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 one 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 workshop series, depending on whether they are completing a Written or Production Thesis. Please note that pursuing a Production Thesis requires approval of a written proposal (see below).

**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 following are guidelines for the form and substance of the proposal:

- the proposal should be no more than three (3) pages double-spaced;
- students should list the production courses they have taken that make them qualified to complete a production thesis; and
- the proposal should include a synopsis of the film planned—access to locations, actors, or social actors, the anticipated equipment required, length of the final piece, a short plan of work, and a rationale explaining why the film should be made.

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

<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</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>CMST 28700</td>
<td>History of International Cinema, Part III: 1960 to Present</td>
<td>100</td>
</tr>
<tr>
<td>Seven (7) electives originating in or cross-listed with Cinema and Media Studies</td>
<td>700</td>
<td></td>
</tr>
<tr>
<td>One of the following:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CMST 29201</td>
<td>Advanced Seminar - Autumn</td>
<td>100</td>
</tr>
<tr>
<td>CMST 29202</td>
<td>Advanced Seminar - Spring</td>
<td></td>
</tr>
</tbody>
</table>

Total Units 1200

Intensive Track - Written Thesis Project

<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</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>CMST 28700</td>
<td>History of International Cinema, Part III: 1960 to Present</td>
<td>100</td>
</tr>
<tr>
<td>Seven (7) electives originating in or cross-listed with Cinema and Media Studies</td>
<td>700</td>
<td></td>
</tr>
<tr>
<td>CMST 27299</td>
<td>Intensive Track - Written Thesis Workshop</td>
<td>100</td>
</tr>
<tr>
<td>CMST 29900</td>
<td>Senior Thesis</td>
<td>000</td>
</tr>
<tr>
<td>One of the following:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CMST 29201</td>
<td>Advanced Seminar - Autumn</td>
<td>100</td>
</tr>
<tr>
<td>CMST 29202</td>
<td>Advanced Seminar - Spring</td>
<td></td>
</tr>
</tbody>
</table>

Total Units 1300

Intensive Track - Production Thesis Project

<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</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>CMST 28700</td>
<td>History of International Cinema, Part III: 1960 to Present</td>
<td>100</td>
</tr>
<tr>
<td>Seven (7) electives originating in or cross-listed with Cinema and Media Studies</td>
<td>700</td>
<td></td>
</tr>
<tr>
<td>CMST 28999</td>
<td>Intensive Track - Production Thesis Workshop</td>
<td>100</td>
</tr>
<tr>
<td>CMST 29900</td>
<td>Senior Thesis</td>
<td>000</td>
</tr>
<tr>
<td>One of the following:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CMST 29201</td>
<td>Advanced Seminar - Autumn</td>
<td>100</td>
</tr>
<tr>
<td>CMST 29202</td>
<td>Advanced Seminar - Spring</td>
<td></td>
</tr>
</tbody>
</table>

Total Units 1300

* 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 or 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 have a Major Course Agreement Form approved by the Director of Undergraduate Studies; this form grants approval for elective courses. It is also when the student can 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.

Applicable only for students who matriculating prior to Autumn 2019: 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. For students who matriculated in Autumn 2019 or after, all electives must either originate in CMST or have a recognized cross-list.

**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.

---

**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.
- Students in the minor must take two (2) of the three offered History of International Cinema 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**

<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></td>
<td>Two of the following:</td>
<td></td>
</tr>
<tr>
<td>CMST 28500</td>
<td>History of International Cinema I: Silent Era</td>
<td>200</td>
</tr>
<tr>
<td>CMST 28600</td>
<td>History of International Cinema II: Sound Era to 1960</td>
<td></td>
</tr>
<tr>
<td>CMST 28700</td>
<td>History of International Cinema, Part III: 1960 to Present</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Three electives at the 20000 level or above that originate in or have a recognized cross-list with CMST</td>
<td>300</td>
</tr>
<tr>
<td></td>
<td>Total Units</td>
<td>600</td>
</tr>
</tbody>
</table>
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.

