CINEMA AND MEDIA STUDIES

PROGRAM OF STUDY

For more than a century, and across widely different cultures, film has been a primary medium for storytelling; it has served to depict and explore the world, to engage and shape the human senses and emotions, memory, and imagination. We live in a time in which the theatrical exhibition of films to a paying public is no longer the primary venue in which motion pictures are consumed. But cinema seems to survive, even as it is being transformed by television, video, and digital media; these media, in turn, are giving rise to new forms of moving image culture.

The major in Cinema and Media Studies provides a framework within which students can approach the history of film and related media from a variety of historical, critical, and theoretical perspectives. Focusing on the study of the moving image, as well as sound, the program enables students to analyze how cinema creates meanings through particular forms, techniques, and styles; how industrial organization affects the way films are produced and received; and how the social context in which they are made and circulated influences our understanding of the medium.

At the same time, the goal is to situate the cinema and related media in broader contexts: modernity, modernism, and the avant-garde; narrative theory, poetics, and rhetoric; commercial entertainment forms and consumer culture; sexuality and gender; constructions of ethnic, racial, and national identities; and international media production and circulation.

Students graduating with a Cinema and Media Studies major will be trained in critical, formal, theoretical, and historical thinking and analysis. The program thus fosters discussion and writing skills. Students will gain the tools to approach film history as well as today’s media environment within specific cultural contexts and broad transnational perspectives.

Students wishing to enter the program should consult with the Director of Undergraduate Studies no later than Spring Quarter of their second year. Participation in the program must be declared to the Director of Undergraduate Studies before registration.

PROGRAM REQUIREMENTS

The major consists of twelve courses (four required courses and eight elective courses) and a BA research paper.

Required Courses

The following five courses are required:

CMST 10100 Introduction to Film Analysis: This course provides an introduction to the basic concepts of film analysis. It should be completed before other Cinema and Media Studies courses; it must be completed before other required courses. It should be completed as early as possible; it must be completed by the end of the third year.
History of International Cinema sequence CMST 28500 and 28600: This required two-quarter sequence covers the silent era (CMST 28500 History of International Cinema I: Silent Era) and the sound era to 1960 (CMST 28600 History of International Cinema II: Sound Era to 1960), as well as major characteristics and developments of each. It is typically taught in Autumn and Winter Quarters. It should be completed by the end of the third year.

CMST 29800 Senior Colloquium: In Autumn Quarter of their fourth year, students must participate in a Senior Colloquium that helps them conceptualize their BA research paper and address more advanced questions of methodology and theory.

CMST 29900 BA Research Paper: Students are required to register for CMST 29900 BA Research Paper during the term in which they plan to graduate from the College. CMST 29900 BA Research Paper is a zero credit course. Registration for CMST 29900 ensures that a thesis grade will appear on the student’s transcript. While students who entered the College before Autumn Quarter 2011 are not required to register for CMST 29900 as part of the major, they are strongly urged to do so to ensure that a thesis grade appears on the transcript. Whether or not these students choose to register for CMST 29900, they must complete the BA thesis as part of the program requirements.

Elective Courses

Of the eight remaining courses, five must either originate in or be cross-listed with Cinema and Media Studies. Students must receive prior approval of the five courses that they choose, and they are encouraged to consider broad survey courses as well as those with more focused topics (e.g., courses devoted to a single genre, director, or national cinema). Members of the affiliated faculty often teach courses that meet requirements for the three elective courses; students are encouraged to consult with them when making their selections. A course agreement form to be signed by the Director of Undergraduate Studies by fourth week of Autumn Quarter of the student’s third year is available on the CMS website at cms.uchicago.edu.

Although the other three courses may be taken outside Cinema and Media Studies, students must demonstrate their relevance to the study of cinema. For example, a group of courses could focus on: traditional disciplines (e.g., history, anthropology/ethnography, philosophy, linguistics, sociology, political economy); subfields within area studies (e.g., East Asian, South Asian, African American, Jewish studies); art forms and media other than film, photography, and video (e.g., art history, architecture, literature, theater, opera, dance); or cross-disciplinary topics or sets of problems (e.g., the urban environment, violence and pornography, censorship, copyright and industry regulation, concepts of the public sphere, globalization). A form listing and explaining the choice of outside electives must be submitted to the Director of Undergraduate Studies by fourth week of Winter Quarter of the student’s third year is available on the CMS website at cms.uchicago.edu.

BA Research Paper

Before seventh week of Spring Quarter of their third year, students meet with the Director of Undergraduate Studies to discuss the focus of their required BA project.
Students begin reading and research during the summer. By the end of fourth week of the Autumn Quarter of their fourth year, students select a project advisor and prepare to present an outline of their project to the Senior Colloquium. Writing and revising take place during Winter Quarter. The final version is due by fourth week of the quarter in which the student plans to graduate.

The BA research paper typically consists of a substantial essay that engages a research topic in the history, theory, and criticism of film and/or other media. A creative project in film or video production supplemented by an essay is sometimes an option, contingent on the approval of the faculty.

To be considered for this option, the student will submit a written proposal to the Director of Undergraduate Studies by the seventh week of Spring Quarter of the third year. Priority will be given to students who have completed three production classes (2 must originate in CMST) by the end of Autumn Quarter of their fourth year.

