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 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.

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).

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 Collegiate 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 five (5) 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
- CMST 29200 Advanced Seminar: This seminar emphasizes disciplinary methodologies in the history and theory of cinema and media, and close film, image, and media analysis. The Advanced Seminar will be offered during both the Autumn and Spring Quarters. Students who wish to study abroad during Spring Quarter of their third year must meet with the Director of Undergraduate Studies no later than the beginning of their third year to discuss possible alternatives.

Elective Courses

The seven (7) remaining courses must either originate in or have recognized cross-list status with Cinema and Media Studies. Students must receive prior approval of these courses through discussion with the Director of Undergraduate Studies, and they are encouraged to consider broad survey courses as well as those with more focused topics (e.g., courses devoted to a single genre, director, or national cinema). The Major Course Agreement Form is to be signed by the Director of Undergraduate Studies by fourth week of Autumn Quarter of the student’s third year and is available on the Cinema and Media Studies website. (https://cms.uchicago.edu/undergraduate/requirements)

Summary of Requirements: Standard Track

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<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
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<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>
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<tr>
<td>CMST 28600</td>
<td>History of International Cinema II: Sound Era to 1960</td>
<td>100</td>
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</tbody>
</table>
CMST 28700 History of International Cinema, Part III: 1960 to Present 100
CMST 29200 Advanced Seminar 100
Seven (7) electives originating in or cross-listed with Cinema and Media Studies * 700
Total Units 1200

* 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.

Major Program in Cinema and Media Studies: Intensive Track, Written Thesis

The Intensive, Written Thesis Track in Cinema and Media Studies is designed for students who wish to complete the major with a written BA thesis, making them eligible to receive Collegiate honors. Students majoring in Cinema and Media Studies must receive quality grades (not P/F) in all twelve (12) courses taken to meet the requirements of the program.

The following six (6) 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
CMST 29200 Advanced Seminar: This seminar emphasizes disciplinary methodologies in the history and theory of cinema and media, and close film, image, and media analysis. The topics covered in the Advanced Seminar are intrinsic to BA-level training in Cinema and Media Studies, and are central to building the skills necessary for completing the BA thesis, as well as the written portion of the Intensive, Production Thesis Track option. The Advanced Seminar will be offered during both the Autumn and Spring Quarters. Students who wish to study abroad during Spring Quarter of their third year must meet with the Director of Undergraduate Studies no later than the beginning of their third year to discuss possible alternatives.
CMST 29900 Senior Thesis Workshop: Students enroll in CMST 29900 in Winter Quarter in order to ensure full and rigorous participation in the Senior Thesis Workshop led by CMST graduate preceptors. 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.

Note that the grade for this course is on work toward the BA project and is normally submitted in Spring Quarter even when the course has been taken in the Winter Quarter.

Elective Courses

The six (6) remaining courses must either originate in or have recognized cross-list status with Cinema and Media Studies. Students must receive prior approval of these courses through discussion with the Director of Undergraduate Studies, and they are encouraged to consider broad survey courses as well as those with more focused topics (e.g., courses devoted to a single genre, director, or national cinema). The Major Course Agreement Form is to be signed by the Director of Undergraduate Studies by fourth week of Autumn Quarter of the student's third year and is available on the Cinema and Media Studies website. (https://cms.uchicago.edu/undergraduate/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 Collegiate 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.

Double Majors and the BA Thesis

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.
Major Program in Cinema and Media Studies: Intensive Track, Production Thesis

The Intensive, Production Thesis Track in Cinema and Media Studies is designed for students who wish to complete a production BA thesis, making them eligible for Collegiate honors. The production thesis 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. Students majoring in Cinema and Media Studies must receive quality grades (not P/F) in all twelve (12) courses taken to meet the requirements of the program.

The following six (6) 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
- CMST 29200 Advanced Seminar: This seminar emphasizes disciplinary methodologies in the history and theory of cinema and media, and close film, image, and media analysis. The topics covered in the Advanced Seminar are intrinsic to BA-level training in Cinema and Media Studies and are central to building the skills necessary for completing the BA thesis, as well as the written portion of the production thesis option. The Advanced Seminar will be offered during the Autumn and Spring Quarters. Students who wish to study abroad in Spring Quarter of their third year must meet with the Director of Undergraduate Studies no later than the beginning of their third year to discuss possible alternatives.
- CMST 23907 Production Thesis Workshop I / CMST 23908 Production Thesis Workshop II: Depending on the focus of their thesis projects, students will enroll in either the narrative focus or non-fiction focused workshop, where they will receive guidance on how to craft their production thesis projects in film or video, as well as exploration of any technical or structural issues. Students enroll in both Winter and Spring Quarters, and will also develop the written portion of the production thesis.

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 production BA 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 production BA 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 CMST faculty.

Elective Courses

The six (6) remaining courses must either originate in or have recognized cross-list status with Cinema and Media Studies. Students must receive prior approval of these courses through discussion with the Director of Undergraduate Studies, and they are encouraged to consider broad survey courses as well as those with more focused topics (e.g., courses devoted to a single genre, director, or national cinema). The Major Course Agreement Form is to be signed by the Director of Undergraduate Studies by fourth week of Autumn Quarter of the student's third year and is available on the Cinema and Media Studies website. (https://cms.uchicago.edu/undergraduate/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 film or video production project and the supplemental paper must show exceptional intellectual and 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 a current Cinema and Media Studies faculty member or affiliate, a CMST faculty member or affiliate must act as a second reader.

Double Majors and the BA Thesis

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: Intensive Tracks (Written Thesis or Production Thesis)

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<tr>
<td>CMST 10100</td>
<td>Introduction to Film Analysis</td>
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<tr>
<td>CMST 28500</td>
<td>History of International Cinema I: Silent Era</td>
<td>100</td>
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<tr>
<td>CMST 28600</td>
<td>History of International Cinema II: Sound Era to 1960</td>
<td>100</td>
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<tr>
<td>CMST 28700</td>
<td>History of International Cinema, Part III: 1960 to Present</td>
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<tr>
<td>Six (6) electives originating in or cross-listed with Cinema and Media Studies</td>
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<td>CMST 29200</td>
<td>Advanced Seminar</td>
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One of the following:

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<td>CMST 23907</td>
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<td>CMST 23908</td>
<td>Production Thesis Workshop II</td>
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</tr>
<tr>
<td>CMST 29900</td>
<td>Senior Thesis Workshop</td>
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Total Units 1200

* 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.

† Students must submit a Major Course Agreement Form (and a Further Electives Form if necessary) to the Director of Undergraduate Studies for approval before a major can be officially declared.

§ Students with permission to pursue the Intensive, Production Thesis Track are required to enroll in CMST 23907 Production Thesis Workshop I or CMST 23908 Production Thesis Workshop II depending on the nature of their project, in Winter and Spring Quarters of their final year. This course replaces the requirement for CMST 29900.

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; (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 have recognized cross-list status with CMST. Students are encouraged to select courses that develop either a sustained area of inquiry (in film and media theory, or a national cinema, for example), or demonstrate a breadth of knowledge in the field (three national cinemas, for example).

Students should discuss their choices with the Director of Undergraduate Studies.

Summary of Requirements: Minor in Cinema and Media Studies

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<tr>
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<th>Units</th>
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<td>CMST 28500</td>
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<td>100</td>
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<tr>
<td>CMST 28600</td>
<td>History of International Cinema II: Sound Era to 1960</td>
<td>100</td>
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<tr>
<td>CMST 28700</td>
<td>History of International Cinema, Part III: 1960 to Present</td>
<td>100</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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</table>

Total Units 600
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.

Grading

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

Advising

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

Cinema and Media Studies Courses

CMST 10100. Introduction to Film Analysis. 100 Units.
This course introduces basic concepts of film analysis, which are discussed through examples from different national cinemas, genres, and directorial oeuvres. Along with questions of film technique and style, we consider the notion of the cinema as an institution that comprises an industrial system of production, social and aesthetic norms and codes, and particular modes of reception. Films discussed include works by 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): ENGL 10800, ARTH 20000, 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): 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 14502. Cinema and Poetry: The Modern City. 100 Units.
Equivalent Course(s): REES 23015

CMST 14519. Global Melodrama. 100 Units.
This course is a comparative examination of screen melodrama. The first part of the course will offer an overview of the critical literature on melodrama and a survey of significant film melodramas from around the world. In the second part of the course, we will narrow our focus to melodramas from the two regions: the United States and Latin America. The conceit of the course is to put different regional traditions of melodrama into conversation. In addition to offering a basic orientation, the class will also test the boundaries of the category in our work on the racial melodrama and the conjuncture of documentary form and melodrama. Other topics will include melodrama as a mode and as a genre; melodrama and national allegory; melodrama and revolution; melodrama and realism; melodrama and emotion; melodrama and the temporally displaced spectator.