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, Demy, Keaton, Ang Lee, Ozu, and Sciamma.
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): ENGL 10800, ARTV 20300

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): Staff 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 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 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. 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.
Instructor(s): Maria Belodubrovskaya Terms Offered: Winter
Prerequisite(s): Introduction to Film (CMST 10100) or permission of instructor. Students must attend first class to confirm enrollment. For nonmajors, any CMST 14400 through 14599 course meets the general education requirement in the arts.

CMST 14565. Special Topics: 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
Note(s): Not offered in 2022-23.

CMST 14570. Special Topics: Animation Theory. 100 Units.
Due to the ubiquity and pervasiveness of animation in contemporary media ecologies, recent years have seen a surge of interest in animation theory. But animation theory presents a vast and turbulent domain of inquiry, because animation may be narrowly defined as a set of objects or techniques or broadly conceptualized to embrace questions about life and death, about more-than-human animals, artificial life, and animism, for instance. This topics course has two aims. The first aim is to provide an overview of the key problems of and approaches to animation theory in a global and historical perspective. The second aim is to develop tools for doing animation theory in a more localized manner. To this end, course will highlight theories of character and characterization with an emphasis on how the inherent tension between individual and type in animation affects our understanding race and racism.
Instructor(s): Thomas Lamarre Terms Offered: Autumn
Equivalent Course(s): MAAD 14570
CMST 14920. Comparative Media Poetics: Horror. 100 Units.
Cinema, videogames, and VR: all moving-image media, which have at times exerted multi-directional aesthetic
influences on each other. This course will investigate the raw materials and basic forms at the disposal of artists
working in and across these media, with a special focus on horror as a genre. Along with fundamental questions
regarding the social, psychological, and political uses (and abuses) of horror as a genre, this course will also look
at how horror works across a variety of media. In what way do the possibilities available to game developers
differ from those available to filmmakers, and vice versa? How are space, time, and action presented and
segmented differently across moving images (cinema), interactive moving images (games), and fully-immersive
virtual environments (VR)? How do techniques ranging from psychological identification to jump scares work
in each medium, and what aesthetic effects are open to one that are not open to the other? Course materials will
include horror cinema, horror games (video and otherwise), VR experiences, and written horror literature.
Instructor(s): Ian Bryce Jones Terms Offered: Spring
Equivalent Course(s): CMLT 14920, MAAD 14920

CMST 20231. Women, Sound, Media. 100 Units.
This course analyzes women musicians through three different media-music video, popular music performances
of various genres from electronic to jazz to hip-hop, and film. We will explore topics such as gender, sexuality,
race, disability, voice, stardom, and technological innovation. Artists under study include Janelle Monáe, Lizzo,
Tanya Tagaq, Judy Garland, Björk, and Britney Spears. In these studies, we will focus on the imagery of music
videos, films, and promotional materials, as well as sonic innovations and practices of musical citation such as
sampling and genre blending. To examine personal and historical experiences of listening and viewing, we will
use primary and secondary sources-from reviews and interviews to podcasts and criticism-to consider the roles
of identity, industry, technology, authorship, and reception in these media. You will also complete a "Critical
Karaoke" midterm and a final project with an array of creative options.
Instructor(s): Amy Skjerseth Terms Offered: Spring

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, MAAD 10605, GNSE 20107, GNSE 30107

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;" "guerrilla" 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): CMST 30904, SIGN 26061, GNSE 20114, GNSE 30114, MAAD 10904

CMST 21004. Afrofuturism. 100 Units.
This course focuses on audio-visual cultural productions that have been or might be considered under the rubric
of "Afrofuturism," with particular attention to the aesthetic, social, political, and/or cultural contributions and
interventions they make.
Instructor(s): Kara Keeling Terms Offered: Winter
Equivalent Course(s): MAAD 11004

