Cinema and Media Studies

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

Program of Study

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

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

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

Major Program in Cinema and Media Studies: Standard Track

Students wishing to major in Cinema and Media Studies should meet with the Director of Undergraduate Studies early in their second year to help construct their course plan going forward; this meeting should take place by the end of Spring Quarter of a student's second year. Participation in the major must be declared to the Director of Undergraduate Studies, and the subsequent approved paperwork will be sent to the student's College adviser for official registration.

The Standard Track in Cinema and Media Studies is designed for students who wish to complete the major, but not complete a BA thesis project. This track is ineligible for honors. Students majoring in Cinema and Media Studies must receive quality grades (not P/F) in all twelve (12) courses to meet the requirements of the program.

The following courses are required:

- CMST 10100 Introduction to Film Analysis: This course provides an introduction to the basic concepts of film analysis. It should be completed before other Cinema and Media Studies courses.
- CMST 28500 History of International Cinema I: Silent Era
- CMST 28600 History of International Cinema II: Sound Era to 1960
- CMST 28700 History of International Cinema, Part III: 1960 to Present

Elective Courses: The seven (7) electives should be chosen based upon the student's interest, and must either originate in or be cross-listed with Cinema and Media Studies. Students should choose the courses in conversation with the Director of Undergraduate Studies. Students are encouraged to consider broad survey courses as well as those with more focused topics (e.g., courses devoted to a single genre, director, or national cinema).

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

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

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

Students in the Intensive Track major must take one (1) of the following workshop series, depending on whether they are completing a Written or Production Thesis. Please note that pursuing a Production Thesis requires approval of a written proposal (see below).

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

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

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

Proposing a Production Thesis Project

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

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

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

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

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

Double Majors and the Senior Thesis Project

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

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

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

**SUMMARY OF REQUIREMENTS: MAJOR TRACKS**

### Standard Track Major

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Total Units: 1200

### Intensive Track - Written Thesis Project

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Total Units: 1300

### Intensive Track - Production Thesis Project

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Total Units: 1300

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

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

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

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**STUDY ABROAD**

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

**GRADING**

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

**ADVISING**

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

Applicable only for students who matriculating prior to Autumn 2019: Students who wish to have courses that are not cross-listed with Cinema and Media Studies count towards their major requirements must consult with the Director of Undergraduate Studies and complete a Further Electives Form. Courses not approved by the Director of Undergraduate Studies cannot be counted towards major requirements. For students who matriculated in Autumn 2019 or after, all electives must either originate in CMST or have a recognized cross-list.

**HONORS**

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

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**MINOR PROGRAM IN CINEMA AND MEDIA STUDIES**

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

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

The following three (3) courses are required:

- **CMST 10100 Introduction to Film Analysis**: This course provides an introduction to the basic concepts of film analysis. It should be completed before other Cinema and Media Studies courses.
- Students in the minor must take **two** (2) of the three offered History of International Cinema courses:  
  - CMST 28500 History of International Cinema I: Silent Era  
  - CMST 28600 History of International Cinema II: Sound Era to 1960  
  - CMST 28700 History of International Cinema, Part III: 1960 to Present
- **Elective Courses**: The three (3) remaining courses must be at the 20000-level or above and must originate in or be cross-listed with Cinema and Media Studies. Students are encouraged to select courses that develop a sustained area of inquiry (e.g., film theory or new media) or demonstrate a breadth of knowledge in the field. Students should choose courses based upon their interest and should discuss their elective choices with the Director of Undergraduate Studies.

**SUMMARY OF REQUIREMENTS: MINOR TRACK**

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

Cinema and Media Studies Courses

Please also visit the Courses page on the Cinema and Media Studies website at cms.uchicago.edu/courses (http://cms.uchicago.edu/courses/).

CMST 10100. Introduction to Film Analysis. 100 Units.
This course introduces basic concepts of film analysis, which students will discuss through examples from different national cinemas, genres, and directorial oeuvres. We will consider film as an art form, medium, and industry, and cover all the major film types: silent, classical, and contemporary narrative cinema, art cinema, animation, documentary, and experimental film. We will study the cinematic techniques: mise-en-scène, cinematography, editing, and sound, and learn how filmmakers design their works. Films discussed will include works Orson Welles, Sergei Eisenstein, Shirin Neshat, Lucrecia Martel, and Wong Kar Wai.
Instructor(s): Staff Terms Offered: Autumn Spring Winter
Note(s): Required of students taking a major or minor in Cinema and Media Studies. Equivalent Course(s): ENGL 10800, ARTV 20300

CMST 14400. Film and the Moving Image. 100 Units.
This course seeks to develop skills in perception, comprehension, and interpretation when dealing with film and other moving image media. It encourages the close analysis of audiovisual forms, their materials and formal attributes, and explores the range of questions and methods appropriate to the explication of a given film or moving image text. It also examines the intellectual structures basic to the systematic study and understanding of moving images. Most importantly, the course aims to foster in students the ability to translate this understanding into verbal expression, both oral and written. Texts and films are drawn from the history of narrative, experimental, animated, and documentary or non-fiction cinema. Screenings are a mandatory course component.
Instructor(s): Staff Terms Offered: Autumn Spring Winter
Note(s): Attendance in first class is mandatory to confirm enrollment. Open only to non-CMS majors; may not count towards CMS major requirements. For non-majors, any CMST 14400 through 14599 course meets the general education requirement in the arts.

