Department of Cinema and Media Studies

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

Core Faculty

Chair

• Daniel Morgan, Department of Cinema and Media Studies and the College

Professors

• James Chandler, Barbara E. and Richard J. Franke Distinguished Service Professor, Department of English, Department of Cinema and Media Studies, Committee on the History of Culture, and the College
• Tom Gunning, Edwin A. and Betty L. Bergman Distinguished Service Professor, Department of Art History, Department of Cinema and Media Studies, and the College
• David Levin, Addie Clark Harding Professor, Department of Germanic Studies, Department of Cinema and Media Studies, the Committee on Theater and Performance Studies, and the College
• Richard Neer, William B. Ogden Distinguished Service Professor in Art History, Cinema and Media Studies and the College
• David Rodowick, Department of Cinema and Media Studies, and the College
• Jacqueline Stewart, Department of Cinema and Media Studies, and the College
• Yuri Tsivian, William Colvin Professor, Department of Art History, Department of Slavic Languages and Literatures, Department of Comparative Literature, Department of Cinema and Media Studies, and the College

Associate Professors

• Robert Bird, Department of Slavic Languages and Literatures, Department of Cinema and Media Studies, and the College
• Patrick Jagoda, Department of English Language and Literature, and the College
• James Lastra, Department of Cinema and Media Studies, Department of English Language and Literature, and the College
• Rochona Majumdar, Department of Cinema and Media Studies, Department of South Asian Languages and Civilizations, and the College
• Daniel Morgan, Department of Cinema and Media Studies, and the College
• Jennifer Wild, Department of Cinema and Media Studies, Department of South Asian Languages and Civilizations, and the College
Assistant Professors

- Xinyu Dong, Department of Cinema and Media Studies and the College; affiliated faculty at the Center for East Asian Studies
- Salomé Skvirsky, Department of Cinema and Media Studies and the College

Professors of Practice

- Judy Hoffman

Lecturers

- Dominique Bluher

Visiting Faculty & Scholars

Affiliated Faculty

- Paola Iovene, Assistant Professor in Chinese Literature, East Asian Languages and Civilizations
- Loren Kruger, Professor, Department of English Language and Literature and the College
- Laura Letinsky, Professor, Department of Visual Arts and the College
- Joel Snyder, Professor, Department of Art History and the College
- Catherine Sullivan, Assistant Professor, Department of Visual Arts and the College

Staff

- Hank Sartin, Department Coordinator

The Graduate Program in Cinema and Media Studies

The Department of Cinema and Media Studies offers a Ph.D. program that focuses on the history, theory, and criticism of film and related media. Faculty are drawn from a wide range of departments and disciplines, primarily in the humanities. In addition to offering its own doctoral degree, the Department offers courses and guidance to students who specialize in film and related media within other graduate programs or who pursue a joint degree.

Centering on the cinema, the graduate program provides students with the critical skills, research methods, and an understanding of the debates that have developed within cinema studies as a discrete discipline. At the same time, the study of cinema and related media mandates an interdisciplinary approach in a number of respects. The aesthetics of film is inextricably linked to the cultural, social, political, and economic configurations within which the cinema emerged and which it in turn has shaped. Likewise, the history of the
cinema cannot be separated from its interaction with other media. Just as it is part of a wholly new culture of moving images and sounds that includes television, video, and digital technologies, the cinema draws on earlier practices of instantaneous photography and sound recording and, in a wider sense, those media that are more often described as the fine arts (painting, sculpture, architecture, literature, theater, and music). Finally, the interdisciplinary orientation of the program entails an emphasis on the diversity of film and media practices in different national and transnational contexts and periods and thus an understanding of the cinema as a historically variable and rich cultural form.

The Film Studies Center, located on the third floor of Cobb Hall, serves as a resource for course related and individual research and as a forum for cinema and media related activities.

Students seeking a master’s degree should apply to the Master of Arts Program in the Humanities (MAPH), a three-quarter program of interdisciplinary study in a number of areas of interest to students, including literature and film. MAPH students attend classes with students in the Ph.D. programs. Further details about the MAPH program are available at http://maph.uchicago.edu/

Fellowships

Students admitted to doctoral study are typically awarded a five-year fellowship package that includes full tuition, academic year stipends, summer stipends, and medical insurance. Teaching training is a vital part of the educational experience at the University, so all fellowships include a required teaching component.

The Degree of Doctor of Philosophy

Students are expected to complete sixteen courses during their course of study, of which a minimum of eleven have to be listed among the offerings of the Department of Cinema and Media Studies. These Cinema and Media Studies courses will include:

1. Three required courses originating in the department:
   - an introduction to research methods, key concepts, and theoretical approaches, using case studies to introduce students to debates and issues in the field.
   - CMST 48500 History of International Cinema I: Silent Era, and CMST 48600 History of International Cinema II: Sound Era to 1960: a two quarter survey course that is designed as both a beginning level graduate and an upper level undergraduate course.