CMST 14540. 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 Terms Offered: Spring
Note(s): 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.
Equivalent Course(s): GNSE 14540
CMST 20430. Gender, Sexuality, Imagination. 100 Units.
This course explores the relationships between theories of the imagination and those of gender and sexuality, with a particular emphasis on the relevance of this exploration to cinema and media studies.
Instructor(s): K. Keeling Terms Offered: Winter
Equivalent Course(s): CMST 30430, MAAD 10430, GNSE 20430, GNSE 30430

CMST 20703. Trans-bodies in Horror Cinema. 100 Units.
Films presenting trans bodies or "psyches" have historically often othered these as "monstrous," and compelled a sense of the inevitable tragedy of living in sexual fluidity. To fully contemplate such expressions of horror, tragedy, or pity, the course will screen and discuss films such as Psycho (Alfred Hitchcock, 1960), Dressed to Kill (Brian DePalma, 1980), Sleepaway Camp (Robert Hiltzick, 1983), Silence of the Lambs (Jonathan Demme, 1991), The Skin I Live In (Pedro Almadovar, 2011), Predestination (Michael and Peter Spierig, 2014) but also considers films of the trans body made ostensibly more calculable, at least in terms of moral and ethical stability, such as Robocop, the Alien films of Ridley Scott, Ghost in the Shell (Sanders, 2017), and the online choice map game Detroit Become Human. The course is dedicated foremost to rupturing binary thinking (as a form of nonage) and the critical theory that will ballast our readings includes selections from Haraway, Halberstam, Garber, Benschoff, Reese's The Fourth Age, Schelde's Androids, Humanoids, and Other Science Fiction Monsters, and Foucault's Abnormal.
Instructor(s): Malynne Sternstein Terms Offered: Spring
Note(s): This course counts as a "Problems" course for GNSE majors.
Equivalent Course(s): GNSE 20103, REES 26024

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): K. Keeling Terms Offered: Winter
Equivalent Course(s): MAAD 11004

CMST 21082. African-American Documentary. 100 Units.
Though a "documentary impulse" can be traced in Black cinema from actualities of Black soldiers in the 1910s to the social realism of contemporary film documentaries, documentary is a distinct form of persuasive media making that relies on evidence and invites performances of expertise and authenticity. Documentary conventions and production contexts have emphasized giving voice to marginalized subjects, allowing little space for Black people to craft their own systems representation, distribution and exhibition. Watching films as varied as The Negro Soldier (1944), Still a Brother: Inside the Negro Middle Class (1968), Eyes on the Prize (1987-1990), Four Little Girls (1997) and 13th (2016), we will consider how documentary film form and culture have been used, critiqued and transformed by Black artists, activists and intellectuals seeking to document Black lives, investigate Black subjectivities, and affect social change. We will look at works and careers of prolific documentarians (William Greaves, Madeline Anderson, St. Clair Bourne, Henry Hampton, Marlon Riggs, Shola Lynch), filmmakers who move between fiction and documentary (Spike Lee, Charles Burnett, Yvonne Welbon, Ava DuVernay) and artists who work at provocative intersections of experimental and documentary film and video (Camille Billops and James V. Hatch, Barbara McCullough, Kevin Jerome Everson, Martine Syms). Class work includes developing a pitch for a documentary about Black documentary.
Instructor(s): J. Stewart Terms Offered: Winter
Equivalent Course(s): CRES 21082, CMST 31082, CRES 31082

CMST 21200. Politics of Film in Twentieth-Century American History. 100 Units.
This course examines selected themes in twentieth-century American political history through both the literature written by historians and filmic representations by Hollywood and documentary filmmakers. We will read one historical interpretation and view one film on themes like the following: Woodrow Wilson and World War I, the emergence of Pacific Rim cities like Los Angeles, Roosevelt's New Deal, the Japanese-American experience in World War II, McCarthyism and the Korean War, the Cold War and the nuclear balance of terror, radical movements of the 1960s, and multiculturalism in the 1990s.
Equivalent Course(s): HIST 18500

CMST 21703. Weimar Cinema. 100 Units.
German films between the end of World War I and the establishment of the Third Reich in 1933 are extraordinarily eclectic and intensely inventive, encompassing horror film, socially conscious dramas, expressionist fantasies, experimental documentary, early proto-fascist and anti-fascist films, and that ur-German invention, the mountain film. We will consider some of the most important works of the period, including films by Fritz Lang, Ernst Lubitsch, G.W. Pabst, F.W. Murnau, Arnold Fanck, Walter Ruttmann, and Josef von Sternberg, examining their context, style, reception, formal achievements and historical significance.
Instructor(s): David Levin Terms Offered: Spring
Equivalent Course(s): CMST 31703, GRMN 37710, GRMN 27710
CMST 21801. Chicago Film History. 100 Units.

This course will screen and discuss films made mostly by Chicagoans, concentrating on the period after WWII, until 1980 when Hollywood began using Chicago as a location. By examining various genres, including those not normally interrogated by academics, such as educational and industrial films, we will consider whether there is a Chicago style of filmmaking. Technological advances that enabled both film and video to escape the restrictions of the studio and go hand-held, into city streets and homes, will be discussed. If there is a Chicago style of filmmaking, one must look at the landscape of the city—the design, the politics, the cultures and labor of its people and how they live their lives. The protagonists and villains of Chicago stories are the politicians and community organizers, our locations are the neighborhoods, and the set designers are Mies Van Der Rohe and the Chicago Housing Authority.

Instructor(s): J. Hoffman Terms Offered: Spring
Equivalent Course(s): ARTV 26750, HMRT 25104, CMST 31801, HMRT 35104, ARTV 36750

CMST 22119. Richard Wagner’s Ring of the Nibelung in Performance. 100 Units.

This seminar, open to undergraduates and beginning graduate students, serves as a critical introduction to and intensive exploration of Richard Wagner's 19th century tetralogy. In addition to critical readings (e.g., by Wagner, Adorno, Nietzsche, Badiou, Dahlhaus, et al.) and screenings of a host of productions, we will travel downtown to Lyric Opera to attend performances of the Ring cycle in David Pountney's new production. Our discussions of the Chicago production will be supplemented by conversations with members of the Lyric Opera production team, including Anthony Freud, Lyric Opera's General Director. No previous knowledge is required although a curiosity about opera, German culture, media history, and/or theater & performance studies will be essential.

Instructor(s): David Levin Terms Offered: Spring
Equivalent Course(s): TAPS 26519, FNDL 23419, MUSI 32520, TAPS 36519, MUSI 24520, CMST 32119, GRMN 23419, GRMN 33419

CMST 22235. Revolutionary Romance in Socialist China. 100 Units.

One of the goals of the socialist revolution was to transform social relations, not only those between classes but also family and romantic relations. One of the first laws that the Chinese Communist Party issued after the founding of the People's Republic was the New Marriage Law, which banned arranged marriages, concubinage, and arrangements involving minors. 1950s cinema and literature advertised romantic love as an important achievement of the new society. At the same time, loyalty to the Party and to the collectivity were also core values that the media emphasized. In this class, we will look at how literature and cinema instructed viewers on how to select one's object of love in Revolutionary China, and how love for a romantic partner, for the party, and for the people were differently foregrounded at specific historical moments. How did ideas of romantic love change from the 1940s to the 1980s, and how did cinema contribute to promoting them? What forms of intimacy and models of attachment characterized romantic love in China? Which kind of person constitute an ideal romantic partner? Who was to be loved, how, and why? Should one orient one's passion toward one person, many, or none?

Instructor(s): P. Iovene Terms Offered: Winter
Equivalent Course(s): GSSE 32235, GSSE 22235, EALC 32235, EALC 22235, CMST 32235

CMST 22507. Cinema and the Holocaust. 100 Units.

Focuses on cinematic responses by several leading film directors from East & Central Europe to a central event of 20th century history -- the Holocaust. Nazis began a cinematic documentation of WWII at its onset, positioning cameras in places of actual atrocities. Documentary footage produced was framed by hostile propagandistic schemes; contrary to this 'method', Holocaust feature films are but a representation of Jewish genocide produced after the actual traumatic events. This class aims at discussing the challenge of representing the Jewish genocide which has often been defined as un-representable. Because of this challenge, Holocaust films raise questions of ethical responsibility for cinematic production & a search for relevant artistic means with which to engage post-traumatic representation. Therefore, among major tropes we will analyze voyeuristic evocation of death & suffering; a truthful representation of violence versus purported necessity of its cinematic aesthetization; intertwined notions of chance & hope as conditions of survival versus hagiographic representation of victims. The main goal is to grasp the potential of cinema for deepening our understanding of the Holocaust, the course simultaneously explores extensive & continuous cinematic production of the genre & its historical development in various European countries, to mention the impact of censorship by official ideologies in the Soviet Union, Poland, Hungary, & Czechoslovakia during the Cold War.