CMST 14503. Cinema in Theory and Practice. 100 Units.
This course proposes an introduction to audio-visual literacy through the analysis of films, selective readings, film screenings, and short film exercises focusing on fundamental cinematic techniques and various film traditions. We will compare film theory and film practice to develop basic skills of film appreciation and critique. Assignments will consist in writing reading reports, analyzing film scenes, and creating short videos based on the concepts discussed in class.
Instructor(s): Maria Belodubrovskaya Terms Offered: Winter
Prerequisite(s): Introduction to Film (CMST 10100) or permission of instructor. Students must attend first class to confirm enrollment. For nonmajors, any CMST 14400 through 14599 course meets the general education requirement in the arts.
Note(s): This class is only offered through the Study Abroad Program in Paris.

CMST 14565. Special Topics: The Films of Alfred Hitchcock. 100 Units.
This course focuses on the films of Alfred Hitchcock, one of the greatest filmmakers of the 20th century. We study both his films and a variety of approaches to them. We investigate the enduring power of his movies; his contributions to genre and popular cinema; his storytelling techniques; his stylistic command; his approach to romance, suspense, and action; his status as a master and auteur; and his remarkable control over the audience's thoughts and feelings.
Instructor(s): Maria Belodubrovskaya Terms Offered: Winter
Note(s): Not offered in 2022-23.

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

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

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

CMST 21025. Creating a Different Image: Black Women’s Filmmaking of the 1970s-90s. 100 Units.
This course will explore the rich intersections between African American women’s filmmaking, literary production, and feminist thought from the 1970s to the early 1990s, with an emphasis on the formation of a Black women’s film culture beginning in the 1970s. We will examine the range of Black feminisms presented through film and the ways that these films have challenged, countered, and reimagined dominant narratives about race, class, gender, and sexuality in America.
Instructor(s): Allyson Field Terms Offered: Winter
Note(s): Course Description Continued: We will explore the power and limitations of filmmaking as a mode of Black feminist activism; the range of Black feminisms presented through film; and the specific filmic engagements of well-known Black feminist critics such as bell hooks, Toni Cade Bambara, and Michele Wallace. As many Black feminist writers were engaged with filmmaking and film culture, we will look at these films alongside Black women’s creative and critical writing from the period. Approaching filmmaking in the context of Black feminist thought will allow us to examine the possibilities of interdisciplinary approaches to film studies broadly, as well as to think specifically about the research methods and theories that are demanded by Black women’s filmmaking in particular. We will discuss the form, aesthetics, and politics of individual films and we will examine larger efforts by artists and activists to build a Black women’s film culture, asking such questions as: What does a film history of Black feminism look like, and what scholarly and creative methods does such a history demand? To begin to answer these questions, we will revisit the 1976 Sojourner Truth Festival of the Arts—believed to be the first ever Black women’s film festival—organized by Michele Wallace, Faith Ringgold, Patricia Jones, Margo Jefferson, and Monica Freeman. The class will collectively participate in a homage series inspired by the 1976 festival, featuring work by filmmakers from the original festival such as Monica Freeman, Madeline Anderson, Michelle Parkerson, Ayoka Chenzira, Carol Munday Lawrence, Edie Lynch, and Camille Billops; as well as others including Julie Dash, Zeinabu irene Davis, Maya Angelou, and Yvonne Welbon. The weekly course screenings will be open to the public and students will gain experience in the public presentation
of films by actively engaging in public-facing aspects of film exhibition (writing program notes, delivering introductions, participating in discussions, etc.). The class will culminate with a two-day symposium that will bring together around 35 Black feminist filmmakers and artists, including a number from the 1976 festival, to revisit the threads and legacies of the original event and discuss the present and future of Black women’s film practices. This course is open to graduate and undergraduate students from across the disciplines; our conversations and presentations of the films will both depend on and be energized by different disciplinary perspectives.

Equivalent Course(s): HMRT 21025, HMRT 31025, GNSE 20128, GNSE 30128, CMST 31025, CRES 21025

CMST 21572. Pandemic Poetics: Contagion and Morbidity in Language, Image, and Network. 100 Units.

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

Instructor(s): Tyler Schroeder
Terms Offered: Spring

CMST 21582. Veracity, Virtuality, Venue: Experiments in 21st Century Documentary. 100 Units.