In addition to enrollment in CMST 29800 Senior Colloquium during the Autumn Quarter of the fourth year, students who supplement their BA thesis project with film or video work are required to enroll in the Senior Creative Thesis Workshop during the Winter Quarter of their fourth year. The Senior Creative Thesis Workshop may not be counted toward distribution requirements for the major. All students are required to register for CMST 29900 BA Research Paper during the term in which they plan to graduate from the College.

**SUMMARY OF REQUIREMENTS**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>CMST 10100</td>
<td>Introduction to Film Analysis</td>
<td>100</td>
</tr>
<tr>
<td>CMST 28500-28600</td>
<td>History of International Cinema I-II</td>
<td>200</td>
</tr>
<tr>
<td>CMST 29800</td>
<td>Senior Colloquium</td>
<td>100</td>
</tr>
<tr>
<td>5 elective courses in Cinema and Media Studies (courses originating in or cross listed with Cinema and Media Studies)</td>
<td>500</td>
<td></td>
</tr>
<tr>
<td>3 elective courses (courses originating in Cinema and Media Studies or elsewhere that are relevant to the study of cinema)</td>
<td>300</td>
<td></td>
</tr>
<tr>
<td>CMST 29900</td>
<td>BA Research Paper †</td>
<td>000</td>
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</tbody>
</table>

**Total Units** 1200

* A course agreement form to be signed by the Director of Undergraduate Studies by fourth week of Autumn Quarter of a student’s third year is required to obtain approval of these courses.

** A form to be signed by the Director of Undergraduate Studies by fourth week of Winter Quarter of a student’s third year is required to obtain approval of these courses.

† Students are required to register for CMST 29900 BA Research Paper, although it carries no course credit. Students must register for CMST 29900 during the term in which they graduate from the College.
GRADING

Students majoring in Cinema and Media Studies must receive a quality grade in all courses required for the major. With prior consent of instructor, non-majors may take Cinema and Media Studies courses for P/F grading.

HONORS

Students who have earned an overall GPA of 3.25 or higher and a GPA of 3.5 or higher in Cinema and Media Studies courses are eligible for honors. To receive honors, students must also write a BA research paper that shows exceptional intellectual and/or creative merit in the judgment of the first and the second readers, the Director of Undergraduate Studies, and the Master of the Humanities Collegiate Division.

ADVISING

A course agreement form to be signed by the Director of Undergraduate Studies by fourth week of Autumn Quarter of the student’s third year is required to obtain approval of the five elective courses that must either originate in or be cross listed with Cinema and Media Studies. A form to be signed by the Director of Undergraduate Studies by fourth week of Winter Quarter of the student’s fourth year is required to obtain approval of the three additional elective courses. Both forms are available on the CMS website at cms.uchicago.edu.

MINOR PROGRAM IN CINEMA AND MEDIA STUDIES

The minor in Cinema and Media Studies requires the completion of six courses:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>CMST 10100</td>
<td>Introduction to Film Analysis</td>
<td>100</td>
</tr>
<tr>
<td>CMST 28500-28600</td>
<td>History of International Cinema I-II</td>
<td>200</td>
</tr>
<tr>
<td>Three courses numbered 20000 or above</td>
<td>300</td>
<td></td>
</tr>
<tr>
<td>Total Units</td>
<td></td>
<td>600</td>
</tr>
</tbody>
</table>

Students are encouraged to take CMST 10100 Introduction to Film Analysis early in their undergraduate career, or at the beginning of their minor course of study. It must be taken no later than Spring Quarter of a student’s third year.

Students who elect the minor program in Cinema and Media Studies must meet with the Director of Undergraduate Studies before the end of the Winter Quarter of their third year to declare their intention to complete the minor and to select courses. The Director’s approval of the minor program should be submitted to a student’s College adviser no later than the end of Spring Quarter of a student’s third year. Approval forms are obtained from the Director of Undergraduate Studies, the department website, or the College adviser.

Courses in the minor (1) may not be double-counted with the student’s major(s) or with other minors; and (2) may not be counted toward general education requirements. All classes toward 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.
Sample Minor Program in Cinema and Media Studies

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>CMST 10100</td>
<td>Introduction to Film Analysis</td>
<td>100</td>
</tr>
<tr>
<td>CMST 28500</td>
<td>History of International Cinema I: Silent Era</td>
<td>100</td>
</tr>
<tr>
<td>CMST 28600</td>
<td>History of International Cinema II: Sound Era to 1960</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td>and</td>
<td></td>
</tr>
<tr>
<td>CMST 23404</td>
<td>French Cinema of the ’20s and ’30s</td>
<td>100</td>
</tr>
<tr>
<td>CMST 24701</td>
<td>Left-Wing Art and Soviet Film Culture of the 1920s</td>
<td>100</td>
</tr>
<tr>
<td>CMST 25201</td>
<td>Cinema and the First Avant-Garde, 1890-1933</td>
<td>100</td>
</tr>
</tbody>
</table>

For the most up-to-date listing of Cinema and Media Studies courses, please visit the Courses page on the Cinema and Media Studies website, at cms.uchicago.edu/courses.

