CINEMA AND MEDIA STUDIES

Department Website: http://cms.uchicago.edu

PROGRAM OF STUDY

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

MAJOR PROGRAM IN CINEMA AND MEDIA STUDIES: STANDARD TRACK

Students wishing to major in Cinema and Media Studies should meet with the Director of Undergraduate Studies early in their second year to help construct their course plan going forward; this meeting should take place by the end of Spring Quarter of a student’s second year. 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 Standard Track in Cinema and Media Studies is designed for students who wish to complete the major, but not complete a BA thesis project. This track is ineligible for honors. Students majoring in Cinema and Media Studies must receive quality grades (not P/F) in all twelve (12) courses to meet the requirements of the program.

The following 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.
- CMST 28500 History of International Cinema I: Silent Era
- CMST 28600 History of International Cinema II: Sound Era to 1960
- CMST 28700 History of International Cinema, Part III: 1960 to Present

Elective Courses: The seven (7) electives should be chosen based upon the student’s interest, and must either originate in or be cross-listed with Cinema and Media Studies. Students should choose the courses in conversation with the Director of Undergraduate Studies. Students 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).

- CMST 29201 Advanced Seminar - Autumn or CMST 29202 Advanced Seminar - Spring: Open only to upper-year students who have declared a major in Cinema and Media Studies, the Advanced Seminar functions as a capstone course. It will allow students the opportunity to explore in more depth key disciplinary and methodological questions related to the study of cinema and media. Particular topics will be determined by the individual faculty instructor and will vary from the Autumn to Spring Quarters and from instructor to instructor. Majors are required to enroll in one section, but are welcome to use the second as an elective for their major requirements if the subject matter is of interest.

MAJOR PROGRAM IN CINEMA AND MEDIA STUDIES: INTENSIVE TRACK, WRITTEN THESIS OR INTENSIVE TRACK, PRODUCTION THESIS

The Intensive Tracks of the Cinema and Media Studies major are designed for students who wish to complete the major with a senior thesis, making them eligible to receive honors. Intensive Track students will complete all coursework required under the Standard Track major; they will also elect to complete either a written project or a production project and will complete the Thesis Workshop series over the course of their final year. The workshops will be supplemented with one-on-one meetings with their dedicated BA Preceptor, who will help the student with the formation and execution of the student’s project. Students must also enroll in CMST 29900 Senior Thesis during the quarter they intend to graduate.
Students in the Intensive Track major must take one (1) of the following two workshop series, depending on whether they are completing a Written or Production Thesis.

CMST 27299 Intensive Track - Written Thesis Workshop: This series of workshops—comprised of approximately 10 meetings across the whole academic year—will provide support for students focusing on the Written Thesis Project through the entire academic year. It is taught by the Director of Undergraduate Studies and supplemented by regular meetings with a designated preceptor. The workshops are intended to guide students through the process of thesis writing, from developing a research question to determining the most appropriate research method for its exploration to integrating suitable theoretical insights to writing compellingly about media objects to the nuts and bolts of exposition. Students will enroll in this 100-unit course in Autumn Quarter and will receive their grade at the completion of Spring Quarter.

CMST 28999 Intensive Track - Production Thesis Workshop: This series of workshops—comprised of approximately 10 meetings across the whole academic year—will provide support for students focusing on the Production Thesis Project through the entire academic year. It is taught by a production-focused faculty member and supplemented by regular meetings with a designated preceptor. The workshops are intended to guide students through the necessary steps in the realization of a film project, from pre-production to production to post-production. Students will enroll in this 100-unit course in Autumn Quarter and will receive their grade at the completion of Spring Quarter.

CMST 29900 Senior Thesis: Students completing an Intensive Track major must also enroll in the zero-credit course CMST 29900 during the quarter in which they intend to submit their thesis project and graduate. Students enroll in CMST 29900 using the section number of their BA thesis adviser, which can be obtained from the departmental coordinator in Cinema and Media Studies or the student's College adviser. CMST 29900 cannot be used to fulfill any other major coursework requirements.

Proposing a Production Thesis Project

By the seventh week of Spring Quarter in third year, a student will meet with the Director of Undergraduate Studies to declare the student’s intention to complete a BA Production Thesis option. At this time, the student will submit a written proposal that describes the project and suggests a timeline for the work to be accomplished. The writing of screenplays alone will not be considered for the production thesis option.

The Director of Undergraduate Studies and one other Cinema and Media Studies faculty member will evaluate all proposals for the BA Production Thesis option. Decisions will be made by the last week of Spring Quarter and will be based primarily on the feasibility and quality of the project and the student’s performance in required production courses. The number of projects approved may be limited by the advising capacity of the Cinema and Media Studies faculty.

The Production Thesis Project must be accompanied by a supplemental paper establishing the relationship of the film or video component of the project to film, video, or media history, theory, or modes of production. This paper may incorporate an analysis of the production and post-production process. The paper will be submitted at the time of final submission of the creative work.