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

Instructor(s): Dave Burnham
Terms Offered: Winter
Note(s): Not offered in 2022-2023.

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): GRMN 23419, FNDL 23419, CMST 32119, MUSI 32520, MUSI 24520, GRMN 33419

CMST 22322. Introduction to Game Design. 100 Units.

This course introduces students to the theories and processes underlying game design for both analog and digital projects.

Instructor(s): Patrick Jagoda, Ashlyn Sparrow
Terms Offered: Winter
Prerequisite(s): Students must have taken “Critical Videogame Studies” or another comparable game studies course.
Equivalent Course(s): MAAD 22322, ENGL 22322

CMST 23002. Modern Italian Cinema: Ways of Representation and Forms of Life. 100 Units.

The course aims to focus on the bond that exists in the Italian tradition between ways of cinematographic representation and forms of life. Italian cinema, especially from the post-war period on, has in fact constructed a unique link between cinematographic images and the practices, values, customs and lifestyles of an entire country. At a time of profound historical crisis, the Italian post-Second World War cinema succeeded to revive Italy and Italian cinema, also constituting the development of a properly cinematographic “romanesque form,” which the critic André Bazin thought to have profound analogies with the American modern novel. It is only with cinematographic modernity that cinema reaches the complexity and richness of its forms, through an encounter with a reality that is no longer filtered by the codification of classical generic forms. Authors such as De Sica, Rossellini, Fellini, Pietrangeli, Ferreri, Antonioni and Pasolini will be studied.

Instructor(s): Roberto De Gaetano
Terms Offered: Spring
Note(s): Taught in English.
Equivalent Course(s): ITAL 27020

CMST 23321. Bollywood Beats: Music and Sound in Popular Hindi Cinema. 100 Units.
This course explores the music and sound of popular Hindi cinema from aesthetic, social, cultural, economic, historical, and political perspectives. Students will be introduced to the musical conventions and practices of the genre, and to changes in Bollywood musical style over the course of the 20th and 21st centuries. We will watch select films with keen attention to music's imbrication with cinematic visuality, narrative, technology, and dance, and with consideration of issues like emplacement, gender, caste, religion, capitalism, nationalism, and transnationalism. Bollywood is a cosmopolitan music, drawing from and contributing to a range of regional and international music practices; we also venture into some of those streams.
Instructor(s): Anna Schultz Terms Offered: Spring
Equivalent Course(s): SALC 23321, MUSI 33321, MUSI 23321, SALC 33321, CMST 33321

CMST 23930. Documentary Production I. 100 Units.
Documentary Video Production focuses on the making of independent documentary video. Examples of various modes of documentary production will be screened and discussed. Issues embedded in the genre, such as the ethics, the politics of representation, and the shifting lines between "the real" and "fiction" will be explored. Story development, pre-production strategies, and production techniques will be our focus, in particular-research, relationships, the camera, interviews and sound recording, shooting in available light, working in crews, and post-production editing. Students will work in crews and be expected to purchase a portable hard drive. A five-minute string-out/rough-cut will be screened at the end of the quarter. Students are strongly encouraged to take Doc Production 2 to complete their work.
Terms Offered: Autumn
Note(s): Prior or concurrent enrollment in CMST 10100 recommended for undergraduate students.
Equivalent Course(s): HMRT 35106, MAAD 23930, CHST 33930, CMST 33930, ARTV 23930, ARTV 33930, HMRT 35106

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

CMST 24405. Kieslowski’s French Cinema. 100 Units.
Krzysztof Kieslowski’s The Decalogue and The Double Life of Veronique catapulted the Polish director to the international scene. His subsequent French triptych Blue, White, Red turned out to be his last works that altered his image and legacy to affirm his status as an auteur and a representative of the transnational cinema. We discuss how in his virtual universe of parallel histories and repeated chances, captured with visually and aurally dazzling artistry, the possibility of reconstituting one’s identity, triggered by tragic loss and betrayal, reveals an ever-ambiguous reality. By focusing on the filmmaker’s dissolution of the thing-world, often portrayed on the verge of vague abstraction of (in)audibility or (un)transparency, this course bridges his cinema with the larger concepts of postmodern subjectivity and possibility of metaphysics. The course concludes with the filmmaker’s contribution to world cinema. All along, we read selections from Kieslowski’s and Piesiewicz’s screen scripts, Kieslowski’s own writings and interviews, as well as from the abundant criticism of his French movies. All materials are in English.
Instructor(s): Bozena Shallcross Terms Offered: TBD
Equivalent Course(s): REES 31002, REES 21002, CMLT 24405, FNDL 25107, CMST 34405

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

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

Instructor(s): Nicole Burgoyne
Terms Offered: Spring
Equivalent Course(s): GNSE 25121, GRMN 25121