CINEMA AND MEDIA STUDIES COURSES

CMST 10100. Introduction to Film Analysis. 100 Units.
This course introduces basic concepts of film analysis, which are discussed through examples from different national cinemas, genres, and directorial oeuvres. Along with questions of film technique and style, we consider the notion of the cinema as an institution that comprises an industrial system of production, social and aesthetic norms and codes, and particular modes of reception. Films discussed include works by Hitchcock, Porter, Griffith, Eisenstein, Lang, Renoir, Sternberg, and Welles.
Instructor(s): Staff Terms Offered: Autumn, Winter, Spring
Note(s): Required of students majoring in Cinema and Media Studies
Equivalent Course(s): ARTH 20000, ARTV 25300, ENGL 10800
CMST 10300. Visual Language: On Time and Space. 100 Units.
Through studio work and critical discussion on four-dimensional form, this course is designed to reveal the conventions of the moving image, performance, and/or the production of digital-based media. Basic formal elements and principles of art are presented, but also put into practice to reveal perennial issues in a visual field. Form is studied as a means to communicate content. Topics as varied as but not limited to narrative, mechanical reproduction, verisimilitude, historical tableaux, time and memory, the body politic, and the role of the author can be illuminated through these primary investigations. Some sections focus solely on performance; others incorporate moving image technology. Please check the time schedule for details. Visits to museums and other fieldwork required, as is participation in studio exercises and group critiques. Students must attend class for the full first week in order to confirm enrollment. Pink slip/wait list requests are due several weeks before the quarter begins. Sign up for the wait list at dova.uchicago.edu/content/wait-list-core-courses-0.
Terms Offered: Autumn, Winter, Spring
Note(s): ARTV 10100, 10200, and 10300 may be taken in sequence or individually.
This course meets the general education requirement in the dramatic, musical, and visual arts. Previous experience in media-based studio courses not accepted as a substitute for this course.
Equivalent Course(s): ARTV 10300, TAPS 23400

CMST 14400. Film and the Moving Image. 100 Units.
This course seeks to develop skills in perception, comprehension, and interpretation when dealing with film and other moving image media. It encourages the close analysis of audiovisual forms, their materials and formal attributes, and explores the range of questions and methods appropriate to the explication of a given film or moving image text. It also examines the intellectual structures basic to the systematic study and understanding of moving images. Most importantly, the course aims to foster in students the ability to translate this understanding into verbal expression, both oral and written. Texts and films are drawn from the history of narrative, experimental, animated, and documentary or non-fiction cinema. Screenings are a mandatory course component.
Terms Offered: Winter, Spring
Note(s): For nonmajors, any CMST 14400 through 14599 course meets the general education requirement in the dramatic, musical, and visual arts.
CMST 14503. Cinema in Theory and Practice. 100 Units.
The course proposes an introduction to audio-visual literacy through the analysis of films, selective readings, and short film exercises focusing on fundamental cinematic elements such as shot, framing, point of view, camera movement, editing, and relations of image and sound. Assignments will consist in writing review sheets and a formal film analysis, and in creating three 1-3 minute single-shot movies based on the works seen and discussed in class.
Instructor(s): D. Bluher Terms Offered: Spring
Note(s): Students must attend first class to confirm enrollment. For nonmajors, any CMST 14400 through 14599 course meets the general education requirement in the dramatic, musical, and visual arts.

CMST 14504. Film Comedy. 100 Units.
What can film tell us about comedy, and vice versa? This course investigates the comic procedures in various film forms—from silent slapstick and sophisticated comedy to screwball comedy and musical all the way to postmodern pastiche and mockumentary. Instead of treating film comedy as a self-contained genre, we will study how questions of comedy are central to the history of cinema. Readings include critical discourses about comedy, film history, and film theory, e.g., Bergson, Freud, Benjamin, Miriam Hansen, Tom Gunning, and Noel Carroll. It is often said that a joke dies when we analyze it. We will see that it in fact reincarnates, if we analyze it the right way.
Instructor(s): X. Dong Terms Offered: Winter
Note(s): Students must attend first class to confirm enrollment. This course meets the general education requirement in the dramatic, musical, and visual arts.

CMST 14507. Margins of the Medium: Text/Image. 100 Units.
In this course, we will study nineteenth- and twentieth-century visual and written texts from primarily French photographic, literary, painterly, and cinematic traditions. These thematically interrogate spatial, cultural, geographic, social, and political margins. By also examining the long-standing and often fraught historical and theoretical relationship between text and image, we will simultaneously investigate the boundaries between divergent media practices (photography, literature, film, painting) in order to question the visual, narrative, and philosophic limits of representation.
Instructor(s): J. Wild Terms Offered: Spring
Note(s): Students must attend first class to confirm enrollment. This course meets the general education requirement in the dramatic, musical, and visual arts.
CMST 23202. Rome in Film and Literature. 100 Units.
We shall analyze films and fictional works that reflect both realities and myths about the “Eternal City,” Rome. Classical Rome will not be studied; instead the focus will be on a trajectory of works, both written and cinematic, that are set in and explore late nineteenth to late twentieth-century Rome. The goal is to analyze some of the numerous diverse representations of modern Rome that portray historical, political, subjective, and/or fantastical/mythopoetic elements that have interacted over time to produce the palimpsest that is the city of Rome. Books by D’Annunzio, Moravia, Pasolini and Malerba; films by Fellini, Visconti, Rossellini, Bertolucci, Pasolini, and Moretti.
Instructor(s): R. West Terms Offered: Winter
Note(s): Taught in English; Italian majors will read the texts in the original Italian. Equivalent Course(s): CMST 32302, ITAL 33203, ITAL 23203