CMST 21571. Falling in Love (in the Movies) 100 Units.
How do we fall in love? How do we know we’re in love? Are there different kinds of love, and how can we
identify the boundaries between ourselves and our loved ones? And do we love to watch these questions play
out on screen? This course examines cinematic representations of romantic love to explore questions relevant
to everyday life, and ask how film and media shape our answers to perennial questions about love, romance,
and desire. This course examines films in which romantic narratives are central, both in the tradition of romantic
genres (the Rom-Com, the melodrama), mainstream Hollywood cinema, and contemporary international films.
Our readings will be drawn from works of film theory, gender studies, and philosophy, but we will also offer
our own original theories of love and friendship based on the films we watch and the texts we read. The goal of
this class is to examine how and why people fall in love in the movies, what we mean when we say we’re in love,
and how the media we consume informs our beliefs about our own feelings and the ways we should act on those feelings.

Instructor(s): Noa Merkin Terms Offered: Winter
Equivalent Course(s): GNSE 21571

CMST 21572. Pandemic Poetics: Contagion and Morbidity in Language, Image, and Network. 100 Units.
This course aims to (1) reflect upon our collective experience of the COVID-19 pandemic in a historicized fashion and (2) interrogate how contagious illness can be made representable, and what kinds of representations of human beings and sociopolitical groupings are created at the same time. Over the course of the quarter, we will mingle fiction and non-fiction study objects from a variety of major modern infectious episodes, from early-modern outbreaks of bubonic plague through Spanish flu, syphilis, and polio to HIV/AIDS and COVID-19. Critical readings will include Foucault, Canguilhem, Latour, Sontag, and Kressbach. We will view feature-length films from William Wyler and Wolfgang Petersen; television episodes from Pose, It's a Sin, and The Walking Dead; contemporary visual, discursive, and network representations of COVID-19 and its sociopolitical reverberations; and a collection of archival public health films, TV spots, posters, etc. We will also read literary texts, in full or in excerpt, from Daniel Defoe, Albert Camus, Katherine Anne Porter, and Ling Ma.
Instructor(s): Tyler Schroeder Terms Offered: Spring

CMST 21582. Veracity, Virtuality, Venue: Experiments in 21st Century Documentary. 100 Units.
This course grapples with the unruly and hybrid forms of the documentary in the first decades of the 21st century. As documentary models continue their evolution, spreading into the new realms of the gallery and museum, and diffusing across social media cascading and multiplying media forms that define the contemporary internet, what is the continued value of the audiovisual document? What grip does the definition of the documentary as a mode, genre, or method have on contemporary artmaking practices? What is the nature of the documentary’s current claims on truth? This course will pursue the course of filmmakers who explore the raw edges of documentary address. We will cover the fields of experimental cinema, installation based media environments, docu-fiction and essay filmmaking, sensory ethnography, and numerous worlds in between, all unified by their commitment to experimentation and the pursuit of something that resembles documentary truth. As such we will also tackle the political, social, ethical, and environmental issues that draw in experimental documentarians, the role of digital and analog technology in experimental filmmaking, and issues of truthfulness, veracity and documentation. Makers we will cover include: Eduardo Coutinho, Kevin Jerome Everson, Harun Farocki, Sky Hopinka, Maya Kosa, Hito Steyerl and Brett Story.
Instructor(s): Dave Burnham Terms Offered: Winter

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
Note(s): Not offered in 2022-23.
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): Roberto De Gaetano Terms Offered: Spring
Note(s): Taught in English.
Equivalent Course(s): ITAL 27020
CMST 23406. Contemporary French Cinema. 100 Units.
This course proposes an overview of Francophone cinema of the last decade. It will reflect the diversity and the richness of contemporary auteur cinema through various genres and genre-defying works. We will screen a selection of recent internationally acclaimed movies from renowned filmmakers such as Agnès Varda, Claire Denis, Leos Carax, as well as from a new generation of filmmakers such as Céline Sciamma, Ladj Ly, or Mati Diop. We will also discuss the controversy surrounding the film Cuties (Mignonnes) by Maimouna Doucouré.
Instructor(s): Dominique Bluher Terms Offered: Spring
Note(s): Students taking the class for French credit are expected to complete assignments (and readings as applicable) in French.
Equivalent Course(s): FREN 23406, GNSE 23406