CMST 25238. Documenting State Violence. 100 Units.
Visual media have become central to activism against state violence. Throughout the past century, activists have deployed new technologies to bear witness to atrocity, record evidence, raise awareness, and promote justice. At the same time, media consistently fail to deliver lasting transformations and can even enable violence rather than counteracting it. In this class, we will explore how media practices support, undermine, and complicate efforts against state violence. How have activists employed documentary evidence? What assumptions have they made about communication, truth, difference, and justice? How do media frame what counts as violence? What are the politics of recording, seeing, and showing harm? What are the possibilities and limitations of emerging digital technologies? We will explore these issues across a range of media—such as photography, documentary film, comics, holograms, satellite and drone imagery, virtual reality experiences, social media platforms, and artificial intelligence—and case studies, including the Holocaust, the Cambodian genocide, the U.S. War on Terror, the Syrian civil war, the Movement for Black Lives, Indigenous resurgence in North America, and environmental violence in Guatemala. Students will be encouraged to think critically and creatively through assignments involving media analysis and media production.

Instructor(s): Sasha Crawford-Holland, Graduate Lecturer, Pozen Center for Human Rights
Terms Offered: Autumn
Prerequisite(s): The class will have a screening component Mondays, from 3:30–6:30 p.m. in Cobb 307.
Equivalent Course(s): HMRT 25238, MAAD 13238, CRES 25238

CMST 25610. Line, Trace, Motion: Computation and Experiment in Animation. 100 Units.
Interpreting what we mean by animation broadly, this course will investigate computational moving-image making through the lens of experimental animation. We will take as our point of departure the films of Rettinger, Ruttman, Fischinger, McLaren, and Breer, but will also draw upon artifacts and 'animated lines' taken from further afield: found footage films and algorithmic editing, dance drawings of Trisha Brown, kinetic sculptures of Bit International, early plotter art, avant-garde music notation, and contemporary techniques of motion and performance capture. This course will develop theoretical lines of inquiry that run in two directions: an excavation of a 'pre-history' of contemporary new media and a reinterpretation/re-invigoration of our understanding of early animation. Any film production, hand-animation or computer programming experiences are welcome - but none are prerequisites for the course. Students will be expected to complete regular short creative “sketches” of techniques culminating in a final short animated project.

Instructor(s): Marc Downie
Terms Offered: Autumn
Equivalent Course(s): CMST 35610, MAAD 20610

CMST 25620. Japanese Animation: The Making of a Global Media. 100 Units.
This course offers an introduction to Japanese animation, from its origins in the 1910s to its emergence as global culture in the 1990s. The goal is not only to provide insight into Japanese animation within the context of Japan but also to consider those factors that have transformed it into a global cultural form with a diverse, worldwide fanbase. As such, the course approaches Japanese animation from three distinct perspectives on Japanese animation, which are designed to introduce students to three important methodological approaches to contemporary media - film studies, media studies, and fan studies or cultural studies. As we look at Japanese animation in light of these different conceptual frameworks, we will also consider how its transnational dissemination and 'Asianization' challenge some of our basic assumptions about global culture, which have been shaped primarily through the lens of Americanization.

Instructor(s): Thomas Lamarre
Terms Offered: Autumn
Equivalent Course(s): EALC 25620, SIGN 26070, CMST 35620, EALC 35620, MAAD 15620

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

Instructor(s): Patrick Jagoda, Heidi Coleman
Terms Offered: Winter
Prerequisite(s): Third- or fourth-year standing. Instructor consent required. To apply, submit writing through online form at https://www.franke.uchicago.edu/big-problems-courses; see course description. Once given consent, attendance on the first day is mandatory. Questions: mb31@uchicago.edu.
Note(s): Note(s): English majors: this course fulfills the Theory (H) distribution requirement.
Equivalent Course(s): BPRO 28700, ENGL 32314, ARTV 30700, ARTV 20700, CMST 35954, ENGL 25970, TAPS 28466, MAAD 20700

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

CMST 27021. Performance Captured. 100 Units.
Technologies that turn human action, appearance and performance into data for storage, transformation and redisplay have a long history inside and outside of moving image arts. This class will look at the opportunities, aesthetics and politics of these approaches running through temporary special effects, traditional and experimental animation, dance on camera and live performance at a moment when boundaries between these categories have become especially porous.
Instructor(s): Marc Downie Terms Offered: Spring
Note(s): Not offered in 2022-23.
Equivalent Course(s): CMST 67021