CMST 23904. Senior Creative Thesis Workshop. 100 Units.
This seminar will focus on how to craft a creative thesis in film or video. Works-in-progress will be screened each week, and technical and structural issues relating to the work will be explored. The workshop will also develop the written portion of the creative thesis. The class is limited to seniors from CMS and DOVA, and MAPH students working on a creative thesis.
Instructor(s): J. Hoffman Terms Offered: Winter
Prerequisite(s): CMST 23930; CMST 23931; departmental approval of senior creative thesis project.
Equivalent Course(s): ARTV 23904, ARTV 33904

CMST 23905. Creative Thesis Workshop. 100 Units.
This seminar will focus on how to craft a creative thesis in film or video. Works-in-progress will be screened each week, and technical and structural issues relating to the work will be explored. The workshop will also develop the written portion of the creative thesis. The class is limited to seniors from CMS and DOVA, and MAPH students working on a creative thesis.
Instructor(s): J. Hoffman Terms Offered: Winter, Spring
Prerequisite(s): CMST 23930; CMST 23931 or 27600; departmental approval of senior creative thesis project.
CMST 23930. Documentary Production I. 100 Units.
This class is intended to develop skills in documentary production so that students may apply for Documentary Production II. Documentary Production I focuses on the making of independent documentary video. Examples of various styles of documentary will be screened and discussed. Issues embedded in the documentary genre, such as the ethics and politics of representation and the shifting lines between fact and fiction will be explored. Pre-production methodologies, production, and post-production techniques will be taught. Students will be expected to develop an idea for a documentary video, crews will be formed, and each crew will produce a five-minute documentary. Students will also be expected to purchase an external hard drive.
Instructor(s): J. Hoffman Terms Offered: Autumn
Prerequisite(s): Prior or concurrent enrollment in CMST 10100 is strongly recommended.
Equivalent Course(s): ARTV 23930

CMST 23931. Documentary Production II. 100 Units.
This course focuses on the shaping and crafting of a nonfiction video. Students are expected to write a treatment detailing their project. Production techniques focus on the handheld camera versus tripod, interviewing and microphone placement, and lighting for the interview. Postproduction covers editing techniques and distribution strategies. Students then screen final projects in a public space.
Instructor(s): J. Hoffman Terms Offered: Winter
Prerequisite(s): CMST 23930/ARTV 23930

CMST 24107. Hindi Cinema: from Bombay to Bollywood. 100 Units.
This course maps the transformation of the Hindi film industry in India. Starting out as a regional film production center, how did the Bombay film industry and Hindi cinema gain the reputation of being the leader of Indian cinema? This despite the fact that most critical acclaim, by the state and film critics, was reserved for “art cinema.” Through an analysis of Hindi films from the 1950s to the present we map the main trends of this complex artistic/industrial complex to arrive at an understanding of the deep connect between cinema and other social imaginaries.
Instructor(s): R. Majumdar Terms Offered: Winter
Equivalent Course(s): SALC 30509,CMST 34107,GNSE 20509,SALC 20509

CMST 24108. Indian Art Cinema. 100 Units.
What do we mean when we refer to “art films” in the Indian context? Is it fair to refer to the body of film works that come under this rubric as Indian national cinema? Through a close analysis of films by Satyajit Ray, Ritwik Ghatak, Mrinal Sen, Shyam Benegal, Mani Kaul, Basu Chatterjee, M. S. Sathyu, Girish Kasaravalli, and Aparna Sen, this course will analyze the different currents in Indian art cinema.
Instructor(s): R. Majumdar Terms Offered: Spring
Equivalent Course(s): SALC 30510,CMST 34108,SALC 20510
CMST 24505. Russian Cinema. 100 Units.
Russian cinema occupies an important and distinctive place within world film culture. It rose to prominence in the 1920s through the revolutionary (in all senses) films and film theory of Sergei Eisenstein, Vsevolod Pudovkin, Dziga Vertov, and others, and maintained its distinction through the early years of socialist realism, a unique media system in which film was recognized, in Lenin’s saying, as “the most important of the arts.” After Stalin’s death, Russian film re-captured its revolutionary energy amidst the “Soviet new wave,” characterized by the films of Mikhail Kalatozov, Sergei Paradzhanov, and Andrei Tarkovsky. In recent years, film has continued to play a crucial role in defining and animating a post-Soviet cultural identity, both through poetic filmmakers such as Aleksandr Sokurov and through genre films. We will survey this history, from 1917 right up to the present moment, with a selection of the most energizing films and theoretical writings by their makers. We will examine how a national style gets established and maintained; how film form and film style have responded to the pressures of ideology and power; how film art has served both as a tool of colonialization and identity-formation; and how film artists have negotiated the pressures of cultural tradition (including that of the Russian novel) and the world film market.
Instructor(s): R. Bird Terms Offered: Winter
Equivalent Course(s): CMST 34505, REES 26048, REES 36048