2. Eight elective courses in the Department of Cinema and Media Studies.

A sample program for students entering the department without previous graduate study in cinema and media studies would consist in the following:
First year: A total of seven courses; the three required courses, a minimum of two elective courses in the Department of Cinema & Media Studies, and two further elective courses.

Second year: A total of six courses; a minimum of four elective courses in the Department of Cinema and Media Studies, and two further elective courses. Of these six courses, three must be designated as advanced courses.

Third year: A total of three courses; at least one Ph.D. research seminar in the Department of Cinema and Media Studies, and two elective courses.

Students entering the program with an M.A. from another institution or another program may ask to be exempt from some of these requirements. Such requests will be handled on an individual basis. Students wishing to waive requirements must get the approval of their adviser and the Director of Graduate Studies.

Fields examination

Students entering the program without previous graduate study in Cinema and Media Studies are expected to take their fields examination by the end of the third year; students entering with an M.A. may be encouraged to take the examination earlier. All candidates for the Ph.D. in Cinema and Media Studies must complete comprehensive examinations after completing the required course work.

1. The exam will be comprised of two parts: a written exam, and an oral defense. The student will select the exam committee in consultation with the graduate adviser.

2. The written exam will be comprised of three (3) equally weighted areas defined by three "lists" covering three areas of study.

   • These areas will be defined by generally canonical criteria: genre, period, nationality, movements, etc., but are not prescribed by the department.

   • Alternately, one area may be defined by the student as a way of tailoring a list to a special research interest.

   • CMS faculty will supervise the development of the lists to ensure that central texts are not omitted, that the lists cover an appropriate range of materials, including films, and that a balance of issues, periods, debates, etc. are engaged by the student. At least two members of the exam committee must be department members.

   • Each list will include approximately 30 "items." An item is a flexible unit that may be a book, a group of articles, a group of films, or, at times, a single [substantial] work - the number and nature of an "item" will be negotiated between faculty member and student.

   • To ensure consistency, all lists will be approved by the chair or designated faculty delegate. At least four weeks prior to the scheduled exam, the student should return a completed approval form and a copy of the approved lists to the Cinema and Media Studies office, Gates-Blake 418. Approval forms are available from the CMS office.
Essay questions will be prepared by the faculty in advance of the written exam date.

3. The student will determine the sequence in which the written exam will be administered, specifying which list will comprise the first portion of the exam, which the second, and which the third. At 9:00 a.m. on a mutually selected date the department coordinator will email or otherwise deliver to the student the first question or questions of the written exam. The student will return the completed essay by 5:00 p.m. the next day. The remaining two portions of the exam will be sent to the student at 9:00 a.m. on subsequent days, at his or her own pace, returning the exams the next day, by 5:00 p.m. The student will finish the written exam no later than two weeks after the starting date.

4. Prior to the time of the written exam, the student will turn in a sample syllabus for a course based upon one or more of the lists. The syllabus will be discussed as part of the oral defense.

5. The faculty committee and the student will meet for an oral defense shortly after the written exam has been completed. Faculty will have evaluated the written portion, and will come with questions that respond to the written work. However, other aspects of the list will be considered fair game. The oral exam will last approximately 1.5 hours.

Foreign Language Requirement

Given the highly international nature of the field of cinema and media studies, proficiency in two modern foreign languages has to be demonstrated by earning High Passes on the University's Foreign Language Reading Examinations. The first of these two languages must be either French or German, and proficiency should be demonstrated by the beginning of the Autumn quarter of the student’s second year. The second language will be chosen in consultation with the graduate advisor, and proficiency must be demonstrated before the student will be permitted to take the Fields Examination.

Teaching

Graduate students in the Department of Cinema and Media Studies are expected to teach as part of their professional training. Positions within the department include course assistantships in a variety of courses, including survey courses; lecturer positions teaching freestanding undergraduate courses; and BA project supervising. Students should expect to act as both course assistants and as lecturers during their time in the program. Further information on teaching in CMS and other opportunities to teach at the University of Chicago can be found in the CMS Graduate Student Handbook and be obtained from the Office of the Dean of Students.

Dissertation proposal

Before being admitted to candidacy, students must write a dissertation proposal under the supervision of the dissertation committee.
Dissertation

Upon completion of the dissertation, the student will defend it orally before the members of the dissertation committee.

For further information concerning Cinema and Media Studies, please see http://cms.uchicago.edu or contact the Department Coordinator at (773) 834-1077 or via e-mail at cine-media@uchicago.edu. (cinemedia@uchicago.edu)

Application and Financial Aid

The application process for admission and financial aid for all graduate programs in the Division of the Humanities is administered by the Divisional Office of the Dean of Students. The Application for Admission and Financial Aid, with instructions, deadlines and department specific information is available online at: http://humanities.uchicago.edu/students/admissions

Questions about admissions and aid should be directed to humanitiesadmissions@uchicago.edu or (773) 702-1552.