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

CMST 27610. Doubting Vision: Seeing and Believing. 100 Units.
How do images compel beliefs, enable knowledge, or encourage experiences of doubt? This course will introduce students to a range of artworks, films and media to explore historical changes in modes of perception, attitudes and responses to visual media. While photographic images are often claimed to hold a privileged relation to what they represent, we will consider historical practices of photographic and digital trickery, as well as the ability of visual representations to conjure, deceive, and maintain illusions. The class will combine critical, historical and philosophical readings with careful analysis of artworks and films from the nineteenth-century to the present, including trompe l’oeil paintings, spirit photographs, early trick films, staged and manipulated images, and works that seek out and entertain uncertainty through technical means such as speed, slowness, blur and glitch. Through close analysis of visual media as engines of belief, we will address their role in shaping or undermining social relations, claims to knowledge, and conceptions of the world, including the capacities of photography to reveal otherwise invisible or unseen phenomena, relationships between media and evidence, and the ways in which traditions of magic have shaped experiences of the cinema.
Instructor(s): Sophie Lynch Terms Offered: Spring

CMST 27830. A Workshop on Creative Coding for New Media. 100 Units.
This project-based, workshop-style course will offer a close look at how we can be creative with code at a crucial moment in the always-shifting relationships between computation, creativity, material, and audience. En route, we’ll examine a dizzying array of contemporary creative-coding environments in both production and live performance, explore historical dead-ends, half-baked visions, long-forgotten programming languages, as well as yet-to-emerge interfaces and altogether imaginary futures. And we’ll draw on examples from new media, music and sound art, cinema and VR, computer games, architecture and CAD/CAM. Our work together will be done in the context of extending and reworking Field --- an open-source environment for creative coding developed for use in a teaching role here at UChicago. As the barriers between making things with computers and consuming content served up by them grow, we’ll step into today’s computational surplus and reclaim some viable space for creation.
Instructor(s): Marc Downie Terms Offered: Winter
Note(s): Not offered in 2022-23.
CMST 27867. 1990s Videogame History. 100 Units.
In this course, we will be turning to the 1990s to learn about videogame history and historiography. Focusing on this period will allow us to examine the videogame medium within broader historical and cultural contexts, and to explore issues related to doing recent and contemporary cultural history. What was the relationship between technological innovations and stylistic changes in the videogame medium? How did the entry of new corporate and creative players into the business affect industrial structures and strategies? What do we make of “freedom,” “realism,” and other concepts that dominated videogame press coverage - and how were they connected to broader cultural discourses? How did understandings of what it meant to play videogames and the types of experiences that videogames could offer change over the course of the decade? What was the relationship between developments in the videogame medium and other media - from film and fiction to virtual reality and the Internet? How has this decade been remembered, conceptualized, preserved, and repackaged in subsequent decades? How do we go about doing history of a still-young medium, operating in multiple national and cultural contexts, and focused on such a recent decade? This course will take advantage of the University of Chicago’s videogame collection and the Media Arts, Data, and Design Center’s hardware collection to provide as comprehensive a view as possible of the videogame medium in this period.
Instructor(s): Chris Carloy Terms Offered: Spring
Equivalent Course(s): MAPH 34516, MAAD 25416, CMST 37867

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

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

CMST 27910. Virtual Ethnography: Encounters in Mediation. 100 Units.
From everyday social media platforms like Facebook, TikTok, Instagram, and WeChat, to more complex real-time immersive social and gaming sites, virtual realms are propagating at a fantastic rate while transforming what it means to live and interact in the physical world. As such virtual world, communities, and spaces increasingly command our attention, time, and money, scholars from various fields have begun to tackle questions concerning the ethics, logics, patterns, and social specificity of the virtual through experimental forms of virtual ethnography. This advanced undergraduate course introduces students to some these recent ethnographies and corresponding theoretical interventions into the nature of collective techno-life within virtual realms. Students will build on this material in order to develop an ethnographic inquiry into a virtual world of their choosing. In so doing, they will work individually and as a class through the processes of pre-field planning, fieldwork, and post-field analysis and writing.
Instructor(s): Thomas Lamarre and Michael Fisch
Terms Offered: Winter
Prerequisite(s): Consent of instructor required; email Professors Fisch and Lamarre a paragraph long description about what you bring and what you hope to get out of this seminar.
Note(s): Enrollment limit: 25
Equivalent Course(s): EALC 27910, ANTH 27910, CDIN 27910, MAAD 12910

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 for AR works. Students in this production-based class will examine the techniques and opportunities of this new kind of moving image. During this class we'll study the construction of examples across a gamut from locative media, journalism, and gameplay-based works to museum installations. Students will complete a series of critical essays and sketches towards a final augmented reality project using a custom set of software tools developed in and for the class.
Instructor(s): Marc Downie
Terms Offered: Autumn
Note(s): Not offered in 2022-23.
Equivalent Course(s): CMST 37911, ARTV 37921, ARTV 27920, MAAD 22911