CMST 24506. Cold War Cinema. 100 Units.
Taking a comparative approach to films made in the United States and the Soviet Union during the period of the Cold War, this course will survey how the long-running confrontation of two global superpowers, understood as both a political conflict and a cultural phenomenon, mobilized a range of styles, genres, and film technology in the decades-long battle of claims and images. Beginning with the pre-history of the conflict and extending to its perceived conclusion in the late 1980’s, we will consider cinema’s role in presenting, shaping, and questioning archetypal images and narratives. We will examine what aspects of cinema lend themselves to political agitation, by considering how American and Soviet bureaucrats and filmmakers made use of cinematographic elements to assert ideological claims and to reinforce them through appeals to the senses. Along with the influence of politics on film production and aesthetics, we will consider cinematic reflections of Cold War events such as the U.S.-Soviet Cultural Exchange Agreement of 1958 and the Cuban Missile Crisis of 1962. As we chart the history of Cold War film styles and their strategies, we will consider both explicitly propagandistic films as well as those that stray from the conflict’s headline issues, but have significant bearing on it.
Terms Offered: Spring
CMST 24531. Cowboy Modernity. 100 Units.
The topic of this course is the Hollywood western during the period from about 1946 to about 1964, alternately called the postwar era or the long-1950's. Where some scholars have sought to understand why the genre was popular during this period, this course takes its popularity as a given in an effort to investigate its status as a cinematic product during a period in which the cinema was reinventing itself in almost every conceivable manner - as an art form, an industry, a cultural institution, and a set of practices of production, exhibition, and reception. In other words, this course asks how a close look at the western can inform our understanding of the relationship between cinema and experience, particularly in an American context. How did the western (and, secondarily, the cinema) stay relevant in an increasingly affluent society with more and more diversions and entertainments to choose from? How did it keep its audience's attention in an age of increasing distraction? How did the mode of its production adapt to the circumstances in which it found itself? How did the western (and the cinema) stay in modern America?
Terms Offered: Spring
Equivalent Course(s): CMST 34514, MAPH 35514

CMST 24607. Chinese Independent Documentary Film. 100 Units.
This course explores the styles and functions of Chinese independent documentary since 1989, with particular attention to the social and political contexts that underpin its flourishing in Mainland China and Taiwan. We will discuss the ways in which recent Chinese documentaries challenge current theories of the genre, how they redefine the relationship between fiction and non-fiction, and the problems of media aesthetics, political intervention, and ethics of representation that they pose. We will look at their channels of circulation in Asia and elsewhere, and will discuss the implications and limits of the notion of independence. Readings will include theorizations of the documentary genre in relation to other visual media and narrative forms, analyses of specific works, and discussions on the impact of digital media.
Instructor(s): P. Iovene Terms Offered: Spring
Equivalent Course(s): EALC 34607, CMST 34607, EALC 24607
CMST 24611. Cities in Sinophone Cinemas. 100 Units.
From the treaty port of Shanghai to the imperial capital of Beijing, from the pre-colonized city of Taipei to the floating city of Hong Kong, and from an anonymous city in inland China to global Chinatowns, cities in Chinese-language cinemas at once reflect and participate in the historical transformations of modern China and the negotiation between national, local, and cosmopolitan identities. Meanwhile, throughout its history, the motion-picture medium has shown an affinity with the city as an audio-visual ensemble, which in turn has provided constant inspiration for cinematic experimentation. Taking the chronotope of the sinophone city as an entry point, this course participates in both the ongoing discussion of cinematic cities and the emerging discourse on the phonic articulation and visual mediation of a global sinophone culture. No knowledge of Chinese is required.
Instructor(s): X. Dong Terms Offered: Spring
Prerequisite(s): CMST 10100, ARTH 20000, ENGL 10800, ARTV 25300, or consent of instructor.
Equivalent Course(s): CMST 34611,EALC 34611,EALC 24611

CMST 25100. Avant-Garde in East Central Europe. 100 Units.
The avant-gardes of the "other" Europe are the mainstay of this course which focuses especially, but not exclusively, on the interwar avant-gardes of Austria, Czechoslovakia, Hungary, Poland, Romania, Slovenia, and Yugoslavia. A comparative framework is employed whenever lucrative to comprehend the East/Central European movements in the wider context of the European avant-garde. The course also traces the development and legacy (political and artistic) of these avant-gardes in their contemporary scenes. Plastic, verbal, and performative arts (including film) are studied.
Instructor(s): Malynne Sternstein Terms Offered: Spring
Equivalent Course(s): REES 33141,ARTH 25500,ARTH 35500,CMST 35100,ISHU 28401,ISHU 38401,REES 23141

CMST 25204. Media Ecology: Embodiment and Software. 100 Units.
Media ecology examines how the structure and content of our media environments—online and offline, in words, images, sounds, and textures—affect human perception, understanding, feeling, and value; or alternatively, media ecology investigates the massive and dynamic interrelation of processes and objects, beings and things, patterns and matter. At stake are issues about agency—human or material—and about determinism—how does society or culture interact with or shape its technologies, or vice versa? This course investigates theories of media ecology by exploring systems of meanings that humans embody (cultural, social, ecological) in conjunction with the emerging field of software studies about the cultural, political, social, and aesthetic impacts of software (e.g., code, interaction, interface). In our actual and virtual environments, how do we understand performing our multiple human embodiments in relation to other bodies (organism or machine) in pursuit of social or political goals?
Instructor(s): M. Browning Terms Offered: Autumn
Equivalent Course(s): HUMA 25202,HIPS 25203,LLSO 27801,TAPS 28452
CMST 25531. Framing the I: Autobiography and Film. 100 Units.
Cinema offers almost endless ways of telling one’s own story—diaries, confessions, album, travelogues, accounts of a distressing period, letters, searches for one’s origins, autobiographies, self-portraits, work notes, autofictions—and filmmakers continually create new hybrid forms that innovate or transgress former “genres.” This seminar examines film history’s various modes of autobiographical discourse in the context of philosophical and psychoanalytic considerations of the self as well as of experiments in literary and pictorial self-representation.
Instructor(s): D. Bluher Terms Offered: Winter
Prerequisite(s): PQ: CMST 10100 Introduction to Film Analysis or consent of instructor.
Equivalent Course(s): CMST 35531