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.
Terms Offered: Autumn
Note(s): Prior or concurrent enrollment in CMST 10100 recommended for undergraduate students.
Equivalent Course(s): ARTV 23930, HMRT 25106, MAAD 23930, ARTV 33930, CMST 33930, CHST 23930, HMRT 35106

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.
Terms Offered: Winter
Prerequisite(s): CMST 23930, HMRT 25106, or ARTV 23930
Equivalent Course(s): HMRT 35107, ARTV 33931, CHST 23931, HMRT 25107, MAAD 23931, ARTV 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.
Terms Offered: Spring
Equivalent Course(s): CMST 34568, REES 36068, REES 26068

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
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
Note(s): Not offered in 2022-23.
Equivalent Course(s): EALC 24916, EALC 34916, MAAD 14916, CMST 34916

CMST 25121. Intimacy and Desire in German Cinema. 100 Units.
This seminar explores representations of intimacy, sensuality and private life through the lens of German-language cinema from the Weimar period to New German Cinema of the 1960s. Departing from Richard Wagner’s revolutionary darkening of the auditorium in the late 19th century, this course considers the emergence of cinema as a social institution and site of desire, fantasy and fulfilment in the broader German cultural context. Close readings of canonic films including Der blaue Engel, Die Büdchse der Pandora, La Habanera and Die Ehe der Maria Braun will be guided by literary and theoretical texts on the formation of the film viewer as a sensuous subject. We will integrate journalistic writings on sexuality, degeneracy and bourgeois morality in the public sphere and the historical phenomenon of modern stardom associated with the careers of Marlene Dietrich, Louise Brooks and Sarah Leander. Films by Joseph von Sternberg, G. W. Pabst, Douglas Sirk, Helmut Käutner and Rainer Werner Fassbinder are accompanied by texts by Irmgard Keun, Lotte H. Eisner, Siegfried Krakauer, Thomas Elsaesser and Erica Carter. Class will be conducted in English.
Instructor(s): Nicole Burgoyn Term Offered: Spring
Equivalent Course(s): GRMN 25121, GNSE 25121

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 difficult 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, Tomer Heymann, Thomas Elsaesser and Erica Carter. Class will be conducted in English.
Instructor(s): Thomas Elsaesser and Erica Carter. Class will be conducted in English.
Equivalent Course(s): CMST 25503

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 'Asianization' challenge some of our basic assumptions about global culture, which have been shaped primarily through the lens of Americanization.
Instructor(s): Thomas Lamarre Terms Offered: Autumn
Equivalent Course(s): SIGN 26070, MAAD 15620, EALC 25620, EALC 35620, CMST 35620

CMST 25954. Alternate Reality Games: Theory and Production. 100 Units.
Games are one of the most prominent and influential media of our time. This experimental course explores the emerging genre of "alternate reality" or "transmedia" gaming. Throughout the quarter, we will approach new media theory through the history, aesthetics, and design of transmedia games. These games build on the
narrative strategies of novels, the performative role-playing of theater, the branching techniques of electronic literature, the procedural qualities of video games, and the team dynamics of sports. Beyond the subject matter, students will design modules of an Alternate Reality Game in small groups. Students need not have a background in media or technology, but a wide-ranging imagination, interest in new media culture, or arts practice will make for a more exciting quarter.

Instructor(s): Patrick Jagoda, Heidi Coleman Terms Offered: Winter
Prerequisite(s): Third- or fourth-year standing. Instructor consent required. To apply, submit writing through online form at https://www.franke.uchicago.edu/big-problems-courses; see course description. Once given consent, attendance on the first day is mandatory. Questions: mb31@uchicago.edu.