Double Majors and the Senior Thesis Project

Whether or not a single BA thesis can satisfy the requirements for a double major in Cinema and Media Studies and another program is decided by the department on a case-by-case basis. The criteria on which the decision is based include:

• the degree to which the resulting thesis is likely to speak from and to cinema and media studies, even as it necessarily speaks from and to another field.
• the feasibility of the proposed advising arrangements for the proposed joint thesis.
• the department’s estimation of the student’s track record for independent work that bodes well for writing a successful thesis while navigating between two majors.

A student who wishes to write a single BA thesis for a double major in Cinema and Media Studies and another program must meet with the Director of Undergraduate Studies, as well as submit a letter (one page, double-spaced) explaining the student’s request for the department’s approval. The letter should be addressed to the Director of Undergraduate Studies.

Summary of Requirements: Major Tracks

Standard Track Major

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<thead>
<tr>
<th>Course</th>
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<th>Units</th>
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<tbody>
<tr>
<td>CMST 10100</td>
<td>Introduction to Film Analysis</td>
<td>100</td>
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<tr>
<td>CMST 28500</td>
<td>History of International Cinema I: Silent Era</td>
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<td>CMST 28600</td>
<td>History of International Cinema II: Sound Era to 1960</td>
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<td>CMST 28700</td>
<td>History of International Cinema, Part III: 1960 to Present</td>
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<td>Seven (7) electives originating in or cross-listed with Cinema and Media Studies</td>
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Cinema and Media Studies
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<tr>
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<th>Units</th>
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<tr>
<td>CMST 29201</td>
<td>Advanced Seminar - Autumn</td>
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<td>CMST 29202</td>
<td>Advanced Seminar - Spring</td>
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### Intensive Track - Written Thesis Project

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<td>Advanced Seminar - Autumn</td>
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<td><strong>Total Units</strong></td>
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### Intensive Track - Production Thesis Project

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<td><strong>Total Units</strong></td>
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* Cinema and Media Studies courses eligible for the general education requirement in the arts (CMST 14400 Film and the Moving Image; CMST 14500-14599) may not be used to satisfy requirements in the Cinema and Media Studies major or minor.

‡ Enrollment for Intensive Track Workshops is open only for students completing a thesis project in Cinema and Media Studies. Student enroll in Autumn Quarter and workshop meetings continue through the whole academic year. Student receive a final grade at the conclusion of Spring Quarter.

§ Students completing an Intensive Track major must enroll in CMST 29900 (zero-unit course) in the quarter they are graduating. This course allows for the Thesis Project grade to appear on the transcript.

### Study Abroad

The College's Winter Quarter Cinema and Media Studies program in Paris provides undergraduate students with an opportunity to explore the study of film and related media at the University of Chicago Center in Paris. The program includes two courses that can be used toward the College's general education requirement in the arts, while the third course may be used as either an elective or within the Cinema and Media Studies major. The first two courses may also be eligible for credit within the Cinema and Media Studies major if the general education requirement in the arts has already been fulfilled and with approval from the Director of Undergraduate Studies in Cinema and Media Studies. Program participants also take a French language course. For more information or to apply, visit the Study Abroad website (http://study-abroad.uchicago.edu/programs/paris-cinema-and-media-studies/).

### Grading

With the exception of the Intensive Track workshops (CMST 27299 and CMST 28999) students majoring on minoring in Cinema and Media Studies must receive a quality grade in all courses required to fulfill requirements. With prior consent of the instructor, non-majors may take Cinema and Media Studies courses for P/F grading.

### Advising

In order for students to declare a major in Cinema and Media Studies, they must get a Major Course Agreement Form approved by the Director of Undergraduate Studies; this form grants approval for elective
courses (both those originated in Cinema and Media Studies and those cross-listed from other departments). It is also when the student will decide which track to follow through the major—the Standard (non-thesis) Track, the Intensive Track Written Thesis, or the Intensive Track Production Thesis. Students looking to do one of the intensive tracks must declare during their third year in the College.

Students who wish to have courses that are not cross-listed with Cinema and Media Studies count towards their major requirements must consult with the Director of Undergraduate Studies and complete a Further Electives Form. Courses not approved by the Director of Undergraduate Studies cannot be counted towards major requirements.

**HONORS**

Students who have earned an overall GPA of 3.25 or higher and a Cinema and Media Studies major GPA of 3.5 or higher are eligible for honors. To receive honors, the BA thesis must demonstrate exceptional intellectual and/or creative merit in the judgement of the faculty adviser (and second reader, if necessary), the Director of Undergraduate Studies, and the Master of the Humanities Collegiate Division. If the student’s BA thesis adviser is not currently a Cinema and Media Studies faculty member or affiliate, a CMST faculty member or affiliate must act as a second reader.