CMST 25945. Digital Storytelling. 100 Units.
This course investigates the ways that new media have changed contemporary society and the cultural narratives that shape it. We will explore narrative theory through a number of digital or digitally-inflected forms, including cyberpunk fictions, text adventure games, interactive dramas, videogames, virtual worlds, transmedia novels, location-based fictions, and alternate reality games. Our critical study will concern issues such as nonlinear narrative, network aesthetics, and videogame mechanics. Throughout the quarter, our analysis of computational fictions will be haunted by gender, class, race, and other ghosts in the machine. (H)
Instructor(s): P. Jagoda Terms Offered: Winter
Equivalent Course(s): ENGL 25945

CMST 26405. D. W. Griffith. 100 Units.
Instructor(s): Y. Tsivian Terms Offered: Spring
Prerequisite(s): CMST 10100, ARTH 20000, ENGL 10800, ARTV 25300, or consent of instructor.
Equivalent Course(s): CMST 36405, FNDL 26405

CMST 26810. Agnes Varda. 100 Units.
This course examines the work of one of the most significant directors working in France today. Making important films from the 1960s to the present day, Varda has been crucial to the development of new film practices: both in the past—as with the birth of the French New Wave Cinema—and in the present by exploring new forms of plastic narration and by working with moving images in gallery spaces.
Instructor(s): D. Bluher Terms Offered: Autumn
Equivalent Course(s): FNDL 26506
CMST 27205. Film Aesthetics. 100 Units.
This course will examine two main questions: what bearing or importance does narrative film have on philosophy? Could film be said to be a form of philosophical thought? a form of moral reflection? of social critique? Second, what sort of aesthetic object is a film? This question opens on to several others: what is the goal of an interpretation of a film? Is there a distinct form of cinematic intelligibility? What difference does it make to such questions that Hollywood films are commercial products, made for mass consumer societies? What role does the “star” system play in our experience of a film? We will raise these questions by attempting close readings of the films of Alfred Hitchcock. Films to be discussed: Shadow of a Doubt; Notorious; Strangers on a Train; Rear Window; Vertigo; North by Northwest; Psycho; Marnie. Selected critical readings will also be discussed. (I)
Instructor(s): J. Conant, R. Pippin Terms Offered: Spring
Equivalent Course(s): CMST 37205, PHIL 30208, SCTH 38112, PHIL 20208

CMST 27206. Movement. 100 Units.
Movement is central to the history of cinema, from its earliest origins and antecedents to the GoPro and related videos that currently populate YouTube, and to the history of thinking about it. This course investigates the various ways in which movement has appeared and been talked about. Combining philosophical, critical, and historical readings with careful analysis of films, we will cover topics that include the appeal of the moving image itself, movement that exists within the world shown in the frame, problems posed by the history of camera movement, and different technologies for recording and producing movement. Readings will include Bergson, Eisenstein, Merleau-Ponty, McLaren, Michotte, Deleuze, and Gunning; films will be from the Lumière Brothers, Murnau, Renoir, Mizoguchi, Ophuls, Breer, Gehr, Raimi, Malick, and others.
Instructor(s): D. Morgan Terms Offered: Spring
Prerequisite(s): PQ: CMST 10100, ARTH 20000, ENGL 10800, ARTV 25300, or consent of instructor.
Equivalent Course(s): CMST 37206

CMST 27240-27241. Contemporary Film Theory I-II.
This two-part course provides a critical and historical survey of the major questions, concepts, and trends in film theory since 1968.

CMST 27240. Contemporary Film Theory I: Ideology and Critique. 100 Units.
This two-part course provides a critical and historical survey of the major questions, concepts, and trends in film theory since 1968. Contemporary Film Theory I will examine theories of ideology and cinema, political modernism, and counter-cinema through the critical reading of important texts and films from Latin America, France, and the United Kingdom.
Instructor(s): D.N. Rodowick Terms Offered: Winter
Prerequisite(s): PQ: CMST 10100, ARTH 20000, ENGL 10800, ARTV 25300, or consent of instructor.
Note(s): Courses can be taken independently of each other.
Equivalent Course(s): CMST 37240
CMST 27241. Contemporary Film Theory II: Spectatorship and Its Discontents. 100 Units.
This two-part course provides a critical and historical survey of the major questions, concepts, and trends in film theory since 1968. Organized broadly around questions of film, ideology, and spectatorship, weekly readings, films, and discussion will examine how the study of film in the last forty years has been influenced by semiotics, psychoanalysis, Marxism, postmodernism, feminism, critical race studies, gay and lesbian criticism, and post-colonial theory, especially with respect to theories of spectatorship.
Instructor(s): D.N. Rodowick Terms Offered: Spring
Prerequisite(s): PQ: CMST 10100, ARTH 20000, ENGL 10800, ARTV 25300, or consent of instructor.
Note(s): Courses can be taken independently of each other. CMST 27240 is not a prereq of this course.
Equivalent Course(s): CMST 37241