Note(s): English majors: this course fulfills the Theory (H) distribution requirement.
Equivalent Course(s): ENGL 32314, BPRO 28700, ARTV 30700, ENGL 25970, CMST 35954, MAAD 20700, ARTV 20700, TAPS 28466

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
Note(s): Not offered in 2022-23.
Equivalent Course(s): CMST 36500, ARTH 28405, ARTH 38405, 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 and 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: TBD
Equivalent Course(s): CMST 36603, REES 22010, REES 32010, FNDL 22010

CMST 27007. Law and Order: Police and Procedure on the Global Screen. 100 Units.
This course will take a comparative approach to the representation of police procedure, broadly construed. On the one hand, we will look at a range of international examples from the fictional screen genre of the police procedural. Part of our focus will be on the effect that different legal institutions in different national contexts have on the representation of police procedure. On the other hand, we will be interested in various non-fictional approaches (e.g. documentaries and ethnographic studies) to the intersection between police and procedure. Of course there are innumerable approaches to thinking about the representation of police; this experimental class aims to investigate the topic exclusively through the lens of procedure. It will pose the following questions (among others): Why are procedural approaches to the representation of police work so ubiquitous? What constitutes a procedural approach to police? What is the relevant history of the police procedural? How does a comparative approach to police procedurals impact the kinds of questions a researcher asks? How useful is a genre studies approach to the police procedural?
Instructor(s): Salomé Aguilera Skvirsky Terms Offered: Winter
Note(s): Not offered in 2022-23.
Equivalent Course(s): CMST 37007

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
Note(s): Not offered in 2022-23.
Equivalent Course(s): ARTV 27923, CMST 37011, ARTV 37923, MAAD 21011

CMST 27021. Performance Captured. 100 Units.
Technologies that turn human action, appearance and performance into data for storage, transformation and redisplay have a long history inside and outside of moving image arts. This class will look at the opportunities, aesthetics and politics of these approaches running through contemporary special effects, traditional and experimental animation, dance on camera and live performance at a moment when boundaries between these categories have become especially porous.
Instructor(s): Marc Downie Terms Offered: Spring
Equivalent Course(s): CMST 67021
CMST 27022. Surveillance Media. 100 Units.
Surveillance media are ubiquitous: in your pocket, on the street, at school, underground, and in the air. They work incessantly and quietly, often without our knowledge but always with the goal of producing knowledge about us. But they don’t do so equally. Wedded to concepts of security, risk, and crisis, surveillance is itself a technology of power. While some of us benefit from surveillance in certain contexts, many others are disproportionately targeted based on differences of race, gender, sexuality, class, religious affiliation, ability, citizenship, and more. This course will explore how surveillance media distribute power in the United States and across its global connections. Throughout, we will understand surveillance media not only as the specific technologies used for surveillance, but also how these technologies differentially mediate our bodies, behaviors, communities, and political relationships. Beginning with various theoretical frameworks of surveillance, this course will track surveillance media across various sites and systems. These include borders, policing, drones, algorithms, and labor. In each, we will examine both contemporary and historical materials in order to consider how our dominant ideas and values about surveillance media are rooted in the ideologies and violences of capitalism, colonialism, and empire. We conclude by exploring modalities of resistance in art and grassroots organizing that imagine more just futures.
Instructor(s): Gary Kafer Terms Offered: Autumn
Equivalent Course(s): MAAD 27022

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

CMST 27510. Pandemic Disease in Text, Image, and Network. 100 Units.
This course aims to (1) reflect upon our collective experience of the COVID-19 pandemic in a historicized fashion and (2) interrogate how contagious illness can be made representable, and what kinds of representations of human beings and sociopolitical groupings are created at the same time. Over the course of the quarter, we will mingle fiction and non-fiction study objects from a variety of major modern infectious episodes, from early-
modern outbreaks of bubonic plague through Spanish flu, syphilis, and polio to HIV/AIDS and COVID-19. Critical readings will include Foucault, Canguilhem, Latour, Sontag, and Kressbach. We will view feature-length films from William Wyler and Wolfgang Petersen; television episodes from Pose, It’s a Sin, and The Walking Dead; contemporary visual, discursive, and network representations of COVID-19 and its sociopolitical reverberations; and a collection of archival public health films, TV spots, posters, etc. We will also read literary texts, in full or in excerpt, from Daniel Defoe, Albert Camus, Katherine Anne Porter, and Ling Ma.