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**MINOR PROGRAM IN CINEMA AND MEDIA STUDIES**

The minor program in Cinema and Media Studies is designed for students who wish to develop substantial knowledge in the discipline. Students minoring in Cinema and Media Studies must receive quality grades (not P/F) in all six (6) courses taken to meet the requirements of the program.

Courses in the minor (1) may not be double counted with the students major(s) or with other minors; and (2) may not be counted toward general education requirements.

The following three (3) 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.
- **CMST 28500 History of International Cinema I: Silent Era**
- **CMST 28600 History of International Cinema II: Sound Era to 1960**
- **CMST 28700 History of International Cinema, Part III: 1960 to Present**

**Elective Courses**: The three (3) remaining courses must be at the 20000-level or above and must originate in or be cross-listed with Cinema and Media Studies. Students are encouraged to select courses that develop a sustained area of inquiry (e.g., film theory or new media) or demonstrate a breadth of knowledge in the field. Students should choose courses based upon their interest and should discuss their elective choices with the Director of Undergraduate Studies.

**Summary of Requirements: Minor Track**

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<th>Course</th>
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<tr>
<td>Two of the following:</td>
<td>200</td>
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<tr>
<td>CMST 28500 History of International Cinema I: Silent Era</td>
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<td>CMST 28600 History of International Cinema II: Sound Era to 1960</td>
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<td>CMST 28700 History of International Cinema, Part III: 1960 to Present</td>
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<tr>
<td>Three electives at the 20000 level or above that originate in or have a recognized cross-list with CMST</td>
<td>300</td>
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<tr>
<td>Total Units</td>
<td>600</td>
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* Cinema and Media Studies courses eligible for the general education requirement in the arts (CMST 14400 Film and the Moving Image; CMST 14500-14599) may not be used to satisfy requirements in the Cinema and Media Studies major or minor.

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**Cinema and Media Studies Courses**

*Please also visit the Courses page on the Cinema and Media Studies website at cms.uchicago.edu/courses (http://cms.uchicago.edu/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 Capra, Dash, Deren, Keaton, Hitchcock, Kubrick, Riggs and Sirk.
Instructor(s): Staff Terms Offered: Autumn Spring Winter
Note(s): Required of students taking a major or minor in Cinema and Media Studies. Equivalent Course(s): ARTV 20300, ENGL 10800

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.
Instructor(s): R.Majumdar; S.Skvirsky; A.Field Terms Offered: Autumn Spring Winter
Note(s): Attendance in first class is mandatory to confirm enrollment. Open only to non-CMS majors; may not count towards CMS major requirements. For non-majors, any CMST 14400 through 14599 course meets the general education requirement in the arts.

CMST 14541. Imagining Futures: Gender and Sexuality. 100 Units.
This course explores ways in which different media open up spaces for imagining new futures for gender and sexuality. Focusing on contemporary production, this course seeks to understand how narrative, image, sound, and interactive media approach issues such as labor, activism, reproductive rights, kinship, and queer relationality. Rather than merely analyzing or theorizing various futures, we will explore hands-on methods of 'speculative design' and 'critical making.' The most substantial work of the course will be a multimedia or transmedia project about one of the core course topics to be completed in a team. No technical skills are necessary as prerequisites.
Instructor(s): Patrick Jagoda Terms Offered: Autumn
Note(s): This course may be used toward the College's arts core requirement. The arts core course offered will change each cycle. Equivalent Course(s): GNSE 14541

CMST 20400. Problems in the Study of Gender and Sexuality: Media Wars. 100 Units.
In our contemporary moment, we have become accustomed to terms such as 'counter-terrorism' that signal an effort to resist internal and external threats, and those suggesting that we live in an age of 'post-truth' dominated by 'corporate-media,' 'fake news,' and 'fact-challenged' journalism. Taking this platform as our starting place, this class explores how these terms and their use have been gendered; have situated both gender and sexuality as either weapons of resistance or objects of destruction. This class will be historically organized insofar as we will begin our discussion with ways that media - broadly conceived to include cinema, print and visual-cultural forms, television, and the internet - have aimed to 'counter' patriarchal, heteronormative, and hegemonic systems of representation of gender and sexuality.
Instructor(s): J. Wild; L. Janson Terms Offered: Spring
Equivalent Course(s): CMST 40400, GNSE 11005, GNSE 31105, MAAD 11005