Instructor(s): Bozena Shallcross Terms Offered: Winter
Note(s): Course requirements: film screenings, class participation, reading assignments, one class presentation, and a final project. All readings for the core texts are in English; they can be downloaded from Canvas.
Equivalent Course(s): REES 27027, REES 37027, CMST 32507, JWSC 29550

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 culture. 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 23030. The Italian Cinematographic Comedy. 100 Units.
An important genre in Italian cinema is represented by the “commedia,” in particular the declination “all’italiana.” It is a very original form of representation of the world invented by Italian cinema. The comedy genre has marked many decades of Italian cinematography: from the plot comedies of the Fifties (going back until the Thirties) with films like “Due soldi di speranza” (1952) by Renato Castellani, to the grotesque comedy of masks of the Sixties, with authors such as Dino Risi (“Il sorpasso,” 1962, “I mostri,” 1963), Mario Monicelli (“La Grande Guerra,” 1959) and Pietro Germi (“Divorzio all’italiana,” 1961, “Sedotta e abbandonata,” 1964), up to the dominance of the grotesque representation of the world, with authors such as Elio Petri (“Indagine su un cittadino al di sopra di ogni sospetto,” 1972). The heritage of the comedia all’italiana can be found in contemporary Italian cinema, as for example with Nanni Moretti. Moretti’s cinema in fact summarizes the entire inheritance of Italian cinematographic modernity - starting from neorealism and up to comedy and author cinema - in one of the most effective ways. The Italian cinematographic comedy is also rooted in the Italian literary tradition, in the masks of “commedia dell’arte,” and generally speaking in the different aspects of grotesque tradition (as analyzed by Bachtin).
Instructor(s): R. De Gaetano Terms Offered: Spring
Note(s): Taught in English.
Equivalent Course(s): ITAL 23020, CMST 33020, ITAL 33020

CMST 23406. Contemporary French Cinema. 100 Units.
After examining the legacy of the New Wave, as well as the cultural and economic contexts for independent film production in France today, we will screen works by a new generation of filmmakers who have been instrumental in creating innovative approaches to cinematic narrative, form, and style. We will study feature films by Catherine Breillat, Leos Carax, Claire Denis, Bruno Dumont, Alain Guiraudie, Nicolas Philibert among others. Course readings will include interviews with filmmakers, analyses of their films, as well as contributions by Marc Augé, André Bazin, Jean Baudrillard, Gilles Deleuze, Hammid Naficy, Jean-François Lyotard, Laura Mulvey, Stuart Hall, and Linda Williams, which will provide theoretical frameworks for considerations of modernity and postmodernity, gender, sexuality, postcolonialism and ethnicity.
Instructor(s): D. Bluher Terms Offered: Spring
Equivalent Course(s): FREN 23406, GNSE 23406

CMST 23500. Pasolini. 100 Units.
This course examines each aspect of Pasolini’s artistic production according to the most recent literary and cultural theories, including Gender Studies. We shall analyze his poetry (in particular “Le Ceneri di Gramsci” and “Poesie informa di rosa”), some of his novels (“Ragazzi di vita,” “Una vita violenta,” “Teorema,” “Petrolio”), and his numerous essays on the relationship between standard Italian and dialects, semiotics and cinema, and the role of intellectuals in contemporary Western culture. We shall also discuss the following films: “Accattone,” “La ricotta,” “Edipo Re,” “Teorema,” and “Salo”.
Instructor(s): A. Maggi Terms Offered: Winter
Equivalent Course(s): FNDL 28401, ITAL 28400, ITAL 38400, CMST 33500, GNSE 28600

CMST 23820. Unsettling Encounters: Colonial Latin America in Film. 100 Units.
This course explores a selection of foundational texts of Latin American literature in conversation with films about colonial Latin America by American and European directors. We will engage questions of how, when, and why images remember historical moments, and will consider the possibilities and limitations of using film to represent history. Students will learn and practice techniques of textual analysis and film criticism while discussing themes such as visual literacy, cultural imperialism, and economic colonialism.
Equivalent Course(s): SPAN 24402, LACS 24402, CREs 24420

CMST 23906. Latin American Cinema: 1930 to the Present. 100 Units.
This course will survey Latin American cinema from the 1930s to the present. We will begin by considering the efforts of the Brazilian and Mexican states to create commercially-viable, popular, national cinemas in the 30s, 40s, and 50s. Our screenings will include Maria Candelaria (Emilio Fernandez, Mexico, 1943) and Carnaval Atlântida (José Carlos Burle and Carlos Manga, Brazil, 1952). In the second unit we will examine the classic works of the New Latin American Cinema from the 60s and 70s. These were the challenging political films that “introduced” Latin American cinema to the rest of the world. Our screenings will include Memories of Underdevelopment (Tomás Gutiérrez Alea, Cuba,1968) and The Jackal of Nahueltoro (Miguel Littín, Chile, 1969). In the third unit we will come to the twenty-first century, examining the newest wave of Latin American film-its thematics, its sources of funding, its circuits of distribution, and its global reach. Our screenings will include The Swamp (Lucrecia Martel, Argentina, 2001), Edificio Master (Eduardo Coutinho, Brazil, 2002), Additions and Subtractions (Víctor Gaviria, Colombia, 2004), Leap Year (Michael Rowe, Mexico, 2010), and Neighboring Sounds (Kleber Mendonça, Brazil, 2012).
Equivalent Course(s): LACS 23906

CMST 23907. Production Thesis Workshop I. 50 Units.
This seminar will focus on how to craft a production thesis in film or video. Works-in-progress will be screened each week, and technical and structural issues relating to the work will be explored. The workshop will also develop the written portion of the production thesis.
Instructor(s): J. Hoffman Terms Offered: Winter
Prerequisite(s): CMST 23930; CMST 23931 or 27600; departmental approval of a production thesis project.
Note(s): The class is limited to seniors from CMS working on a production thesis project. Students will need to also enroll in CMST 23908 during Spring Quarter.
CMST 23908. Production Thesis Workshop II. 50 Units.
This seminar will continue to focus on how to craft a production thesis in film or video. Works-in-progress will be screened each week, and technical and structural issues relating to the work will be explored. The workshop will also develop the written portion of the production thesis, and help students finish their thesis projects.
Instructor(s): J. Hoffman Terms Offered: Spring
Prerequisite(s): CMST 23930; CMST 23931 or 27600; departmental approval of a production thesis project.
Note(s): The class is limited to seniors from CMS working on a production thesis project. Students must have completed CMST 23907 during Winter Quarter.

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): MAAD 23930, CMST 33930, HMRT 25106, HMRT 35106, ARTV 23930, ARTV 33930

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): MAAD 23931, HMRT 35107, HMRT 25107, CMST 33931, ARTV 33931, ARTV 23931

CMST 24400. From Post-War to Post-Wall: A History of Polish Film. 100 Units.
This course will explore post-World War II film from Poland—approaching the works both as examples of the cinematic art in the region and as a lens through which to view developments and transformations in East European culture. We will view ten films by most renowned directors from Poland. The course will assess what the end of World War II, joining the Eastern Bloc, the fall of communism, and finally the entry into post-Soviet Europe have meant for the film culture and the Polish national film tradition. We will also consider how Eastern European cinematic discourse is undergoing—or should undergo—revision, viewing it as an increasingly transnational phenomenon, rather than the example of a national film industry. The films will be viewed in the original language with English subtitles.
Instructor(s): Kinga Kosmala Terms Offered: Spring

CMST 24506. Poetics of Visual Style in Postwar Eastern Europe. 100 Units.