Instructor(s): Tyler Schroeder Terms Offered: Spring
Equivalent Course(s): HIPS 27510

CMST 27558. No Future: Visual Media and Contemporary Life. 100 Units.

No Future seeks to establish the grounds by which we might examine contemporary theories of the future—and perhaps its negation—through visual media and the production of art in the age of the algorithm. We will use this course as a means to consider new modes of subjectivity that arise as effect and response to mutating forms of control in society—and how we might refuse such mechanisms. Speeding through (art) history with detours at groups like the Futurists—with their violent reimagination of the human as a productive machine—and the Situationists—who vowed never to produce again, we will examine the fluxes and flows of subjectivity through the historical movement from Fordist production to the immaterial labor that powers the economies of today and tomorrow. We will discuss issues of work and non-work, image production and the labor of the artist, subjectivity and identity, the ends of cinema and History, and the state of the spectacle today. But what is left of the future? Is it already over?

Instructor(s): Andrew Pettinelli Terms Offered: Winter
Note(s): This class will present theory that might be new to us; yet, it should remain our goal to work together to think through these texts and visual texts collectively, utilizing the classroom as a space for collaboration and experimentation.
Equivalent Course(s): MAAD 27558

CMST 27821. Economic Objects: Capitalism as Medium. 100 Units.

As we now confront an economic contraction and reconstitution of unprecedented intensity in the face of the COVID-19 pandemic, we focus on the possibility of transmedial economic representation and its criticism offers a timely and necessary opportunity to consider what art is and does in our historical moment. “Economic Objects: Capitalism as Medium” explores how shifting modes of the representation of the economy reflect transformed medial practices and their critique. We seek to complicate the relationship of Marxist aesthetic theory with contemporary habits of criticism including notions of “economic performativity,” debt and finance as objects of artistic analysis, and ongoing debates about the scope and logic of commodification, each of which opens up new questions about the very representability of capitalism itself. The course will be organized around a set of “economic objects,” which range from proper art objects to phenomena (practices, objects, material) not conventionally belonging to the category of “art.” Readings will offer students exposure to current debates in aesthetics, critical theory and economic criticism.

Terms Offered: Spring
Equivalent Course(s): CMST 37821

CMST 27830. A Workshop on Creative Coding for New Media. 100 Units.

This project-based, workshop-style course will offer a close look at how we can be creative with code at a crucial moment in the always-shifting relationships between computation, creativity, material, and audience. En route, we’ll examine a dizzying array of contemporary creative-coding environments in both production and live performance, explore historical dead-ends, half-baked visions, long-forgotten programming languages, as well as yet-to-emerge interfaces and altogether imaginary futures. And we’ll draw on examples from new media, music and sound art, cinema and VR, computer games, architecture and CAD/CAM. Our work together will be done in the context of extending and reworking Field --- an open-source environment for creative coding developed for use in a teaching role here at UChicago. As the barriers between making things with computers and consuming content served up by them grow, we’ll step into today’s computational surplus and reclaim some viable space for creation.

Instructor(s): Marc Downie Terms Offered: Winter
Note(s): Not offered in 2022-23.

CMST 27867. 1990s Videogame History. 100 Units.