CMST 20605. Queer and Trans Cinema and Media. 100 Units.
In this course we explore the history of queer and transgender cinema and media in an effort to situate new developments in queer and trans cinema and media making. We will consider relevant theories about gender and sexuality and their implications for our categories of film and media analysis.
Instructor(s): Kara Keeling Terms Offered: Spring
Equivalent Course(s): CMST 30605, GNSE 30107, MAAD 10605, GNSE 20107
CMST 20904. Media Wars. 100 Units.
Media practices and discourses evoking war or violence are common today, such as the ‘weaponization’ of social media; ‘cyber warfare’ and attacks; ‘online battlefields;’ ‘guerilla’ media tactics; ‘The Great Meme War’ and ‘Infowars.com,’ to name a few. In relationship with terms suggesting that we live in an age of ‘post-truth’ dominated by ‘fake news’ or ‘fact-challenged’ journalism, the media wars of today may seem unique to the twenty-first century. But in fact, the history of the use of media to either combat or spread ideas dates back centuries to the earliest phases of mass media and communication. In this class, we will proceed historically, broadly conceiving of media to include print and visual, cultural, and artistic forms, cinema, television, and the internet. While we will explore how media have historically been used to construct or counter dominant systems of representation, we will also discuss how different media forms function formally, learning to analyze how they construct discourses of truth as texts (documentary; propaganda). This class will also function as a contemporary research laboratory where students will be asked to track, evaluate, and theorize contemporary or historical media that are taking part in a so-called ‘media war.’
Instructor(s): Jennifer Wild Terms Offered: Spring
Note(s): Please note: Students who have previously completed the course “Problems in the Study of Gender and Sexuality: Media Wars” are not eligible to receive credit for this class.
Equivalent Course(s): SIGN 26061, CMST 30904, MAAD 10904, GNSE 20114, GNSE 30114

CMST 21650. Irish Literature and Cinema. 100 Units.
Irish literature in English from Swift to Anna Burns (Milkman), including Thomas Moore, Maria Edgeworth, Bram Stoker, Yeats, Synge, Joyce, O'Casey, Brian Friel and Seamus Heaney); Irish Cinema including films by John Ford, Neil Jordan, John Huston, Ken Loach, Lenny Abrahamson, Jim Sheridan, Kirsten Sheridan, John Crowley.
(Fiction, Poetry, Drama, 1650-1830, 1830-1940)
Instructor(s): Jim Chandler Terms Offered: Autumn
Equivalent Course(s): ENGL 18250

CMST 21805. Chicago Film Cultures. 100 Units.
Chicago not only boasts a rich history of film production (from silent comedies to industrial, educational, student, documentary, and contemporary Hollywood filmmaking) but also has a long, significant history of film presentation. Chicago features iconic movie palaces built downtown and in neighborhoods across the city in the 1920s. And it is has been the site of a wide variety of film exhibition venues and film-related events that are currently thriving: festivals, conferences, workshops, lectures. Films are screened in every type of museum (history, art, science), in large mainstream venues and in smaller, community-based and artist-run spaces. Our own campus boasts Doc Films, the longest-running film society in the country. This course examines the conceptual and historical frameworks that have been used for presenting cinema - historical and contemporary - in the city’s varied institutional and cultural contexts. Students will study past film and current cultures in Chicago by researching particular events, venues, critics and curators, and by employing a variety of methods, including archival research, participant observation and interviews. Topics covered will include include exhibition, funding and marketing, debates on curating and film in museums, audience and fan culture studies (with attention to Chicago’s particular demographic contours), national cinemas, genre, authorship and multimedia presentational modes.
Instructor(s): J. Stewart Terms Offered: Winter
Equivalent Course(s): CMST 31805

CMST 23002. Modern Italian Cinema: Ways of Representation and Forms of Life. 100 Units.
The course aims to focus on the bond that exists in the Italian tradition between ways of cinematographic representation and forms of life. Italian cinema, especially from the post-war period on, has in fact constructed a unique link between cinematographic images and the practices, values, customs and lifestyles of an entire country. At a time of profound historical crisis, the Italian post-Second World War cinema succeeded to revive Italy and Italian cinema, also constituting the development of a properly cinematographic ‘romanesque form,’ which the critic André Bazin thought to have profound analogies with the American modern novel. It is only with cinematographic modernity that cinema reaches the complexity and richness of its forms, through an encounter with a reality that is no longer filtered by the codification of classical generic forms. Authors such as De Sica, Rossellini, Fellini, Pietrangeli, Ferreri, Antonioni and Pasolini will be studied.
Instructor(s): R. De Gaetano Terms Offered: Spring
Note(s): Taught in English.
Equivalent Course(s): ITAL 27020
CMST 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): CMST 33930, ARTV 33930, MAAD 23930, HMRT 35106, ARTV 23930, HMRT 25106

CMST 23931. Documentary Production II. 100 Units.
Documentary Video Production II focuses on the shaping and crafting of a non-Fiction video. Enrollment will be limited to those students who have taken Documentary Production I. The class will discuss issues of ethics, power, and representation in this most philosophical and problematic of genres. Students will be expected to write a treatment outline detailing their project and learn about granting agencies and budgeting. Production techniques will concentrate on the language of handheld camera versus tripod, interview methodologies, microphone placement including working with wireless systems and mixers, and lighting for the interview. Post-production will cover editing techniques including color correction and audio sweetening, how to prepare for exhibition, and distribution strategies.
Instructor(s): J. Hoffman Terms Offered: Winter
Prerequisite(s): CMST 23930, HMRT 25106, or ARTV 23930
Equivalent Course(s): HMRT 25107, ARTV 33931, HMRT 35107, ARTV 23931, MAAD 23931, CMST 33931

