Media Arts and Design

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. 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.

This minor 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 minor 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.

Minor in Media Arts and Design

Distribution Requirement

The minor is comprised 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.

Courses that qualify for each distribution requirement are listed here (collegecatalog.uchicago.edu/thecollege/MediaArtsandDesign/18-19_Media_Arts_Design_Course_List.pdf).

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.

Senior 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

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

Prospective minors should meet with the program director as soon as possible to discuss their interests and course plans and to obtain advice and approval. In order to declare the minor, students must complete 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 have the form signed by the program director. 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 minor program may not be (1) double counted with the student's major(s) or with other 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.
MEDIA ARTS AND DESIGN COURSES

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 including Ian Bogost, Roger Caillois, Nick Dyer-Witheford, Mary Flanagan, Jane McGonigal, Lisa Nakamura, and Katie Salen will help us think about the growing field of video game studies. This is a 2019-20 Signature Course in the College. (Theory)
Instructor(s): Patrick Jagoda Terms Offered: Autumn
Equivalent Course(s): ENGL 12320, CMST 27916, GNSE 22320, SIGN 26038

MAAD 15630. Television in an Age of Change. 100 Units.
As streaming options proliferate, we think of television today as a medium in flux, but the history of television- and American television in particular-has been one of change. This course will look at core television concepts both today and in the past, exploring major shifts in television history through its relationships to audiences, technology, and other media.
Instructor(s): Ilana Emmett Terms Offered: Spring
Equivalent Course(s): CMST 28730

MAAD 16210. 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 fabrication, interfaces, the glitch, and gaming may be considered. Sections will vary based on the instructor’s fields of expertise.
Instructor(s): J. Satrom Terms Offered: Spring
Prerequisite(s): HUMA 16000 and HUMA 16100 or instructor consent
Note(s): This course meets the general education requirement in the arts. This course may not double count for general education requirements and the Media Arts and Design minor.
Equivalent Course(s): ARTV 16210

This sequence is required of 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): CMST 28500, ARTH 38500, ENGL 29300, ARTH 28500, ENGL 48700, CMLT 32400, MAPH 33600, CMST 48500, CMLT 22400, ARTV 20002

MAAD 18600. History of International Cinema II: Sound Era to 1960. 100 Units.
The center of this course is film style, from the classical scene breakdown to 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
Equivalent Course(s): ENGL 48900, CMLT 22500, ENGL 29600, ARTH 38600, REES 25005, ARTV 20003, ARTH 28600, MAPH 33700, REES 45005, CMST 28600, CMST 48600, CMLT 32500
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 28700, CMST 38700

MAAD 18600. History of International Cinema II: Sound Era to 1960. 100 Units.
The center of this course is film style, from the classical scene breakdown to 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
Equivalent Course(s): ENGL 48900, CMLT 22500, ENGL 29600, ARTH 38600, REES 25005, ARTH 28600, MAPH 33700, REES 45005, CMST 28600, CMST 48600, CMLT 32500

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 28700, CMST 38700

MAAD 20500. ARTGAMES. 100 Units.
Reset your expectations of video games! Video games can be political, experimental, and poetic. New media artists have been leveraging unconventional approaches to interactive media for decades. This studio course will playfully explore the methods, tools, and environments used to create artgames and machinima. Develop, hack, mod, and utilize video games as an artistic medium. Challenge the rules, mechanics, and interfaces of existing video games and consider the infinite possibilities of artgames.
Instructor(s): J. Satrom Terms Offered: Winter
Equivalent Course(s): ARTV 25403

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): ARTV 37923, CMST 27011, ARTV 27923, CMST 37011

MAAD 21500. Metamedia Design Studio. 100 Units.
Computers dynamically simulate the details of any other medium. This course looks past traditional media and engages with the computer as a ‘metamedium’; an environment with infinite degrees of representation. Relationships between form and content will be explored and exploited through editing, augmenting, and deconstructing the data that makes up digital media. Students will digitally improvise with experimental and expanded approaches to creating new media art. Topics surveyed will include: aesthetics as filters, algorithms as art, metadata as content, glitches as tools, and hystorical dream machines. In addition to making new media art, we will consider our relationship to contemporary media and the politics of digital agency in an increasingly connected world.
Instructor(s): J. Satrom Terms Offered: Autumn
Equivalent Course(s): ARTV 25402
MAAD 21900. Climate Change in Media and Design. 100 Units.
If meteorological data and models show us that climate change is real, art and literature explore what it means for our collective human life. This is the premise of many recent films, novels, and artworks that ask how a changing climate will affect human society. In this course, we will examine the aesthetics of climate change across media, in order to understand how narrative, image, and even sound help us witness a planetary disaster that is often imperceptible. Rather than merely analyzing or theorizing various futures, this course will prepare students in hands-on methods of ‘speculative design’ and ‘critical making.’ Each Tuesday, we will study how art and literature draw on the specific capacities of written and visual media to represent climate impacts, and how new humanities research is addressing climate change. Each Thursday, we will participate in short artistic exercises that explore futures of each area. These exercises include future object design, bodyscanning and story circles, tabletop gameplay, and serious game design. Throughout the quarter, guest speakers from across the humanities, sciences, and social sciences will visit the class to speak about how their disciplines are working to understand and mitigate climate impacts. The most substantial work of the quarter will be an ambitious multimedia or transmedia project about one of the core course topics to be completed in a team.
Instructor(s): P. Jagoda, B. Morgan Terms Offered: Not offered in 2020-2021
Prerequisite(s): Third- or fourth-year standing
Equivalent Course(s): ENST 27900, BPRO 27900, ENGL 27904, CMST 27814

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): M. Downie Terms Offered: Winter
Equivalent Course(s): ARTV 27921, CMST 27911, CMST 27911, ARTV 37921

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 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

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): CMST 27920, ARTV 27920, ARTV 37920, CMST 37920
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.