CMST 27241. Contemporary Film Theory II: Spectatorship and Its Discontents. 100 Units.
This two-part course provides a critical and historical survey of the major questions, concepts, and trends in film theory since 1968. Organized broadly around questions of film, ideology, and spectatorship, weekly readings, films, and discussion will examine how the study of film in the last forty years has been influenced by semiotics, psychoanalysis, Marxism, postmodernism, feminism, critical race studies, gay and lesbian criticism, and post-colonial theory, especially with respect to theories of spectatorship.
Instructor(s): D.N. Rodowick Terms Offered: Spring
Prerequisite(s): PQ: CMST 10100, ARTH 20000, ENGL 10800, ARTV 25300, or consent of instructor.
Note(s): Courses can be taken independently of each other. CMST 27240 is not a prereq of this course.
Equivalent Course(s): CMST 37241

CMST 27600. Introduction to Black and White Film Photography. 100 Units.
Photography is a familiar medium due to its ubiquitous presence in our visual world, including popular culture and personal usage. In this class, students learn technical procedures and basic skills related to the 35mm camera, black and white film, and print development. They also begin to establish criteria for artistic expression. We investigate photography in relation to its historical and social context in order to more consciously engage the photograph's communicative and expressive possibilities. Course work culminates in a portfolio of works exemplary of the student's understanding of the medium. Field trips required.
Instructor(s): A. Clark Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200, or 10300
Note(s): Camera and light meter required.
Equivalent Course(s): ARTV 34000, CMST 37600, ARTV 24000
CMST 27602. Photography I. 100 Units.
No description available.
Instructor(s): L. Letinsky Terms Offered: Spring
Prerequisite(s): ARTV 10100, 10200, or 10300; and 24000.
Note(s): Camera and light meter required. Courses taught concurrently and can be repeated as part of an ongoing, developing photographic project.
Equivalent Course(s): ARTV 34401, CMST 37602, ARTV 24401

CMST 27702. Photography II. 100 Units.
No description available.
Instructor(s): L. Letinsky Terms Offered: Spring
Prerequisite(s): ARTV 10100, 10200, or 10300; and 24000.
Note(s): Camera and light meter required. Courses taught concurrently and can be repeated as part of an ongoing, developing photographic project.
Equivalent Course(s): ARTV 34402, CMST 37702, ARTV 24402

CMST 27803. The Body of Cinema: Hypnoses, Emotions, Animalities. 100 Units.
The aim of this course is to transmit in the most detailed possible way the constitutive éléments of my book Le Corps du cinema - hypnoses, émotions, animalités (P.O.L, Paris, 2009, 640 p.). I have tempted to present there a general view of cinema from three related points of view: hypnosis as a general correspondence of dispositif between the hypnotic and the cinematographic situations; emotion as what is bodily and mentally produced through the experience of the films to which the spectators are submitted: animality as an inner dimension of the bodily experience, incarnated by the overwhelming presence of animals in so many and so many films through the whole development of cinema history. Those three words appear plural in the subtitle of the book as there are different levels and modes characterizing those three major instances, and in a way as many as there are different individual spectators (also male or female).
Terms Offered: Spring
Equivalent Course(s): CMST 47803, ENGL 37803
CMST 27820. Aesthetics of Media: Image, Music, Text. 100 Units.
Designed for advanced undergraduates and first year graduate students, this course will take up the image/sound/text complex as a foundational issue in aesthetics and media. Our aim will be to ask why this particular triangulation of media aesthetics has been so enduring, ranging all the way from Aristotle’s dramatic triad of opsis, melos, lexis, to Nelson Goodman’s semiotic distinctions between “score, script, and sketch,” to Friedrich Kittler’s reflections on technology in Gramaphone, Film, Typewriter. We will investigate a range of examples, from the Wagnerian notion of the Gesamtkunstwerk to the role of sound in cinema to the modernist impulse to “purify” the arts, or (conversely) to mix them in multi-media practices. The role of technology and technical innovation in the history of media will be considered, from the invention of writing and printing systems, musical and dance notation, “mechanical” processes such as photography/phonography, cinema, and video to the rise of electronic, digital media and network aesthetics. Students will be expected to give a performance or demonstration that reflects on the interplay of image, sound, and words, OR to write a short reference article on a key concept in media theory for the Glossary of Keywords in Media Theory. (See the graphic interface at http://csmt.uchicago.edu/glossary2004/navigation.htm). Visual artists, writers, and musicians are cordially welcome.
Instructor(s): W. J. T. Mitchell; J. Misurell-Mitchell Terms Offered: Winter
Note(s): Screening T 7-9:50 A term paper or project will also be required. Visual artists, writers, and musicians are cordially welcome. (H)
Equivalent Course(s): CMST 37820,AMER 12800,AMER 32800,ENGL 12810,ARTV 35401,ENGL 32810

CMST 28006. 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 produce complex results from economical means. Important texts will be paired with in class discussion of works by artists such as Andy Warhol, Yoko Ono, Kurt Kren, Jack Goldstein, Larry Gottheim, Bruce Baillie, James Benning, John Baldessari, Morgan Fisher, Stan Douglas, Matthew Buckingham, Sam Taylor-Wood, and others.
Instructor(s): D.N. Rodowick Terms Offered: Spring
Equivalent Course(s): ARTV 33805,CMST 38006,ARTV 23805
CMST 28200. Nonfiction Film: Representations and Performance. 100 Units.  
This course attempts to define nonfiction cinema by looking at the history of its major modes (e.g., documentary, essay, ethnographic, agitprop film), as well as personal/autobiographical and experimental works that are less easily classifiable. We explore some of the theoretical discourses that surround this most philosophical of film genres (e.g., ethics and politics of representation; shifting lines between fact and fiction, truth and reality). The relationship between the documentary and the state is examined in light of the genre’s tendency to inform and instruct. We consider the tensions of filmmaking and the performative aspects in front of the lens, as well as the performance of the camera itself. Finally, we look at the ways in which distribution and television effect the production and content of nonfiction film.  
Instructor(s): J. Hoffman  
Terms Offered: Autumn  
Prerequisite(s): PQ: CMST 10100