CMST 24568. The Underground: Alienation, Mobilization, Resistance. 100 Units.
The ancient and multivalent image of the underground has crystallized over the last two centuries to denote sites of disaffection from-and strategies of resistance to-dominant social, political and cultural systems. We will trace the development of this metaphor from the Underground Railroad in the mid-1800s and the French Resistance during World War II to the Weather Underground in the 1960s-1970s, while also considering it as a literary and artistic concept, from Fyodor Dostoevsky’s Notes from the Underground and Ellison’s Invisible Man to Chris Marker’s film La Jetée and Andrei Tarkovsky’s Stalker. Alongside with such literary and cinematic tales, drawing theoretical guidance from refuseniks from Henry David Thoreau to Guy Debord, this course investigates how countercultural spaces become-or fail to become-sites of political resistance, and also how dissenting ideologies give rise to countercultural spaces. We ask about the relation between social deviance (the failure to meet social norms, whether willingly or unwittingly) and political resistance, especially in the conditions of late capitalism and neo-colonialism, when countercultural literature, film and music (rock, punk, hip-hop, DIY aesthetics etc.) get absorbed into-and coopted by-the hegemonic socio-economic system. In closing we will also consider contemporary forms of dissidence—from Pussy Riot to Black Lives Matter—that rely both on the vulnerability of individual bodies and global communication networks.
Instructor(s): R. Bird Terms Offered: Spring
Equivalent Course(s): REES 36068, REES 26068, SIGN 26012, CMST 34568

CMST 24603. Topics in EALC: Ghosts & the Fantastic in Literature and Film. 100 Units.
What is a ghost? How and why are ghosts represented in particular forms in a particular culture at particular historical moments and how do these change as stories travel between cultures? This course will explore the complex meanings, both literal and figurative, of ghosts and the fantastic in traditional Chinese, Japanese, and Korean tales, plays, and films. Issues to be explored include: 1) the relationship between the supernatural, gender, and sexuality; 2) the confrontation of death and mortality; 3) collective anxieties over the loss of the historical past 4) and the visualization (and exorcism) of ghosts through performance.
Instructor(s): J. Zeitlin Terms Offered: Spring
Note(s): This course can replace what used to be the Concentrators Seminar to fulfill a requirement as an EALC major.
Equivalent Course(s): SIGN 26006, EALC 10600

CMST 24916. Yōkai Media. 100 Units.
This course centers on yōkai (monsters or fantastic creatures) and theories of the fantastic in cinema and media. Historically, it spans the range from medieval emaki and Edo chōnin culture through 20th and 21st century manga and anime. Inquiry into yōkai and the fantastic is intended to develop new strategies for putting cinema and media into dialogue with theories of political sovereignty and capitalism in the context of everyday life and its urban myths.
Instructor(s): Thomas Lamarre Terms Offered: Winter
Equivalent Course(s): EALC 24916, MAAD 24916
CMST 25503. Issues in Contemporary Horror. 100 Units.
This course takes the modern horror film as its object. For the purposes of this class, modern horror spans the period from 1960 to the present, although much of our attention will be directed toward the period from the 1980s to the present. We will examine key problems in the genre including, but not limited to an examination of the nature of the horrific, close formal analysis (which typically is neglected in favor of more culturally oriented approaches), questions of POV and camera movement, the articulation and construction of space, the role of gender in the genre, the changing importance of women as performers, characters, directors, and spectators, found footage/surveillance, and the genre's address to the viewer.
Equivalent Course(s): CMST 35503

CMST 25540. Fact and Fiction. 100 Units.
Since Grierson's definition of the documentary as 'creative treatment of actuality,' critics have been struggling to establish distinctions between documentary and fiction. Furthermore, the critical discourse has been constantly challenged by new artistic meditations of reality and its representation, and works blurring the border between the logic of facts and the logic of fiction. Additionally, this dualism is complicated by the question of truth telling. Cinema has a long and winding history of non-fiction: from staged or dramatized actualities at its beginning, via docudrama, fake documentaries and mockumentary, to trends in recent documentaries that incorporate reenactment and animation. Since the mid-1990s the 'documentary turn in contemporary art' has seen more and more artists experimenting with documentary modes through which they are questioning the mediations by which facts/documents acquire their facticity. The aim of this seminar will be to examine films and works in contemporary art that address these difficult questions of fact and fiction. Readings will include work from film and art criticism and theory, as well as critical literature addressing questions of fact and fiction in historiography, narratology, and philosophy. Films may include works by Edison, Robert Flaherty, Ari Folman, Abbas Kiarostami, Chris Marker, George Méliès, Avi Mograbi, Rithy Panh, Peter Watkins. Works by contemporary artists may include Kutlug Ataman, The Atlas Group/ Equivalent Course(s): ART 45540, MAPH 45540, CMST 45540, ARTH 35540, ARTV 20540, ARTH 25540

