What role do the arts and design play in this process? In this class, students will gain understanding of an emerging area of interdisciplinary research that reframes the category of the "human" in face of contemporary environmental challenges such as climate change and resource scarcity. Students will become familiar with concepts and theories associated with post-humanism, new materialisms, and environmental humanities and use them to reflect on examples from architecture, design, and the arts.
Instructor(s): Desiree Foerster Terms Offered: Winter
Equivalent Course(s): CMST 27522, ARCH 27522

MAAD 27558. No Future: Visual Media and Contemporary Life. 100 Units.
No Future seeks to establish the grounds by which we might examine contemporary theories of the future--and perhaps its negation--through visual media and the production of art in the age of the algorithm. We will use this course as a means to consider new modes of subjectivity that arise as effect and response to mutating forms of control in society—and how we might refuse such mechanisms. Speeding through (art) history with detours at groups like the Futurists—with their violent reimagination of the human as a productive machine—and the Situationists—who vowed never to produce again, we will examine the fluxes and flows of subjectivity through the historical movement from Fordist production to the immaterial labor that powers the economies of today and tomorrow. We will discuss issues of work and non-work, image production and the labor of the artist, subjectivity and identity, the ends of cinema and History, and the state of the spectacle today. But what is left of the future? Is it already over?
Instructor(s): Andrew Pettinelli Terms Offered: Winter
Note(s): This class will present theory that might be new to us; yet, it should remain our goal to work together to think through these texts and visual texts collectively, utilizing the classroom as a space for collaboration and experimentation.
Equivalent Course(s): CMST 27558

MAAD 28003. Issues in Film Sound. 100 Units.
Taking advantage of recent developments in the field of sound studies, this course examines issues in film sound (technology, sense experience, histories of listening, sonic space, soundscape construction, the materiality of sound formats, etc.) that speak to broader concerns in the humanities, especially sound-related arts. While we will focus on a film or films every week, from blockbusters like Gravity to avant-garde and experimental films, the readings and issues will touch on everything from noise pollution, architecture, musical performance and recording, and mp3 files. Students interested in installation and environmental arts, sound in literary studies, music, and other sound-focused fields are welcome.
Instructor(s): James Lastra Terms Offered: Autumn  
Equivalent Course(s): CMST 38003, CMST 28003  

**MAAD 29400. Media Arts and Design Capstone Colloquium. 100 Units.**  
In this capstone colloquium, students will prepare a portfolio of digital media artworks and/or historical and theoretical writing that reflect their interests.  
Instructor(s): J. Satrom Terms Offered: Winter  
Prerequisite(s): Consent of instructor.  
Note(s): This course is required for students completing a minor in Media Arts and Design and must be completed no later than Winter Quarter of the fourth year. The course will meet weekly throughout the quarter.