CMST 24521. Film and Revolution. 100 Units.
On the fiftieth anniversary of 1968 our course couples the study of revolutionary films (and films about revolution) with seminal readings on revolutionary ideology and on the theory of film and video. The goal will be to articulate the mechanics of revolution and its representation in time-based media. Students will produce a video or videos adapting the rich archive of revolutionary film for today’s situation. The films screened will be drawn primarily from Soviet and US cinema, from the 1920s to the present day, proceeding more or less chronologically. We begin with newsreels and a “poetic documentary” by Dziga Vertov; they will be paired with classic readings from revolutionary theory, from Karl Marx and Vladimir Lenin to Fidel Castro and Bill Ayres, and from film theory, including Vertov, Andre Bazin and Jean-Luc Godard. Readings will acquaint students with contemporary assessments of the emancipatory potential of film.
Instructor(s): R.Bird; C.Smith Terms Offered: Spring
Equivalent Course(s): ARTV 38000, REES 36071, CMST 34521, ARTV 28000, REES 26071
CMST 24530. Cowboys and Tramps in Film and Literature. 100 Units.
The late 19th and early 20th centuries saw the invention of two distinctly American literary archetypes: the cowboy and the hobo. Based on historical conditions of labor, economics, and westward expansion, the cowboy and the hobo, though both itinerant workers primarily employed seasonally in agriculture and ranching, were depicted very differently in literature and, later, film, during the decades in which they held influence over America’s imagination and mythologization of itself. Evoking responses from fear to admiration and pity to envy, the cowboy and the hobo, both as historical figures and as fictional types, reflected the evolving realities of—and the broad range of attitudes toward-labor, masculinity, and place in a modernizing America. This course will examine literary and cinematic representations of hoboes, tramps, cowboys, and gunslingers from the late 1800s to the mid-1900s, tracing their historical and cultural contexts. We will address pulp and dime novels as well as literary masterpieces, stage plays, poems, and feature films from the silent and sound eras, paying special attention to the effects of different media and art forms on the depiction and mythologization of these figures. Other themes include violence and the state, the American West, technology (trains, automation in agriculture, weapons), immigration and migration, race, and material culture. Authors and directors include Jack London, Charlie Chaplin, John Ford, Preston Sturges, Jack Kerouac, Hart Crane, Bret Harte, Terrence Malick, and Martin Scorsese.
Instructor(s): Matt Hauske Terms Offered: Spring 2014
Note(s): Current MAPH students and 3rd and 4th years in the College. All others by instructor consent only. Screenings Thursday 3:30-6:30.
Equivalent Course(s): CMST 34520, MAPH 34510, ENGL 25801

CMST 24531. Cowboy Modernity. 100 Units.
This course examines the western movie genre through the lens of what is thought of as the cinema’s special relationship to and place within twentieth century modernity. From the beginnings of narrative cinema through the 1960s, more westerns were made than any other genre, and the iconography and ideology of the western influenced not only other film genres but also spilled over into other aspects of popular culture and even high art. Why was the cinema, the medium that exemplified modernity for so many people around the world, dominated by westerns, a genre set in the past and in the wilderness? How did the western manifest aspects, anxieties, possibilities, and widespread phenomena of twentieth century modernity? We will examine the western’s intersection with modern phenomena, activities, and artforms including tourism, abstract expressionism, feminism, the Baby Boom & television, toys, mining and atomic energy and weapons, and the rise of Las Vegas as a hub for recreational gambling.
Equivalent Course(s): MAPH 35514, CMST 34531

CMST 24550. Central Asian Cinema. 100 Units.
Nowhere has the advent of modernity been more closely entwined with cinema than in Central Asia, a contested entity which for our purposes stretches from Turkey in the West to Kyrgyzstan in the East, though our emphasis will be squarely on Soviet and post-Soviet Central Asia (especially Uzbekistan and Kazakhstan). This course will trace the encounter with cinematic modernity through the analysis of individual films by major directors, including (but not limited to) Shukhrat Abbasov, Melis Ubukeyev, Ali Khamraev, Tolomush Okeev, Sergei Paradzhanov, Gulshad Omarova. In addition to situating the films in their cultural and historical situations, close attention will be paid to the sources of Central Asian cinema in cinemas both adjacent and distant; to the ways in which cinema enables a distinct encounter with modernity; and to the cinematic construction of Central Asia as a cultural entity.
Instructor(s): R. Bird Terms Offered: Autumn
Prerequisite(s): PQ: CMST 10100 Introduction to Film or consent of instructor.
Equivalent Course(s): CMST 34550, REES 23157

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 dissonance—from Pussy Riot to Black Lives Matter—that rely both on the vulnerability of individual bodies and global communication networks.
Instructor(s): Robert Bird Terms Offered: Spring
Equivalent Course(s): SIGN 26012, 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: Autumn
Equivalent Course(s): EALC 10600, SIGN 26006

CMST 24605. Topics in EALC: East Asian Cinema. 100 Units.
The course offers panoramic views as well as close-ups of cinematic landscapes of East Asia and Southeast Asia. We will cover a variety of films-including animation and documentary-from Japan, Korea, China, Taiwan, Hong Kong, Indonesia, and Malaysia, with a focus on site-specific works and trans-regional co-productions, circulations, and exchanges. Combining critical readings with truly close analyses of films, this course seeks to develop: (1) solid understandings of cinema's peculiar and intricate relations to space and time; (2) conversations between cinema and other art forms, such as photography, painting, and calligraphy; (3) methods and skills of conducting film analysis. Proficiency in East Asian languages is NOT required.
Instructor(s): P. Yang Terms Offered: Autumn
Equivalent Course(s): EALC 10512

CMST 24606. China's New Documentary Cinema. 100 Units.
Since the early 1990s, the "new documentary" has emerged as one of the most prominent phenomena in Chinese film and video, widely circulating at international film festivals and eliciting considerable critical debate. This course examines the styles and functions of China's "new documentary" over the last fifteen years, paying particular attention to the institutional, cultural, economic, and political conditions that underpin its flourishing. This overview will lead us to consider questions that concern the recent explosion of the documentary form worldwide, and to explore the tensions and imbalances that characterize the global circulation of the genre. We will address such issues as: what is "new" about China's recent documentary cinema; the "national" and "transnational" dimensions of documentary filmmaking, and the ways in which these dimensions intersect in its production and circulation; the extent to which the international demand for "unofficial" images from China has contributed to its growth; the politics involved in documentary filmmaking, and the forms and meanings of "independent" cinema in the wake of intensified globalization; the links between Chinese documentary and the global rise of documentary filmmaking, and the ways in which they challenge extant concepts and theorizations of the genre.
Instructor(s): P. Iovene
Equivalent Course(s): CMST 44606, EALC 35402, EALC 24502

CMST 24607. Chinese Independent Documentary Film. 100 Units.
This course explores the styles and functions of Chinese independent documentary since 1989, with particular attention to the social and political contexts that underpin its flourishing in Mainland China and Taiwan. We will discuss the ways in which recent Chinese documentaries challenge current theories of the genre, how they redefine the relationship between fiction and non-fiction, and the problems of media aesthetics, political intervention, and ethics of representation that they pose. We will look at their channels of circulation in Asia and elsewhere, and will discuss the implications and limits of the notion of independence. Readings will include theorizations of the documentary genre in relation to other visual media and narrative forms, analyses of specific works, and discussions on the impact of digital media.
Instructor(s): P. Iovene Terms Offered: Spring
Equivalent Course(s): EALC 24607, EALC 34607, CMST 34607

CMST 24617. Opera Across Media. 100 Units.
Open to all undergraduates. Over the course of the last hundred and twenty years, opera and cinema have been sounded and seen together again and again. Where opera is commonly associated with extravagant performance and production, cinema is popularly associated realism. Yet their encounter not only proves these assumptions wrong but produces some extraordinary third kinds-media hybrids. It also produces some extraordinary love affairs. Thomas Edison wanted a film of his to be "a grand opera," and Federico Fellini and Woody Allen wanted opera to saturate their films. Thinking about these mutual attractions, "Opera across Media" explores different operatic and cinematic repertoires as well as other media forms. Among films to be studied are Fabio's Threepenny Opera (1931), Visconti's Senso (1954), Powell and Pressburger's Tales of Hoffmann (1951), Zeffirelli's La traviata (1981), De Mille's Carmen (1915), Losey's Don Giovanni (1979), Bergman's The Magic Flute (1975), and Fellini's E la nave va (1983). No prior background in music performance, theory, or notation is needed. Students may write papers based on their own skills and interests relevant to the course. Required work includes attendance at all screenings and classes; weekly postings on Canvas about readings and viewings; attendances at a Met HD broadcast and a Lyric Opera live opera; a short "think piece" midway through the course; and a final term paper of 8-10 pages.
Instructor(s): Martha Feldman Terms Offered: Autumn. Autumn Quarter
Equivalent Course(s): TAPS 26516, ITAL 25020, MUSI 25020, SIGN 26058
CMST 24621. Topics in EALC: The Family in East Asian Cinemas. 100 Units.
How would you describe your family? Who do you count as its members? Nuclear family, extended family, socialist commune, totemic kinship—the list goes on. Despite the etymological affinity, it turns out that little about the family is familiar. From its inception, cinema has participated in the project of imagining different ways of constructing family life. Sundry families have been rendered on screen, soliciting our physical departure from the confines of domiciles into the movie theater where they appear. This is particularly true and prominent in contemporary films produced across East Asian societies and diasporic communities-places that are often perceived to foreground familial connection as the primary source of identity. Indeed, while the ideological ordering of these regimes frequently presumes a standard model of the family life for which they can legislate, families on the ground hardly cohere to any single structure. All the films we will study in this class pivot around the negotiation between conformity and rebellion, predictability and strangeness, the urge to integrate and the force of diffusion behind family formation. We shall explore how the idea and ideal of the family have routinely been pursued, interrogated, destroyed, and, occasionally, rebuilt in films by such directors as Sylvia Chang, Hou Hsiao-hsien, Ann Hui, Kawase Naomi, Kore-eda Hirokazu, Clara Law, Tsai Ming-liang, Wang Shaudt, Wong Kar-wai, Edward Yang, Zhang Yimou, among others.
Instructor(s): P. Tang Terms Offered: Spring
Equivalent Course(s): EALC 10799