CMST 25620. 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 'Asianisation' 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: Autumn Equivalent Course(s): MAAD 15620, SIGN 26070, EALC 25620

CMST 26500. The Films of Alfred Hitchcock. 100 Units.
This course focuses on the films of Alfred Hitchcock, one of the greatest filmmakers of the 20th century. We study both his films and a variety of approaches to them. We investigate the enduring power of his movies; his contributions to genre and popular cinema; his storytelling techniques; his stylistic command; his approach to romance, suspense, and action; his status as a master and auteur; and his remarkable control over the audience's thoughts and feelings.
Instructor(s): Maria Belodubrovskaya Terms Offered: Winter Equivalent Course(s): CMST 36500, ARTH 38405, ARTH 28405, FNDL 26510

CMST 26603. The Cinema of Miloš Forman. 100 Units.
The films of Miloš Forman (1932-2018) reflect the turbulence of the 1960s, '70s, '80s and '90s, and 2000s by focusing on the underdog, the pariah, the eccentric. The subject matter to which Forman was drawn translated into his cinema with a signature bittersweet tone, emphatic narrative cogency, and lush spontaneity. This course is an intensive study of Forman’s work from his 'New Wave' work in Czechoslovakia (Loves of a Blonde, The Fireman's Ball) to his U.S. studio successes (One Flew Over the Cuckoo’s Nest, Amadeus), to his idiosyncratic parabolic last films (Man on the Moon, Goya's Ghosts). Among other topics, the course contemplate the value of a dark sense of humor, cinematic gorgeousness, and artistic dissidence.
Instructor(s): Malynne Sternstein Terms Offered: Winter Equivalent Course(s): REES 22010, REES 32010, FNDL 22010, CMST 36603

CMST 27011. 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): MAAD 21011, ARTV 27923, CMST 37011, ARTV 37923
CMST 27230. Modern Film Theory. 100 Units.
This course will examine influential writings on photography, film, and film narrative published in the post-war period in the context of semiology, structuralism, and narratology. We will examine how questions of form, structure, and narrative in film and photography are addressed by critics writing from the end of World War II until the early seventies, especially in France and Italy. In what ways can the image be considered a sign? How do images come to have meaning in a denotative or connotative sense? What are the principal codes organizing images as narrative media and how do spectators recognise those codes? Readings will include work by Roland Barthes, Christian Metz, Jean Mitry, Noël Burch, Raymond Bellour, Umberto Eco, Pier Paolo Pasolini, and David Bordwell, among others.
Instructor(s): D.N. Rodowick Terms Offered: Winter
Prerequisite(s): CMST 10100, ARTH 20000, ENGL 10800, ARTV 25300, or consent of instructor.
Equivalent Course(s): CMST 37230

CMST 27299. Intensive Track - Written Thesis Workshop. 100 Units.
This series of workshops - comprised of approximately 10 meetings - will provide support for thesis writers across the entire academic year. It is taught by the Director of Undergraduate Studies and supplemented by regular meetings with a designated preceptor. The workshops are intended to guide students through the process of thesis writing from developing a research question to determining the most appropriate research method for its exploration to integrating suitable theoretical insights to writing compellingly about media objects to the nuts and bolts of exposition.
Instructor(s): S.Skvirsky Terms Offered: Autumn. Enrollment takes place only in Autumn Quarter, but the workshop is held throughout the academic year
Note(s): Course is only open to students completing a Written Thesis Project in their final year in the College. This course counts towards major coursework requirements for Intensive Track students.

CMST 27558. No Future: Visual Media and Contemporary Life. 100 Units.
No Future seeks to establish the grounds by which we might examine both contemporary and classic theories of the FUTURE --and its perhaps its negation -- through visual media and the production of art in the age of algorithmic capital. We will use this course as a means to consider new forms of subjectivity that arise as effect and response to mutating forms of power and control-and more importantly, how we might refuse these mechanisms. Speeding through (art) history with stops at such examples as the Italian Futurists and their violent reimagination of the human as a productive machine to the Situationists who vowed never to produce again, we will examine the fluxes and flows of subjectivity in the movement from factory Taylorization and Fordist production to the immaterial labor of late stage capitalism. We will discuss issues of work and automation, image production and the labor of the artist, climate change, gender and sexuality, punk, and the economies of inhuman desire that drive our contemporary and future societies. 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): MAAD 27558