In this course, we will turn 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
CMST 27880. Videogame Consoles: A Platform Studies Approach. 100 Units.
While videogames' mix of art, play, and advanced technology gives game studies much of its vitality, the technological and computational aspects of the medium can be daunting for many would-be students and designers. And yet no approach to the study of videogames can be exhaustive without some consideration of the material and technological grounds that make games possible. With this in mind, this course will introduce approaches to videogame studies that emphasize the platforms - the hardware, operating systems, etc. - on which games are played, and is intended for students with all levels of familiarity with the technological side of videogames. How do the various components of game platforms, from computer architecture to controllers to the underlying code, affect how games look, sound, and feel, how they are played, who designs them and how, how they are marketed and to whom, and how they are preserved? How do platforms emerge from particular technological, industrial, social, and cultural contexts, and how do they in turn affect the course of game history and culture? Classroom lectures and discussions of readings will be accompanied by weekly gameplay sessions at the MADD Center, which will provide close, hands-on engagement with game platforms. Possible objects of study include the Atari 2600 (1977), ColecoVision (1982), Sega Game Gear (1990) and Genesis/CD/32X (1988-94), Panasonic 3DO (1993), Nintendo 64 (1996) and Wii (2006), and PlayStation 4/VR (2013-16).
Instructor(s): Christopher Carloy Terms Offered: Spring
Prerequisite(s): Instructor consent required.
Equivalent Course(s): MAPH 37880, CMST 37880, MAAD 17880

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

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): Marc Downie Terms Offered: Autumn
Note(s): Not offered in 2022-23.
Equivalent Course(s): CMST 37911, MAAD 22911, ARTV 27921, ARTV 37921

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

Instructor(s): James Lastra Terms Offered: Autumn
Note(s): Not offered in 2022-23.
Equivalent Course(s): CMST 38003, MAAD 28003

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: Autumn
Equivalent Course(s): ART 33815, MAAD 23805, ART 23805, CMST 38006

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 uncovers 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): TAPS 20208, MAAD 28008, MUSI 28008

CMST 28115. The Films of Robert Bresson: Contemplative Cinema and Poetic Thinking. 100 Units.
Bresson's films are known for their minimal and highly original style, the avoidance of any reliance on theatrical conventions, the use of nonprofessional actors ("models," he called them), unusual and "unnatural" editing techniques, distinctive pacing, and for its themes of grace, redemption, fate, moral severity, and several other philosophical and religious issues in the lives of the characters. This course will explore Bresson's innovations as aiming at a new form of contemplative cinema, one in which style is a matter of a kind of poetic thinking (as understood by Martin Heidegger), a reflective interrogation of philosophical issues that for which traditional philosophy is inadequate. We shall watch and discuss his films: Les dames du Bois de Boulogne (1945); The Diary of a Country Priest (1951); A Man Escaped (1956); Pickpocket (1959); Au hazard Balthasar (1966); Mouchette (1967); Four Nights of a Dreamer (1971) and L'argent (1983). Readings will include, among others, Bresson's Notes on the Cinematograph and Bresson on Bresson; Paul Schrader, The Transcendental Style in Film, selected essays about particular films, and selections from Heidegger.

Instructor(s): R. Pippin Terms Offered: Spring
Prerequisite(s): Consent required.
Equivalent Course(s): SCTH 38115, PHIL 38115, CMST 38115, PHIL 28115

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 of 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
Equivalent Course(s): SIGN 26021, MUSI 20918
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): ARTV 38204, CMST 38201, ARTV 28204

CMST 28221. Non-Fiction Film. 100 Units.
Description to be announced.
Instructor(s): Judy Hoffman Terms Offered: Spring
Equivalent Course(s): CMST 38221