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

CMST 25102. Narratives Suspense in European/Russian Lit/Film. 100 Units.
This course examines the nature and creation of suspense in literature and film as an introduction to narrative theory. We will question how and why stories are created, as well as what motivates us to continue reading, watching, and listening to stories. We will explore how particular genres (such as detective stories and thrillers) and the mediums of literature and film influence our understanding of suspense and narrative more broadly. Close readings of primary sources will be supplemented with critical and theoretical readings. Literary readings will include work by John Buchan, Arthur Conan Doyle, Fedor Dostoevsky, Graham Greene, Bohumil Hrabal, and J.M. Coetzee. We will also explore Alfred Hitchcock’s take on 39 Steps and the Czech New Wave manifesto film, Pearls of the Deep. With theoretical readings by: Roland Barthes, Viktor Shklovsky, Erich Auerbach, Paul Ricoeur, and others.
Instructor(s): Malynne Sternstein Terms Offered: Spring
Equivalent Course(s): REES 33137, HUMA 26901, ENGL 26901, REES 23137, ENGL 46901, CMST 35102

CMST 25204. Media Ecology: Embodiment & Software. 100 Units.
Media ecology examines how the structure and content of our media environments—online and offline, in words, images, sounds, and textures—affect human perception, understanding, feeling, and value; or alternatively, media ecology investigates the massive and dynamic interrelation of processes and objects, beings and things, patterns and matter. At stake are issues about agency-human or material—and about determinism—how does society or culture interact with or shape its technologies, or vice versa? This course investigates theories of media ecology by exploring systems of meanings that humans embody (cultural, social, ecological) in conjunction with the emerging field of software studies about the cultural, political, social, and aesthetic impacts of software (e.g., code, interaction, interface). In our actual and virtual environments, how do we understand performing our multiple human embodiments in relation to other bodies (organism or machine) in pursuit of social or political goals?
Instructor(s): M. Browning Terms Offered: Winter
Equivalent Course(s): MAAD 14204, LLSO 27801, HIPS 25203, HUMA 25202, TAPS 28452

CMST 25303. The Threshold of the Visible: Modernism and Scientific Vision. 100 Units.
By the turn of the last century, scientific imaging techniques like microphotography, astrophotography, x-rays, infrared vision, and time-lapse and slow-motion cinematography had already extended the threshold of the visible out to distant stars and into the cellular structure of the body. This interdisciplinary course investigates the place of such images in the history of art and film over the course of the twentieth-century. Drawing together objects and writings from cinema and media studies, art history, and the history of science, this course will move between the study of scientific images to their impact on artists and filmmakers associated with important modern movements like Expressionism, Constructivism, Surrealism, Pop Art, and more recent works by experimental filmmakers and media artists exploring the archive of instrumental images. Rather than consider scientific images as mere documents, we will view them as both aesthetic objects in their own right and as aesthetic provocations, which not only extended the horizon of perception, but also opened up new image-worlds and spawned speculations about what might still wait beyond the limits of perception.
Instructor(s): Katerina Korola Terms Offered: Spring
CMST 25514. Symbolism and Cinema. 100 Units.
In his 1896 essay on cinema, Russian writer Maxim Gorky described the new medium to "madness or symbolism." The connection between cinema and symbolism was not surprising insofar as symbolism was a dominant aesthetic paradigm throughout Europe at the time. However it does suggest (perhaps surprisingly) that from the very beginning cinema was seen as a means of visualizing the non-rational, uncanny and even invisible. This course examines the relationship between symbolism and cinema with particular attention to French and Russian writings and films. Exploring how symbolist aesthetics became applied to the cinematic medium, we will pay particular attention the resources it provided for conceptualizing the uncanny and the mystical. We will question whether there exists a distinct symbolist tradition in film history and how it relates to notions of poetic or experimental cinema. Films will represent a broad cross-section of European (and some American) cinema, from Jean Epstein to Sergei Eisenstein and Alexander Dovzhenko, and from Stan Brakhage to Andrei Tarkovsky.
Instructor(s): R. Bird
Equivalent Course(s): REES 26019, REES 36019, CMST 35514

CMST 25522. The Revelationist Tradition in Cinema: Science, the Occult, and Modernity. 100 Units.
This class sets out to complicate French sociologist Max Weber's famous notion of modernity as the "disenchantment of the world" by reconstructing and re-evaluating what we will call the revelationist tradition in film theory and practice, which is predicated upon cinema's alleged utopian potential for revealing the ineffable, irrational, invisible, and unrepresentable aspects of reality. As simultaneously art and technology, cinema seems to offer, to many filmmakers and theorists, the potential for the re-enchantment of modernity by transforming the way we sense, perceive, and understand the world. This course will offer a historical survey of this tradition, study the contexts of its emergence and development, and speculate on its implications for contemporary film theory. To do so, we will take up seriously theoretical concepts and aesthetic strategies such as revelationism, vibration, synaesthesia, abstraction, and ecstasy, which are the results of the interactions between the cinematic imagination, modern science, and various occult/esoteric/mystical traditions. Our inquiry will trace a trajectory from the formation of revelationist film theory during the silent period, to the American "visionary" avant-garde, to "transcendental" styles in modernist film, and to contemporary documentary and horror cinema. Readings will consist of historical film theory and criticism as well as secondary texts from other disciplines which will help illuminate their intellectual context.
Instructor(s): Alex Zhang
Note(s): Readings will consist of historical film theory and criticism as well as secondary texts from other disciplines which will help illuminate their intellectual context. Films are not considered as mere illustrations of the readings but as equally important primary materials for the class's discussion, and close formal analyses of films are integral to the objective of the course. No previous knowledge of film theory or film history is required, but students will find a preliminary acquaintance with the process and vocabulary of film analysis advantageous.

CMST 25600. Magic and the Cinema. 100 Units.
This course will trace relations between motion pictures and traditions of magic, both as a theatrical entertainment and as a belief system. The invention of cinema's roots in the magic lantern and other "philosophical toys" which trick the senses into seeing visual illusions will be explored in relation to traditions of "Natural Magic" as well as a secularization of magical practices into entertainment from the Renaissance on. The early trick films of Méliès and others will be discussed in relation to the tradition of stage magic in the 19th century, as well as a particular reception of the magical nature of new technologies (electricity, photography, sound recording). The relation between cinema and hypnosis, both as a social concern and as a metapsychological description of spectatorship will also be explored. A consideration of the appeal of magic systems of thought (spiritualism, theosophy, ritual magic) for Avant-Garde movement and their relation to experimental films by Epstein, Artaud, Deren, Anger, Smith, Fischinger, and others.
Equivalent Course(s): ARTH 36200, ARTH 26200, CMST 35600

CMST 25612. Comix as Medium. 100 Units.
In a climate in which the borders differentiating media continue to collapse into something now referred to as "transmedia," what does it actually mean for us to move between mediums-particularly mediums that raise familiar issues of representation, temporality, and narrative? The objective of this course is to provide the necessary tools to enable critical reflection on the respective values and mutual relationships of comics, art and film. To achieve this, the course is divided into two units. The first weeks will be spent acquiring the technical and historical context that will enable us to begin to recognize the breadth and depth of word/image narrative practices. After developing a core vocabulary for thinking about comics as a medium we will then look at how artists and directors have drawn on that vocabulary in a range of different contexts. Retaining a sense of the specificity of both comics and film as artistic mediums, we will consider topics ranging from cross-cultural translation, ontologies of otherness, and modes of mediated history. Beyond questions of fidelity, we will look at what it means to adapt particular stories at particular moments. How does an X-Men comic from 1982 adapt to meet the historical needs of its film adaptation in 2002? What do we mean when we say a particular adaptation is "good" or that another attempt "failed"? The works this course will consider are meant to challenge our understanding of what the art of comics can be.
Instructor(s): J. Rosenow Terms Offered: Spring
Prerequisite(s): CMST 10100 or permission of instructor.
Equivalent Course(s): MAAD 25612
CMST 25820. Film and Fiction. 100 Units.
This course addresses three distinct but related critical problems in the contemporary understanding of film and fiction. The most general is the question of how we might go about linking the practice of criticism in the literary arts with that of the screen arts. Where are the common issues of structure, form, narration, point of view management, and the like? Where, on the other hand, are the crucial differences that lie in the particularities of each domain—the problem that some have labeled "medium specificity" in the arts? The second problem has to do more specifically with questions of adaptation. Adaptation is a fact of our cultural experience that we encounter in many circumstances, but perhaps in non more insistently as when we witness the reproduction of a literary narrative in cinematic or televiisonal form? Adaptation theory has taught us to look beyond the narrow criterion of "fidelity" a far too limiting in scope? But when we look beyond, what do we look for, and what other concepts guide our exploration? The third and final problem has to do with the now rampant genre of the "film based on fact," especially when the facts derive from a particular source text, as in the recent case of Spike Lee's BlacKkKlansman? What has this genre become so popular? What are its particular genre markings (e.g., excessive stylization, the use of documentary footage of the actual persons and events involved)? How does fictionalization operate on the facts in particular cases?
Instructor(s): James Chandler Terms Offered: Spring
Prerequisite(s): Students enrolled in the course will be expected to attend screenings and participate in class discussions. There will be written exercise at midterm (3-4 pp.) and a longer final paper (12pp.).
Equivalent Course(s): ENGL 20720

CMST 26303. Chris Marker. 100 Units.