CMST 27867. 1990s Videogame History. 100 Units.
In this course, we will be turning to the 1990s to learn about videogame history and historiography. Focusing on this period will allow us to examine the videogame medium within broader historical and cultural contexts, and to explore issues related to doing recent and contemporary cultural history. What was the relationship between technological innovations and stylistic changes in the videogame medium? How did the entry of new corporate and creative players into the business affect industrial structures and strategies? What do we make of ‘freedom,’ ‘realism,’ and other concepts that dominated videogame press coverage - and how were they connected to broader cultural discourses? How did understandings of what it meant to play videogames and the types of experiences that videogames could offer change over the course of the decade? What was the relationship between developments in the videogame medium and other media - from film and fiction to virtual reality and the Internet? How has this decade been remembered, conceptualized, preserved, and repackaged in subsequent decades? How do we go about doing history of a still-young medium, operating in multiple national and cultural contexts, and focused on such a recent decade? This course will take advantage of the University of Chicago’s videogame collection and the Media Arts, Data, and Design Center’s hardware collection to provide as comprehensive a view as possible of the videogame medium in this period.
Instructor(s): Chris Carloy Terms Offered: Spring
Equivalent Course(s): CMST 37867, MAAD 25416, MAPH 34516
CMST 27911. 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 37911, ARTV 37921, MAAD 22911

CMST 27920. 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 27920, MAAD 24920, ARTV 37920, CMST 37920

CMST 28008. Sound and Scandal: How Media Make Believe. 100 Units.

Why has lip syncing caused so many scandals and successes across media, from Milli Vanilli to drag? Primarily focusing on American film, TV, music videos, and animation, this course investigates how sound synchronization creates alternate identities and realities. We may think we know lip sync and voice synthesis when we see and hear them, but close reading unveils deeper issues of technological construction and gendered performances. For example, Singin’ in the Rain dramatizes film’s transition to sound as technicians struggled to match the ‘right’ voice to the ‘right’ body: a beautiful woman with an ugly voice lip syncs to the lovely voice of a woman who Hollywood deems unsuitable to appear onscreen. From The Jazz Singer to today’s alarmingly authentic deepfakes and vocaloids, we will diagnose how vocal appropriation and synthesis conjure states of credibility and belief. We will ask how lip sync authenticates talking animals and faux rockers. Questions of star power and authorship confronting performances of gender and sexuality. No matter the motive, vocal manipulation can never be taken at face value, especially in an age when contortions between sounds and their sources can be passed off as truth.

Terms Offered: Spring

Equivalent Course(s): MAAD 28008, TAPS 20208

CMST 28118. Listening to Movies. 100 Units.

This course shifts our critical attention from watching movies to listening to them. Amid a strong emphasis on cinema-ranging from musical accompaniment during the silent era to sound in experimental films; or from classical Hollywood underscoring to Bollywood musical numbers-we will consider the soundtrack of moving pictures within a growing variety of audiovisual media, including television, music videos, and computer games. Interactive lectures (Mondays and Wednesdays) and discussion sections (Fridays) combine a historical overview with transhistorical perspectives. Supplemented by screenings and readings, the course will address a variety issues and topics: aesthetic and psychological (such as representation, narration, affect); cultural and political (such as race, ethnicity, propaganda); social and economic (such as technology, production, dissemination).

Instructor(s): Berthold Hoeckner
Terms Offered: Spring

Equivalent Course(s): MUSI 20918, SIGN 26021

CMST 28201. Political Documentary Film. 100 Units.

This course explores the political documentary film, its intersection with historical and cultural events, and its opposition to Hollywood and traditional media. We will examine various documentary modes of production, from films with a social message, to advocacy and activist film, to counter-media and agit-prop. We will also consider the relationship between the filmmaker, film subject and audience, and how political documentaries are disseminated and, most importantly, part of political struggle.

Instructor(s): J. Hoffman

Equivalent Course(s): CMST 38201, ARTV 28204, ARTV 38204

CMST 28500-28600-28700. History of International Cinema I-II-III.

This sequence is required of students majoring in Cinema and Media Studies. Taking these courses in sequence is strongly recommended but not required.
CMST 28500. 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 48500, CMLT 32400, MAAD 18500, ARTH 38500, MAPH 33600, ENGL 29300, CMLT 22400, ARTH 28500, ENGL 48700, ARTV 20002

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): 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): CMLT 22500, ARTH 28600, REES 45005, MAPH 33700, ENGL 48900, MAAD 18600, ARTH 38600, ARTV 20003, CMST 48600, CMLT 32500, REES 25005, ENGL 29600

CMST 28700. 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): MAAD 18700, CMST 38700