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 such as Ian Bogost, Roger Caillois, Alenda Chang, Nick Dyer-Witheford, Mary Flanagan, Jane McGonigal, Lisa Nakamura, Amanda Phillips, and Trea Andrea Russworm will help us think about the growing field of video game studies. Students will have opportunities to learn about game analysis and apply these lessons to a collaborative game design project. Students need not be technologically gifted or savvy, but a wide-ranging imagination and interest in digital media or game cultures will make for a more exciting quarter. This is a 2021-22 Signature Course in the College. (Literary/Critical Theory)
Instructor(s): Patrick Jagoda
Terms Offered: Autumn
Equivalent Course(s): ENGL 12320, SIGN 26038, GNSE 22320, MAAD 12320

CMST 27920. Virtual Reality Production. 100 Units.
Focusing on experimental moving-image approaches at a crucial moment in the emerging medium of virtual reality, this class will explore and interrogate each stage of production for VR. By hacking their way around the barriers and conventions of current software and hardware to create new optical experiences, students will design, construct and deploy new ways of capturing the world with cameras and develop new strategies and interactive logics for placing images into virtual spaces. Underpinning these explorations will be a careful discussion, dissection and reconstruction of techniques found in the emerging VR “canon” that spans new modes of journalism and documentary, computer games, and narrative “VR cinema.” Film production and computer programming experience is welcome but not a prerequisite for the course. Students will be expected to complete short “sketches” of approaches in VR towards a final short VR experience.
Instructor(s): Marc Downie
Terms Offered: Spring
Note(s): Film production and computer programming experience is welcome but not a prerequisite for the course. Students will be expected to complete short “sketches” of approaches in VR towards a final short VR experience.
Equivalent Course(s): MAAD 24920, CMST 37920, ARTV 27920, ARTV 37920

CMST 28115. The Films of Robert Bresson: Contemplative Cinema and Poetic Thinking. 100 Units.
Bresson's films are known for their minimal and highly original style, the avoidance of any reliance on theatrical conventions, the use of nonprofessional actors (“models,” he called them), unusual and “unnatural” editing techniques, distinctive pacing, and for its themes of grace, redemption, fate, moral severity, and several other philosophical and religious issues in the lives of the characters. This course will explore Bresson's innovations as aiming at a new form of contemplative cinema, one in which style is a matter of a kind of poetic thinking (as understood by Martin Heidegger), a reflective interrogation of philosophical issues that for which traditional philosophy is inadequate. We shall watch and discuss his films: Les dames du Bois de Boulogne (1945); The Diary of a Country Priest (1951); A Man Escaped (1956); Pickpocket (1959); Au hazard Balthasar (1966); Mouchette (1967); Four Nights of a Dreamer (1971) and L’argent (1983). Readings will include, among others, Bresson’s Notes on the Cinematograph and Bresson on Bresson; Paul Schrader, The Transcendental Style in Film, selected essays about particular films, and selections from Heidegger.
Instructor(s): R. Pippin
Terms Offered: Spring
Prerequisite(s): Consent required.
Equivalent Course(s): PHIL 28115, SCTH 38115, PHIL 38115, CMST 38115

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, mediatisation of the body continues to challenge the ephemeralty of live dance performance. This course focuses on the growing field of screendance, videodance, or dance-on-camera, working to define this hybrid genre and to understand the collaborative roles of choreographer, director, dancer, cameraman, and video editor. This course is both a practical and scholarly approach to the genre of screendance, each component essential to a full
understanding and mastery of the other. Course work will be divided between the studio and the classroom.

For the studio component, students will learn basic video editing and filming techniques. For the classroom component, students will be asked to watch screendance and read a cross-section of criticism. Assignments will be both technological and choreographic (making screendance) and scholarly (written reflections and a seminar paper).

Instructor(s): L. Leopold Terms Offered: Winter

Note(s): Attendance at first class is mandatory.

Equivalent Course(s): MAAD 23860, TAPS 28360, TAPS 38360

CMST 28500-28600-28700. History of International Cinema I-II-III.
This sequence is required of students majoring in Cinema and Media Studies. Taking these courses in sequence is strongly recommended but not required.

CMST 28500. History of International Cinema I: Silent Era. 100 Units.
This course provides a survey of the history of cinema from its emergence in the mid-1890s to the transition to sound in the late 1920s. We will examine the cinema as a set of aesthetic, social, technological, national, cultural, and industrial practices as they were exercised and developed during this 30-year span. Especially important for our examination will be the exchange of film techniques, practices, and cultures in an international context. We will also pursue questions related to the historiography of the cinema, and examine early attempts to theorize and account for the cinema as an artistic and social phenomenon.

Instructor(s): Allyson Field Terms Offered: Autumn

Prerequisite(s): Prior or concurrent registration in CMST 10100 is required. Course is required for students majoring or minoring in Cinema and Media Studies.
Note(s): For students majoring in Cinema and Media Studies, the entire History of International Cinema three-course sequence must be taken.