CMST 26310. Luis Buñuel in French Context. 100 Units.

CMST 26402. Orson Welles. 100 Units.
Only in his mid-20s when he made Citizen Kane, Orson Welles became one of the great directors and actors of the mid twentieth century. This course will explore the various aspects of his career, including his early work in radio and theater, and focusing on both his career in Hollywood and his work as an independent director. We'll screen and discuss the films Welles made, including major releases and incomplete projects, using them to think about topics such as authorship, genre, film and politics, magic, theater and cinema, adaptation, genius and virtuosity, image and sound, styles of acting, and ideas of cinematic realism and artifice.
Terms Offered: Spring
Prerequisite(s): PQ: CMST 10100 Introduction to Film or consent of instructor.
Equivalent Course(s): CMST 36402

CMST 26403. Post WWII American Mise en Scene Directors. 100 Units.
This course will treat the style of a number of American Hollywood feature film directors during the two decades after World War II, including Nicholas Ray, Anthony Mann, Otto Preminger, and others. These directors were singled out at that time by the critics writing for the French journal Cahiers du Cinema as auteurs, directors with a consistent style. Critics in France, England, and the USA used the term mise en scene to discuss their use of framing, performance, editing, and camera movement and especially their use of new technologies such as wide screen and color. This course will explore the concept of directors' style as well as the mode of close analysis criticism that grew out of this concept.
Equivalent Course(s): CMST 36403, AMER 26403

CMST 26405. D.W. Griffith. 100 Units.
Controversies fuel American politics and culture. One hundred years ago, Intolerance shook the world, if not the most famous, then the most the most expensive and seminal movie ever made. One hundred and one, The Birth of a Nation generated the loudest controversy on the issue of race; at the same time, its powerful suspense sequence in the finale made this movie a fundamental of action-movie filmmaking for the century to come. Griffith came to movie industry in 1908 and dropped out of it in 1931. This course offers a quarter-of-a-century vast panorama of inventions and innovations, shames and triumphs, brilliant successes and spectacular failures connected with D.W. Griffith, the most famous pioneer in the history of film.
Equivalent Course(s): AMER 26405, AMER 36405, CMST 36405, FNDL 26405

CMST 26503. Scandinavian Cinema in the Classic Period (1910-1960) 100 Units.
During the 1910s Scandinavian cinema was among the most popular cinemas in the world. The best directors, actresses, and actors developed a mastery of cinematic expression and screen appearance never seen before in cinema. Erotically charged melodramas and comedies were the most popular genres, but also poetic masterpieces such as The Passion of Joan of Arc are key works from this era. The course will explore the breathtaking appearances of such celebrated female stars as Asta Nielsen and Greta Garbo, and analyze silent masterpieces such as Blom's early science fiction films, the dramas of Christensen, Stiller, Sjostrom, and Dreyer, and the early films of Tancred Ibsen and Ingmar Bergman. All readings are in English.
Instructor(s): E. Rossaak Terms Offered: Autumn
Prerequisite(s): PQ: CMST 10100 Introduction to Film or consent of instructor.
Equivalent Course(s): CMST 36503
CMST 26705. Kieslowski: The Decalogue. 100 Units.
In this class, we study the monumental series "The Decalogue" by one of the most influential filmmakers from Poland, Krzysztof Kieślowski. Without mechanically relating the films to the Ten Commandments, Kieślowski explores the relevance of the biblical moral rules to the state of modern man forced to make ethical choices. Each part of the series contests the absolutism of moral axioms through narrative twists and reversals in a wide, universalized sphere. An analysis of the films will be accompanied by readings from Kieślowski's own writings and interviews, including criticism by Zizek, Insdorf, and others.
Equivalent Course(s): REES 27026, CMST 36705, REES 37026, FNDL 24003

CMST 26810. Agnes Varda. 100 Units.
This course examines the work of one of the most significant directors working in France today. From the 1960s to the present day, Varda's films have been crucial to the development of new film practices: both in the past-as with the birth of the French New Wave Cinema-and in the present by exploring new forms of visual narration and by working with moving images in gallery spaces.
Instructor(s): D. Bluher Terms Offered: Autumn
Equivalent Course(s): FNDL 26506, GNSE 26810, FREN 26811

CMST 27005. Filming the Police. 100 Units.
Filming the police" as a research topic has been taken up in a range of disciplines and subfields from legal and information studies to surveillance and police studies. In film and media studies, the 1991 George Holliday video of the beating of Rodney King by the LAPD played an important and controversial role in the formation of documentary studies as a subfield and in debates about indeterminacy, the nature of photographic evidence, and realism-issues at the core of the discipline.
While this course will survey the topic of the filming of police from multiple perspectives, it aims to construct a specifically disciplinary framework for research on police violence. Topics to include dashboard and body cameras; surveillance, sousveillance, and the regime of visibility; investigative and citizen journalism; records management and archiving; evidence in court proceedings and in the public sphere; police, media, and ideology; the ethics and politics of looking at black suffering; art about police violence; filming the police in an international frame.
Instructor(s): S. Skvirsksy Terms Offered: Winter
Equivalent Course(s): HMRT 27005, MAAD 12005, HMRT 37005, CMST 37005

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: Winter
Equivalent Course(s): ARTV 27923, CMST 37011, ARTV 37923, MAAD 21011

CMST 27200. Live Cinema. 100 Units.
This production-oriented class will examine contemporary approaches to the performed digital moving image. Through studying the range of tools and conceptual frameworks that have sought to fuse live visuals in performance 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: Spring
Equivalent Course(s): CMST 37020

CMST 27110. Digital Cinema. 100 Units.
Since the 1970s, movies have become increasingly dependent on digital technologies. This course explores a range of issues related to the digitization of cinema's production, distribution, and exhibition, including the cultural contexts and aesthetic practices surrounding these technological shifts as well as their experiential and political dimensions. In particular, we will explore such topics as digital cinematography's relation to cinematic realism, emerging trends in editing practices, the political implications of digital special effects, and the ways that other digital media influence cinematic techniques. Texts discussed include works by Lev Manovich, Stephen Prince, Kristen Whissel, Hito Steyerl, Steven Shaviro, and Vivian Sobchack. Screenings include works by Lana and Lilly Wachowski, Agnes Varda, Bong Joon-Ho, Michael Bay, Brad Bird, and Leos Carax.
Note(s): This course does not satisfy the general education requirement in the arts.
Equivalent Course(s): MAAD 14110
CMST 27112. Cinema and Movement. 100 Units.
That movies move is one of the most basic facts about the medium. This course investigates various aesthetic dimensions of movement throughout the history of the moving image—from early cinema and the avant garde to Hollywood musicals and Disney cartoons. Combining philosophical, critical, and historical readings with careful analysis of films, we will cover topics that include early spectators’ fascination with the moving image itself, the relation between the natural perception of movement and cinematic movement, the history and poetics of camera movement, different technologies for recording and simulating movement (including cel animation and CGI), and the problems that movement has posed as an object of aesthetic analysis. Texts discussed include works by Gilles Deleuze, Henri Bergson, Vivian Sobchack, Kristin Thompson, and Arthur Danto. Screenings include works by Busby Berkeley, Maya Deren, Max Ophuls, Chuck Jones, Chris Marker, Chantal Akerman, and Gus Van Sant.
Instructor(s): J. Schonig
Terms Offered: Autumn