CMST 28500. History of International Cinema I: Silent Era. 100 Units.  
This course introduces what was singular about the art and craft of silent film. Its general outline is chronological. We also discuss main national schools and international trends of filmmaking.  
Instructor(s): Y. Tsivian  
Terms Offered: Autumn  
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring in Cinema and Media Studies.  
Note(s): This is the first part of a two-quarter course.  
Equivalent Course(s): ARTH 28500, ARTH 38500, ARTV 26500, ARTV 36500, CMLT 22400, CMLT 32400, CMST 48500, ENGL 29300, ENGL 48700, MAPH 36000

CMST 28600. 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): D. Morgan  
Terms Offered: Winter  
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring in Cinema and Media Studies.  
Note(s): CMST 28500/48500 strongly recommended  
Equivalent Course(s): ARTH 28600, ARTH 38600, ARTV 26600, CMLT 22500, CMLT 32500, CMST 48600, ENGL 29600, ENGL 48900, MAPH 33700
CMST 28601. History of International Film, 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 UK, 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. A course like this is necessarily going to omit many important films and filmmakers, but we will try to attenuate those omissions by scheduling two screenings a week.
Instructor(s): J. Lastra Terms Offered: Spring

CMST 28703. Video Art: The Analog Years. Theory, Technology, Practice. 100 Units.
The course gives a critical introduction to early video and television art—from the proto-televisual impulses in the historical avant-gardes to the increasing proximity between analog and digital technologies in video art in the late 1970s and early 1980s. We will focus on the various technical aspects of analog video, as well as on artistic practice and early writings on the subject. Topics may include the technics and politics of time; video, feedback systems, and ecology; the reconfiguration of the artist's studio; guerilla politics and alternative TV; video and autobiography; the relation between video and painting; the musical history of video; the invention of new machines; and video as a “television viewer.”
Instructor(s): I. Blom Terms Offered: Autumn
Equivalent Course(s): ARTH 31313, CMST 38703, ARTH 21313

CMST 28801. Digital Imaging. 100 Units.
This studio course introduces fundamental tools and concepts used in the production of computer-mediated artwork. Instruction includes a survey of standard digital imaging software and hardware (i.e., Photoshop, scanners, storage, printing, etc), as well as exposure to more sophisticated methods. We also view and discuss the historical precedents and current practice of media art. Using input and output hardware, students complete conceptually driven projects emphasizing personal direction while gaining core digital knowledge.
Instructor(s): J. Salavon Terms Offered: Spring
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 22500, ARTV 32500, CMST 38801
CMST 28902. Reading Madness. 100 Units.
This course will address the representation of madness in a variety of literary forms, including poetry, fiction, memoir, and drama. Authors considered may include Blake, Holderlin, Dostoevsky, Ralph Ellison, Antonin Artaud, William Styron, Virginia Woolf, Sylvia Plath, and Elyn Sacks. Theoretical readings will be drawn from Foucault's *History of Madness* and selections from Freud and Lacan. The aim will be to investigate the way literature attempts to "perform" as well as represent various states of cognitive and emotional extremity in language. There will also be some attention to cinematic and pictorial renderings of madness. (B, C, G, H)
Instructor(s): W.J.T. Mitchell
Terms Offered: Autumn
Note(s): Consent of instructor required. To obtain consent, students must write a one-page statement describing their interest in and preparation for the topic.
Equivalent Course(s): ARTH 28304, ARTV 28704, ENGL 28704

CMST 28903. Video. 100 Units.
This is a production course geared towards short experimental works and video within a studio art context.
Instructor(s): S. Wolniak
Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200 or 10300
Equivalent Course(s): ARTV 23801, ARTV 33801

CMST 28921. 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 post production 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 the class will be highly structured, with demonstrations, in-class shoots and lectures. As the semester continues, classtime 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. Open to CMS majors.
Instructor(s): T. Comerford
Terms Offered: Spring
Prerequisite(s): CMST 10100
Equivalent Course(s): CMST 38921

CMST 29700. Reading and Research Course. 100 Units.
No description available.
Terms Offered: Autumn, Winter, Spring
Prerequisite(s): Consent of faculty adviser and Director of Undergraduate Studies
Note(s): Students are required to submit the College Reading and Research Form. This course may be counted toward distribution requirements for the major.
CMST 29800. Senior Colloquium. 100 Units.
This seminar is designed to provide fourth-year students with a sense of the variety of methods and approaches in the field (e.g., formal analysis, cultural history, industrial history, reception studies, psychoanalysis). Students present material related to their BA project, which is discussed in relation to the issues of the course. Instructor(s): N. Steimatsky Terms Offered: Autumn
Prerequisite(s): CMST 10100. Required of students majoring in Cinema and Media Studies.

CMST 29900. BA Research Paper. 000 Units.
No description available.
Terms Offered: Winter, Spring
Prerequisite(s): Consent of instructor. Required of students majoring in Cinema and Media Studies.
Note(s): Students are required to submit the College Reading and Research Form. This course may not be counted toward requirements for the major or as a free-elective credit.