Equivalent Course(s): ARTH 38500, CMST 48500, MAAD 18500, ARTH 28500, ENGL 32400, 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): Daniel Morgan Terms Offered: Winter

Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring or minoring in Cinema and Media Studies.

Note(s): CMST 28500/48500 strongly recommended

Equivalent Course(s): MAPH 33700, ARTH 38600, ARTV 20002, MAAD 18600, ENGL 29600, CMLT 22500, REES 25005, ARTH 28600, CMST 48600, ENGL 48900, CMLT 32500, REES 45005

CMST 28700. History of International Cinema, Part III: 1960 to Present. 100 Units.
This course will continue the study of cinema around the world from the late 1950s through the 1990s. We will focus on New Cinemas in France, Czechoslovakia, Germany, the United States, the United Kingdom, and other countries. We will pay special attention to experimental stylistic developments, women directors, and well-known auteurs. After the New Cinema era we will examine various developments in world cinema, including the rise of Bollywood, East Asian film cultures, and other movements.

Instructor(s): Staff Terms Offered: Spring

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; guerrilla 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): MAPH 33700, ARTH 38600, ARTV 20002, MAAD 18600, ENGL 29600, CMLT 32500, REES 25005

CMST 28921. Introduction to 16mm Filmmaking. 100 Units.
The goal of this intensive laboratory course is to give its students a working knowledge of film production using the 16mm gauge. The course will emphasize how students can use 16mm technology towards successful cinematography and image design (for use in both analog and digital postproduction scenarios) and how to develop their ideas towards constructing meaning through moving pictures. Through a series of group exercises, students will put their hands on equipment and solve technical and aesthetic problems, learning to operate and care for the 16mm Bolex film camera; prime lenses; Sekonic light meter; Sachtler tripod; and Arri light kit and
accessories. For a final project, students will plan and produce footage for an individual or small group short film. The first half of the class will be highly structured, with demonstrations, in-class shoots and lectures. As the semester continues, class time will open up to more of a workshop format to address the specific concerns and issues that arise in the production of the final projects. This course is made possible by the Charles Roven Fund for Cinema and Media Studies.

Instructor(s): Thomas Comerford Terms Offered: Winter

Note(s): Students will need written permission to enroll in the course. To bid for entry into the class, please email tcomerford@uchicago.edu with your name, major and year -- and please list any other media production or photography experience. Enrollment priority will be given to graduate and undergraduate CMS students, beginning with seniors, then to DoVA graduates and undergraduates, then to students in other departments.

Equivalent Course(s): MAAD 23808, CMST 38921, ARTV 23808, ARTV 33808

CMST 28922. Intermediate 16mm Filmmaking. 100 Units.

This course will allow students to continue working on projects begun in the Intro to 16mm Production course (or developing a new small-scale project), in addition to developing skills with the following: sophisticated approaches to cinematography (comparative and reflective light metering, color negative exposure); varying workflows for post-production editing (analog and digital); and sound recording and design. Students will meet as a group for lectures, technical demonstrations and a shooting workshop. Course meeting time will also be set aside for individual conferences with the instructor to address project development and completion. Students should expect to budget between 120.00-500.00 for their filmstock and processing costs, depending on the project. This course is made possible by the Charles Roven Fund for Cinema and Media Studies. Instructor permission required.

Instructor(s): Thomas Comerford Terms Offered: Spring

Prerequisite(s): Permission from instructor is required for registration. Students will bid for entry to the class by emailing tcomerford@uchicago.edu, listing their year, major and previous production experience. Priority will be given to students who have previously completed the Intro to 16mm course, followed by CMS and DoVA majors, from graduate students to first-years. Students whose bids are accepted will be registered officially by the instructor at the first class meeting.

Equivalent Course(s): ARTV 38001, ARTV 28001, CMST 38922

CMST 28999. Intensive Track - Production Thesis Workshop. 100 Units.

This series of workshops-comprised of approximately 10 meetings-will provide support for students working on production theses across the entire academic year. It is taught by a production faculty member and supplemented by regular meetings with a designated preceptor. The workshops are intended to systematically guide students through the necessary steps in the realization of a film project from pre-production to production to post-production.

Instructor(s): Staff Terms Offered: Autumn. Enrollment takes place only in Autumn Quarter, but workshop is held throughout the academic year

Prerequisite(s): Approval to complete a Production Thesis Project.

Note(s): Course is only open to students completing a Production Thesis Project in their final year in the College. This course takes the place of CMST 23907 and CMST 23908, and counts towards major coursework requirements for Intensive Track majors. Two sections of this course will be taught - one focusing in film production and one focusing in new media. Please ensure you enroll in the appropriate section.

CMST 29022. Research Design and Archival Theory and Practice for Cinema and Media Studies. 100 Units.