CMST 28360. Screendance: Movement and New Media. 100 Units.
This course will explore the evolving relationship between moving bodies and video technologies. From early filmmakers using dancers as test subjects, to movie musicals and contemporary dance for the camera festivals, mediatization of the body continues to challenge the ephemerality of live dance performance. This course focuses on the growing field of screendance, videodance, or dance-on-camera, working to define this hybrid genre and to understand the collaborative roles of choreographer, director, dancer, cameraman, and video editor. This course is both a practical and scholarly approach to the genre of screendance, each component essential to a full understanding and mastery of the other. Course work will be divided between the studio and the classroom.
For the studio component, students will learn basic video editing and filming techniques. For the classroom component, students will be asked to watch screendance and read a cross-section of criticism. Assignments will be both technological and choreographic (making screendance) and scholarly (written reflections and a seminar paper).
Instructor(s): L. Leopold Terms Offered: Winter
Note(s): Attendance at first class is mandatory.
Equivalent Course(s): TAPS 38360, MAAD 23860, TAPS 28360

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): Allyson Field Terms Offered: Autumn
Prerequisite(s): Prior or concurrent registration in CMST 10100 is required. Course is required for 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): ENGL 29300, CMST 48500, ARTV 20002, MAPH 33600, ARTH 38500, MAAD 18500, ENGL 48700, CMLT 32400, ARTH 28500, CMLT 22400

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

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): Staff Terms Offered: Spring
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 of the class will be highly structured, with demonstrations, in-class shoots and lectures. As the semester continues, class time will open up to more of a workshop format to address the specific concerns and issues that arise in the production of the final projects. This course is made possible by the Charles Roven Fund for Cinema and Media Studies.
Instructor(s): Thomas Comerford Terms Offered: Winter
Note(s): Students will need written permission to enroll in the course. To bid for entry into the class, please email tcomerford@uchicago.edu with your name, major and year -- and please list any other media production or photography experience. Enrollment priority will be given to graduate and undergraduate CMS students, beginning with seniors, then to DoVA graduates and undergraduates, then to students in other departments. Equivalent Course(s): ARTV 23808, MAAD 23808, ARTV 33808, 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): Thomas 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, CMST 38922, ARTV 28001

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): Staff 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. Two sections of this course will be taught - one focusing in film production and one focusing in new media. Please ensure you enroll in the appropriate section.

CMST 29022. Research Design and Archival Theory and Practice for Cinema and Media Studies. 100 Units.
What constitutes archival research in cinema and media studies? What role do archives play in research into and studies of media? What role does research play in shaping archival policy and practice? This course will explore the process of research on moving image media through a range of formats: the archive as space and repository,
digital tools used for archival practice and access, and archival theory, questions of evidence, and the writing of history—both of and through moving images. Emphasis is on the process of research with attention to foundations of historiography, evidence, archival theory, and the various stages of writing. The course has two main threads. First, we will investigate a range of sites, practices, policies, and theoretical concerns surrounding moving image archiving. We will meet scholars and professional archivists working on a wide variety of research projects who will share their processes with us. Second, we will embark on one collective project that collaboratively weaves together multiple lines of inquiry around one topic. Drawing from traditional archives and libraries as well as engaging with digital tools, students will gain first-hand experience following the research process from discovery to identification to interpretation. From this course, students will learn how to design and implement archival research projects in cinema and media studies (with translatability to related disciplines).

Instructor(s): Allyson Field

Terms Offered: Spring

Note(s): Not offered in 2022-23.

Equivalent Course(s): CMST 39022, IRHU 27011, MAPH 39022

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.
There is generally a division in cinema and media studies between filmmakers on the one hand and critics and theorists on the other: the first group makes the films that the other groups write about. In this seminar, we’ll look at filmmakers who were also critics and theorists, who wrote about other films and filmmakers, and, most of all, about their own work. We’ll thus examine films by a number of key filmmakers in light of what they said they were trying to make, and their ideas of what their medium is, using the dissonance between idea and result to take a fresh look basic terms and concepts in film studies: montage, perception, narrative, genre, authorship, realism, race, gender, documentary, and so on. 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 quarter to quarter and from instructor to instructor.

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 must be arranged with the instructor prior to registration.

Terms Offered: Autumn Spring Winter

Prerequisite(s): Consent of faculty instructor and Director of Undergraduate Studies required.

Note(s): Students must submit the College Reading and Research Form to register. 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)