CMST 27201. Zizek on Film. 100 Units.
Slavoj Žižek has used film as the great expositor of his theories of ideology, perversion, sexuality, politics, nostalgia, and otherness. In this discussion-heavy course we will watch a lot of film from the directorial subjects of his main discussions (Chaplin, Rossellini, Lynch, Haneke, Kieślowski, Tarkovsky, von Trier, Hitchcock, and others) alongside Žižek’s theoretical writings on their film. The course examines why for the man who has been called the “Elvis of cultural theory” film is such a perfect lens through which to examine social situatedness and intersubjective “aporia.” There is no “paperwork” assigned for the course. The course is conducted seminar style and participants are expected to be vocal, prepared, and somewhat ornery.
Instructor(s): M. Sternstein
Equivalent Course(s): ENGL 18600

CMST 27205. Film Aesthetics. 100 Units.
The main questions to be discussed are: the bearing of cinema on philosophy; or in what sense, if any, is cinema a form of philosophical thought? What sort of distinctive aesthetic object is a film, or what is the “ontology” of film? What, in particular, distinguishes a “realist” narrative film? What is a “Hollywood” film? What is a Hollywood genre? Authors to be read include, among others, Bazin, Cavell, Perkins, Wilson, Rothman. Films to be seen and discussed, among others, include films by Bresson, Ford, Ophuls, Hitchcock, and the Dardenne brothers.
Instructor(s): J. Conant, R. Pippin
Terms Offered: Spring
Equivalent Course(s): SCTH 38112, PHIL 20208, CMST 37205, PHIL 30208

CMST 27207. Film Criticism. 100 Units.
A workshop and seminar for both graduate students and undergraduates devoted to reading, writing, and (in the cases of some audiovisual essays and features) watching and listening to various forms of film criticism, including historical, journalistic, academic, and experimentally and artistically shaped examples of this practice. Weekly screenings and readings will help to focus the discussions, along with writing assignments that will be read aloud and critiqued in class. Part of the overall direction of this course will be determined by the particular interests of the students and their willingness to articulate them. A workshop and seminar for both graduate students and undergraduates devoted to reading, writing, and (in the cases of some audiovisual essays and features) watching and listening to various forms of film criticism, including historical, journalistic, academic, and experimentally and artistically shaped examples of this practice. Weekly screenings and readings will help to focus the discussions, along with writing assignments that will be read aloud and critiqued in class. Part of the overall direction of this course will be determined by the particular interests of the students and their willingness to articulate them.
Instructor(s): J. Rosenbaum
Terms Offered: Autumn
Equivalent Course(s): CMST 37207

CMST 27220. Classical Film Theory. 100 Units.
This seminar will present a critical survey of the principal authors, concepts, and films in the classical period of film theory. The main though not exclusive emphasis will be the period of silent film and theorists writing in the context of French and German cinema. We will study the aesthetic debates of the period in their historical context, whose central questions include: Is film an art? If so, what specific and autonomous means of expression define it as an aesthetic medium? What defines the social force and function of cinema as a mass art? Weekly readings and discussion will examine major film movements of the classical period—for example, French impressionism and Surrealism—as well as the work of major figures such as Vachel Lindsay, Hugo Münsterberg, Rudolf Arnheim, Jean Epstein, Germaine Dulac, Béla Balázs, Erwin Panofsky, Hans Richter, Siegfried Kracauer, Walter Benjamin, André Bazin, and others.
Instructor(s): D.N. Rodowick
Terms Offered: Spring
Prerequisites(s): CMST 10100, ARTH 20000, ENGL 10800, ARTV 25300, or consent of instructor.
Equivalent Course(s): CMST 37220
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 semiotics, 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 recognize 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 27803. The Body of Cinema: Hypnoses, Emotions, Animalities. 100 Units.
Equivalent Course(s): ENGL 37803, CMST 47803

CMST 27805. Framing, Re-framing, and Un-framing Cinema. 100 Units.
By cinema, we mean the art of the moving image, which is not limited to the material support of a flexible band called film. This art reaches back to early devices to trick the eye into seeing motion and looks forward to new media and new modes of presentation. With the technological possibility of breaking images into tiny pixels and reassembling them and of viewing them in new way that this computerized image allows, we now face the most radical transformation of the moving image since the very beginnings of cinema. A collaboration between the OpenEndedGroup (Marc Downie and Paul Kaiser), artists who have created new modes of the moving image for more than decade, and film scholar Tom Gunning, this course will use this moment of new technologies to explore and expand the moving image before it becomes too rigidly determined by the powerful industrial forces now propelling it forward. This course will be intensely experimental as we see how we might use new computer algorithms to take apart and re-experience classic films of the past. By using new tools, developed for and during this class, students will make new experiences inside virtual reality environments for watching, analyzing, and recombining films and that are unlike any other. These tools will enable students, regardless of previous programming experience, to participate in this crucial technological and cultural juncture.
Instructor(s): D. Morgan Terms Offered: Autumn

CMST 27810. Cinema and New Media. 100 Units.
Over the past two decades, new media such as television, computers and the web, digital image production, and video games have begun to transform, and even supplant, the social and cultural prominence of cinema. This course will look at how these media work: the history of their development, the changes they have brought about in a broader media culture, their political implications, and their social status and significance (e.g., the place they occupy in culture, the kinds of interactions they make possible). The focus will equally be on the ways in which cinema has responded to the changing digital landscape, which will be explored through both blockbuster and experimental films as well as video and web-based art. Readings will be taken from the history of film theory, recent work in media history and archeology, and theoretical studies of digital media and technology.
Instructor(s): D.N. Rodowick Terms Offered: Winter
Prerequisite(s): Third- or fourth-year standing
Equivalent Course(s): ARTV 20805, ARTV 30805, CMST 37805

CMST 27814. Climate Change in Media and Design. 100 Units.
If meteorological data and models show us that climate change is real, art and literature explore what it means for our collective human life. This is the premise of many recent films, novels, and artworks that ask how a changing climate will affect human society. In this course, we will examine the aesthetics of climate change across media, in order to understand how narrative, image, and even sound help us witness a planetary disaster that is often imperceptible. Rather than merely analyzing or theorizing various futures, this course will prepare students in hands-on methods of “speculative design” and “critical making.” Each Tuesday, we will study how art and literature draw on the specific capacities of written and visual media to represent climate impacts, and how new humanities research is addressing climate change. Each Thursday, we will participate in short artistic exercises that explore futures of each area. These exercises include future object design, bodymapping and story circles, tabletop gameplay, and serious game design. Throughout the quarter, guest speakers from across the humanities, sciences, and social sciences will visit the class to speak about how their disciplines are working to understand and mitigate climate impacts. The most substantial work of the quarter will be an ambitious multimedia or transmedia project about one of the core course topics to be completed in a team.
Instructor(s): P. Jagoda, B. Morgan Terms Offered: Winter
Equivalent Course(s): ENGL 27904, MAAD 21900, ENST 27900, BPRO 27900

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: Autumn
Equivalent Course(s): MAAD 22911, ARTV 27921, ARTV 37921, CMST 37911
CMST 27915. Introduction to Videogame Studies: Art, Play, and Society. 100 Units.
This course is intended as an introduction to the study of videogames in the humanities. Topics include videogame form (visual style, spatial design, sound, and genre); videogames as a narrative medium; embodiment and hapticity in videogame play; issues of identity/identification, performance, and access related to gender, sexuality, race and ethnicity, ability, and class; and rhetorical, educational, and political uses of videogames. Just as the videogame medium has drawn from older forms of art and play, so the emerging field of videogame studies has grown out of and in conversation with surrounding disciplines. With this in mind, readings and topics of discussion will be drawn both from videogame studies proper and from other fields in the humanities - including, but not limited to, English, art history, and cinema and media studies. Undergraduates should be prepared for an MA-level reading load but will write final papers of the standard length for upper-level undergraduate courses (8-10 pages versus 12-15 for MA students). MA students interested in pursuing a particular research topic in-depth will be given supplemental readings. This course will also be designed to take advantage of the University of Chicago's videogame collection, and will require game play both individually and as part of group play sessions.

Instructor(s): Christopher Carloy
Terms Offered: Spring

CMST 27916. Critical Videogame Studies. 100 Units.
Since the 1960s, games have arguably blossomed into the world's most profitable and experimental medium. This course attends specifically to video games, including popular arcade and console games, experimental art games, and educational serious games. Students will analyze both the formal properties and sociopolitical dynamics of video games. Readings by theorists including Ian Bogost, Roger Caillois, Nick Dyer-Witheford, Mary Flanagan, Jane McGonigal, Lisa Nakamura, and Katia Salen will help us think about the growing field of video game studies. This is a 2019-20 Signature Course in the College. (Theory)

Instructor(s): Patrick Jagoda
Terms Offered: Autumn

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: Autumn

CMST 27921. Sound / Image Mapping. 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, James Benning, John Baldessari, Morgan Fisher, Stan Douglas, Matthew Buckingham, Sam Taylor-Wood, and others.