What constitutes archival research in cinema and media studies? What role do archives play in research into and studies of media? What role does research play in shaping archival policy and practice? This course will explore the process of research on moving image media through a range of formats: the archive as space and repository, digital tools used for archival practice and access, and archival theory, questions of evidence, and the writing of history-both of and through moving images. Emphasis is on the process of research with attention to foundations of historiography, evidence, archival theory, and the various stages of writing. The course has two main threads.

First, we will investigate a range of sites, practices, policies and theoretical concerns surrounding moving image archiving. We will meet scholars and professional archivists working on a wide variety of research projects who will share their processes with us. Second, we will embark on one collective project that collaboratively weaves together multiple lines of inquiry around one topic. Drawing from traditional archives and libraries as well as engaging with digital tools, students will gain first-hand experience following the research process from discovery to identification to interpretation. From this course, students will learn how to design and implement archival research projects in cinema and media studies (with translatability to related disciplines).

Instructor(s): Allyson Field Terms Offered: Spring

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

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

CMST 29201. Advanced Seminar - Autumn: Post-Classic American Cinema. 100 Units.

The American cinema underwent dramatic stylistic and industrial change during and after the 1960s, due to an array of factors including the transition to magnetic sound recording, location shooting, the influence of European New Waves, drastic economic changes in the studio system, and many more. This course will broadly examine these developments in addition to topics including subsequent genre reorientation, 1980s "high concept" style and synergy with the popular music industry, multi-channel sound, visual effects, "impact" editing, film music, and the rise of the category of "indie" and its absorption into the diffuse modern Hollywood production
system. Our study of American film history will inform discussions and material related to our present moment: the rise of streaming, digital exhibition, and increased cross-pollination between the film and television sectors. We will ask how Hollywood arrived at the cinema and television of the 2010s, and about the industry’s future amidst the dually reinforcing upheavals of Covid-19 and the streaming-centric consolidation of the largest media distributors. Course screenings will vary from landmark American queer cinema to big-budget studio genre pictures. Readings will skew towards histories of change in the American cinema’s industrial workings and dominant audio-visual styles, including popular history and filmmaker interviews.

Instructor(s): Clint Froehlich
Terms Offered: Autumn
Prerequisite(s): Only open to students in year 3 and year 4 majoring in CMST.
Note(s): While there will not be a huge amount of dense theory, the quantity of reading in this course is notably large. The Advanced Seminar is intended for third and fourth-year CMS majors, and its capacity is limited. Instructor permission is required for other students, including CMS minors, and will be granted on a case-by-case basis only if space is available and the instructor approves the student, based on their academic experience and/or intellectual and professional interests. Students who are not upper-level CMS majors but hope to take the course should e-mail the instructor directly, before the start of Autumn Quarter. Open only to upper-year students who have declared a major in Cinema and Media Studies, the 'Advanced Seminar' functions as a capstone course. It will allow students the opportunity to explore in more depth key disciplinary and methodological questions related to the study of cinema and media. Particular topics will be determined by the individual faculty instructor, and will vary from quarter to quarter.

CMST 29202. Advanced Seminar - Spring. 100 Units.
Open only to upper-year students who have declared a major in Cinema and Media Studies, the 'Advanced Seminar' functions as a capstone course. It will allow students the opportunity to explore in more depth key disciplinary and methodological questions related to the study of cinema and media. Particular topics will be determined by the individual faculty instructor, and will vary from quarter to quarter and from instructor to instructor.

Terms Offered: Spring
Prerequisite(s): Only open to students in year 3 and year 4 majoring in CMST.
Note(s): The Advanced Seminar will be offered twice during each academic year - as CMST 29201 in Autumn and CMST 29202 in Spring. Students majoring in CMST are required who wish to enroll in one section (preferably during Spring Quarter of Year 3) but are welcome to use the second as an elective for their major requirements if the subject-matter is of interest.

CMST 29700. Reading and Research, CMST. 100 Units.
This course is primarily intended for students who are majoring in Cinema and Media Studies and who can best meet program requirements by studying under a faculty member's individual supervision. The subject matter, course of study, and requirements must be arranged with the instructor prior to registration.

Terms Offered: Autumn Spring Winter
Prerequisite(s): Consent of faculty instructor and Director of Undergraduate Studies required.
Note(s): Students must submit the College Reading and Research Form to register. This course may be counted toward distribution requirements for the major.

CMST 29900. Senior Thesis. 000 Units.
Students in the CMS Intensive Track - both Written and Production streams - must enroll in CMST 29900 during the quarter they intend to graduate. Students enroll in 29900 using the section number of their BA thesis adviser which can be obtained from the department staff in CMS or the student's College advisor. This course can not be counted toward requirements for the Intensive Track major.

Terms Offered: Autumn Spring Winter
Prerequisite(s): Consent of instructor. Required of students in the Intensive Track majors in Cinema and Media Studies (Written Thesis and Production Thesis)