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 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 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
Equivalent Course(s): ARTV 33808, MAAD 23808, ARTV 23808, CMST 38921
CMST 28922. Intermediate 16mm Filmmaking. 100 Units.
This course will allow students to continue working on projects begun in the Intro to 16mm Production course (or developing a new small-scale project), in addition to developing skills with the following: sophisticated approaches to cinematography (comparative and reflective light metering, color negative exposure); varying workflows for post-production editing (analog and digital); and sound recording and design. Students will meet as a group for lectures, technical demonstrations and a shooting workshop. Course meeting time will also be set aside for individual conferences with the instructor to address project development and completion. Students should expect to budget between 120.00-500.00 for their filmstock and processing costs, depending on the project. This course is made possible by the Charles Roven Fund for Cinema and Media Studies. Instructor permission required.
Instructor(s): T. Comerford Terms Offered: Spring
Prerequisite(s): Permission from instructor is required for registration. Students will bid for entry to the class by emailing tcomerford@uchicago.edu, listing their year, major and previous production experience. Priority will be given to students who have previously completed the Intro to 16mm course, followed by CMS and DOVA majors, from graduate students to first-years. Students whose bids are accepted will be registered officially by the instructor at the first class meeting.
Equivalent Course(s): ARTV 38001, ARTV 28001, CMST 38922

CMST 28933. Developing Your Film. 100 Units.
This seminar is intended to take ideas for a film - be they documentary, narrative, or experimental - and develop those ideas into a concrete film treatment. We will focus on researching the subject, plotting the story arc and filmic structure, character development, establishing a sense of place, and timeline. We will also explore the visual, audio, and editorial styles that best tell the story. Students will be expected to screen assigned films before each class, which address different modes of production and filmmaking issues. There will be class visits by working filmmakers who will share their experiences.
Instructor(s): Judy Hoffman Terms Offered: Autumn
Note(s): Priority registration will be given to students majoring or minoring in Cinema and Media Studies.

CMST 28999. Intensive Track - Production Thesis Workshop. 100 Units.
This series of workshops-comprised of approximately 10 meetings-will provide support for students working on production theses across the entire academic year. It is taught by a production faculty member and supplemented by regular meetings with a designated preceptor. The workshops are intended to systematically guide students through the necessary steps in the realization of a film project from pre-production to production to post-production.
Instructor(s): J. Hoffman Terms Offered: Autumn. Enrollment takes place only in Autumn Quarter, but workshop is held throughout the academic year
Prerequisite(s): Approval to complete a Production Thesis Project.
Note(s): Course is only open to students completing a Production Thesis Project in their final year in the College. This course takes the place of CMST 23907 and CMST 23908, and counts towards major coursework requirements for Intensive Track majors.

CMST 29201. Advanced Seminar - Autumn. 100 Units.
Open only to upper-year students who have declared a major in Cinema and Media Studies, the 'Advanced Seminar' functions as a capstone course. It will allow students the opportunity to explore in more depth key disciplinary and methodological questions related to the study of cinema and media. Particular topics will be determined by the individual faculty instructor, and will vary from the Autumn to Spring Quarters and from instructor to instructor.
Instructor(s): Staff Terms Offered: Autumn
Prerequisite(s): Only open to students in year 3 and year 4 majoring in CMST.
Note(s): The Advanced Seminar will be offered twice during each academic year - as CMST 29201 in Autumn and CMST 29202 in Spring. Students majoring in CMST are required to enroll in one section (preferably during Spring Quarter of Year 3) but are welcome to use the second as an elective for their major requirements if the subject-matter is of interest.

CMST 29202. Advanced Seminar - Spring. 100 Units.
Open only to upper-year students who have declared a major in Cinema and Media Studies, the ‘Advanced Seminar’ functions as a capstone course. It will allow students the opportunity to explore in more depth key disciplinary and methodological questions related to the study of cinema and media. Particular topics will be determined by the individual faculty instructor, and will vary from the Autumn to Spring Quarters and from instructor to instructor.
Instructor(s): J. Wild Terms Offered: Spring
Prerequisite(s): Only open to students in year 3 and year 4 majoring in CMST.
Note(s): The Advanced Seminar will be offered twice during each academic year - as CMST 29201 in Autumn and CMST 29202 in Spring. Students majoring in CMST are required who wish to enroll in one section (preferably during Spring Quarter of Year 3) but are welcome to use the second as an elective for their major requirements if the subject-matter is of interest.
CMST 29700. Reading and Research CMST. 100 Units.
This course is primarily intended for students who are majoring in Cinema and Media Studies and who can best meet program requirements by studying under a faculty member's individual supervision. The subject matter, course of study, and requirements are arranged with the instructor prior to registration.
Terms Offered: Autumn Spring Winter
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 29900. Senior Thesis. 000 Units.
Students in the CMS Intensive Track - both Written and Production streams - must enroll in CMST 29900 during the quarter they intend to graduate. Students enroll in 29900 using the section number of their BA thesis adviser which can be obtained from the department staff in CMS or the student’s College advisor. This course can not be counted toward requirements for the Intensive Track major.
Terms Offered: Autumn Spring Winter
Prerequisite(s): Consent of instructor. Required of students in the Intensive Track majors in Cinema and Media Studies (Written Thesis and Production Thesis)