Instructor(s): D.N. Rodowick
Terms Offered: Autumn

CMST 27922. Experimental Film Production. 100 Units.
This course explores the role of film music in the history of cinema. What role does music play as part of the narrative (source music) and as nondiegetic music (underscoring)? How does music of different styles and provenance contribute to the semiotic universe of film? And how did film music assume a central voice in twentieth-century culture? We study music composed for films (original scores) as well as pre-existent music (e.g., popular and classical music). The twenty films covered in the course may include classical Hollywood cinema, documentaries, foreign (e.g., non-Western) films, experimental films, musicals, and cartoons.

Instructor(s): B. Hoeckner
Note(s): This course typically is offered in alternate years.

CMST 27923. Media Literacy. 100 Units.

CMST 27924. Sound and Image in VR. 100 Units.

CMST 28006. Minimalist Experiment in Film and Video. 100 Units.

CMST 28010. Sound / Image Mapping. 100 Units.

CMST 28100. Issues in Film Music. 100 Units.
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): SIGN 26021, MUSI 20918

CMST 28202. Contemporary Documentary. 100 Units.
In our era of post-truth, this course proposes to investigate strategies developed by contemporary documentaries to present and/or question facts, truth, and objectivity. Among other topics, we will consider questions such as the following: What lines can be drawn between discourse, representation, and fiction? Do these documentaries aim to create truthfulness or skepticism? What kind of awareness--individual, social, or political--to they try to raise and promote?
Instructor(s): D. Bluher Terms Offered: Spring
Equivalent Course(s): CMST 38202

CMST 28265. Biography, History, Art: Documenting Blakelock. 100 Units.
This Gray Center sponsored research practicum is tied to a film project with documentary-maker and Mellon Collaborative Fellow Ric Burns about outsider artist Ralph Blakelock. America's van Gogh, Blakelock created art far ahead of his time, went mad, and spent nearly twenty years in an asylum before emerging into the glare of flashbulbs as the most sought-after painter of the 1910s, only to end his life as victim of a con game. In between, he sojourned with the Sioux, hobnobbed with Gilded Age millionaires, channeled Longfellow and Mendelssohn in his art, struggled in the emergent New York "art world", played vaudeville piano, and became one of the first major figures in modern celebrity-driven mass media. How best to capture this kaleidoscopic life and Blakelock's dizzying art in a documentary is the creative challenge of the seminar. Our focus will be on Blakelock's Ghost Dance/The Vision of Life. Art Institute conservators, assisted by chemistry department Professor Steven Sibener, will use scientific imaging to see inside the painting, whose provenance and context of production and reception need to be researched. Participants will be assigned to specific topics based on area of expertise. The course should be of particular interest to students in DOVA, Art History, History, English, Psychology, Chemistry, Cinema Studies, and Anthropology.
Instructor(s): Lawrence Rothfield; Ric Burns Terms Offered: Spring
Prerequisite(s): Instructor consent required. Open to students at all levels, undergraduate and graduate. Email a letter of interest to Professor Rothfield: lary@uchicago.edu.
Equivalent Course(s): CMST 38265, ARTV 30203, ENGL 36522, ARTV 20203, ENGL 26522

CMST 28310. Kafka and Performance. 100 Units.
This laboratory seminar is devoted to exploring the texts of Franz Kafka through the lens of performance. In addition to weekly scenic experiments and extensive critical readings (on Kafka as well as performance theory) we will explore the rich history of adapting Kafka in film, theater, puppetry, opera, and performance.
Equivalent Course(s): GRMN 32110, FNDL 22115, TAPS 32110, GRMN 23110, TAPS 22110, CMST 38310

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 ephemeral nature 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: Spring
Note(s): Attendance at first class is mandatory.
Equivalent Course(s): TAPS 28360, MAAD 23860

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): This is the first part of a two-quarter course.
Equivalent Course(s): ARTH 38500, CMST 48500, ARTH 28500, CMLT 22400, ENGL 48700, ENGL 29300, CMLT 32400, ARTH 42000, MAAD 18500, MAPH 33600

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

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 28800. 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): REES 25005, ENGL 48900, REES 45005, MAPH 33700, ARTH 38600, MAAD 18600, ENGL 29600, CMST 48600, ARTH 28600, CMLT 22500, ARTV 20003, CMLT 32500

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 28703. Video Art: The Analog Years. Theory, Technology, Practice. 100 Units.
The course gives a critical introduction to early video and television art - from the proto-televisual impulses in the historical avant-gardes to the increasing proximity between analog and digital technologies in video art in the late 1970's and early 1980's. We will focus on the various technical aspects of analog video, as well as on artistic practice and early writings on the subject. Topics will include the technics and politics of time; video, feedback systems and ecology; the reconfiguration of the artist's studio; guerilla politics and alternative TV; video and autobiography; the relation between video and painting; the musical history of video; the invention of new machines; and video as a "television viewer".
Instructor(s): I. Blom Terms Offered: Autumn
Equivalent Course(s): MAAD 18703, ARTH 21313, CMST 38703, ARTH 31313
CMST 28800. Computational Imaging. 100 Units.
This studio course introduces fundamental tools and concepts used in the production of computer-mediated artwork. Instruction includes a survey of standard digital imaging software and hardware (i.e., Photoshop, scanners, storage, printing, etc.), as well as exposure to more sophisticated methods. We also view and discuss the historical precedents and current practice of media art. Using input and output hardware, students will create projects emphasizing personal direction while gaining core digital knowledge.
Instructor(s): J. Salavon Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 22500, MAAD 22500, ARTV 32500

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): MAAD 23808, ARTV 33808, 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), as well as to develop 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 28001, ARTV 38001, CMST 38922

CMST 29002. Motion Pictures in the Human Sciences. 100 Units.
This course will examine the relationship between moving images, particularly motion-picture films, and the human sciences, broadly construed, from the early days of cinema to the advent of functional magnetic resonance imaging (fMRI). It will use primary source documents alongside screenings to allow students to study what the moving image meant to researchers wishing to develop knowledge of mind and behavior, and what they thought film could do that still photography and unmediated human observation could not. The kinds of motion pictures we will study will vary widely, from infant development studies to psychiatric films, from documentaries to research films, and from films made by scientists or clinicians as part of their laboratory or therapeutic work to experimental films made by seasoned filmmakers. We will explore how people used the recordings they made in their own studies, in communications with other scientists, and for didactic and other purposes. We will also discuss how researchers’ claims about mental processes—perception, memory, consciousness, and interpersonal influence—drew on their understandings of particular technologies.
Terms Offered: Spring
Equivalent Course(s): HIPS 25208, CMST 39002, HIST 35208, CHSS 35208, HIST 25208

CMST 29200. Advanced Seminar. 100 Units.
This seminar emphasizes disciplinary methodologies in the history and theory of cinema and media, and close film, image, and media analysis. The topics covered in the Junior Seminar are intrinsic to BA-level training in Cinema and Media Studies, and are central to building the skills necessary for completing the B.A. thesis, as well as the written portion of the creative thesis option. The Advanced Seminar will be offered during both the fall and spring quarters. Students who wish to study abroad during spring quarter of their third year must meet with the Director Undergraduate Studies no later than the beginning of their third year to discuss possible alternatives.
Instructor(s): J.Lastra; J.Stewart Terms Offered: Autumn Spring

CMST 29300. Aesthetics: Phil/Photo/Film. 100 Units.
Equivalent Course(s): ARTH 37301, PHIL 31301, PHIL 21100, CMST 39300, ARTH 27301
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 29800. BA Thesis Seminar. 100 Units.
This seminar is designed to provide fourth-year students with a sense of the variety of methods and approaches in the field (e.g., formal analysis, cultural history, industrial history, reception studies, psychoanalysis). Students present material related to their BA project, which is discussed in relation to the issues of the course.
Instructor(s): J. Lastra Terms Offered: Autumn
Prerequisite(s): Offered in autumn quarter; required of seniors majoring in Cinema and Media Studies.

CMST 29900. Senior Thesis Workshop. 000 Units.
Students in the CMS Intensive Thesis track should enroll in 29900 in winter quarter of their final year in order to ensure full and rigorous participation in the Senior Thesis Workshop led by CMS graduate preceptors. Students enroll in 29900 using the section number of their BA thesis adviser which can be obtained from the departmental coordinator in CMS, or the student's College advisor.
Terms Offered: Spring Winter
Prerequisite(s): Consent of instructor. Required of students in the Intensive Thesis Track in Cinema and Media Studies.
Note(s): Students are required to submit the College Reading and Research Form. This course may not be counted toward requirements for the major or as a free-elective credit.

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

This document should contain certain fonts with restrictive licenses. For this draft, substitutions were made using less legally restrictive fonts. Specifically:

Times was used instead of Trajan.

Times was used instead of Palatino.

The editor may contact Leepfrog for a draft with the correct fonts in place.