Courses

For up-to-date information about course offerings, please visit the department’s courses page at http://cms.uchicago.edu/courses.
Cinema and Media Studies Courses

**CMST 31019. African American Cinema 1900 to 1950. 100 Units.**
In this course, we will look at early African American filmmaking practices from their emergence in the 1910s, through the rise of Race film, up to the immediate post-WWII period. We will approach this body of work with regards to specific contexts of production, distribution, exhibition, and reception—but also aspects of form and aesthetics. This includes issues of representation, the politics of early Black filmmaking, Black film criticism, and intersections with Hollywood. To explore these topics, we will look at a range of film forms including theatrical, nontheatrical, religious, sponsored, educational, and various fiction genres such as comedy, melodrama, and the western. Emphasis will also be on the historiography of African American film, issues of methodology, and the possibilities and limits of the archive. Filmmakers and film companies include: William Foster, George Broome, George and Noble Johnson, Richard D. Maurice, Norman Film Manufacturing Company, Oscar Micheaux, Spencer Williams, Colored Players Film Corporation, James and Eloyce Gist, Zora Neale Hurston, and S.S. Jones.
Instructor(s): A.N. Field Terms Offered: Winter
Prerequisite(s): Prerequisite(s): CMST 10100, ARTH 20000, ENGL 10800, ARTV 25300, or consent of instructor.
Equivalent Course(s): CMST 21019

**CMST 31110. Imagining Futures: Speculative Design and Social Justice. 100 Units.**
This experimental course seeks to disrupt dominant narratives about “the future”: a monolithic concept that often comes from technologists and policymakers. Instead, we explore what alternative futures might look like when imagined by and with marginalized communities. Beginning with movements such as Afrofuturism, we will read speculative and science fiction across media, including short stories, critical theory, novels, films, transmedia narratives, and digital games. Rather than merely analyzing or theorizing various futures, this course will prepare students in hands-on methods of “speculative design” and “critical making.” Instead of traditional midterm essays and final research papers, the work of the course will consist primarily of blog responses to shared readings, coupled with short-form, theoretically-founded, and collaborative art projects. These projects will imagine alternative futures of climate change, gender, public health, finance, policing, and labor. The work will be challenging, transdisciplinary, and will blur expectations about the relationship between theory and practice at every turn. As such, it is not a course for the craven; it is a course for students who wish to explore the complexities of collaboration and the sociopolitical possibilities of art. (B, H)
Instructor(s): P. Jagoda and T. Soundararajan Terms Offered: Winter
Equivalent Course(s): ENGL 31110, ARTV 21110, ARTV 31110, CMST 21110, TAPS 28432, TAPS 38432, ENGL 21110
CMST 31805. Chicago Film Cultures. 100 Units.
Chicago not only boasts a rich history of film production (from silent comedies to industrial, educational, student, documentary, and contemporary Hollywood filmmaking) but also has a long, significant history of film presentation. Chicago features iconic movie palaces built downtown and in neighborhoods across the city in the 1920s. And it is has been the site of a wide variety of film exhibition venues and film-related events that are currently thriving: festivals, conferences, workshops, lectures. Films are screened in every type of museum (history, art, science), in large mainstream venues and in smaller, community-based and artist-run spaces. Our own campus boasts Doc Films, the longest-running film society in the country. This course examines the conceptual and historical frameworks that have been used for presenting cinema – historical and contemporary – in the city's varied institutional and cultural contexts. Students will study past film and current cultures in Chicago by researching particular events, venues, critics and curators, and by employing a variety of methods, including archival research, participant observation and interviews. Topics covered will include include exhibition, funding and marketing, debates on curating and film in museums, audience and fan culture studies (with attention to Chicago's particular demographic contours), national cinemas, genre, authorship and multi-media presentational modes.
Instructor(s): J. Stewart Terms Offered: Winter
Equivalent Course(s): CMST 21805

CMST 31806. The New Latin American Cinema and Its Afterlife. 100 Units.
This course will introduce students to Latin American film studies through an assessment of its most critically celebrated period of radical filmmaking. The New Latin American Cinema (NLAC) of the late 1950s-70s generated unprecedented international enthusiasm for Latin American film production. The filmmakers of this loosely designated movement were defining themselves in relation to global realist film traditions like Italian Neorealism and Griersonian documentary, in relation to--mostly failed--experiments in building Hollywood-style national film industries, and in relation to regional discourses of underdevelopment and mestizaje. Since the late 1990s, a reassessment of the legacy of the NLAC has been taking shape as scholars have begun to interrogate its canonical status in the face of a changed political climate. In the sphere of filmmaking, contemporary Latin American new wave cinemas are also grappling with that legacy-sometimes disavowing it, sometimes appropriating it. We will situate the NLAC in its historical context, survey its formal achievements and political aspirations, assess its legacy, and take stock of the ways and the reasons that it haunts contemporary production.
Instructor(s): S. Skvirsky Terms Offered: Spring
Equivalent Course(s): CMST 21806
CMST 33905. Creative Thesis Workshop. 100 Units.
This seminar will focus on how to craft a creative thesis in film or video. Works-in-progress will be screened each week, and technical and structural issues relating to the work will be explored. The workshop will also develop the written portion of the creative thesis. The class is limited to seniors from CMS and DOVA, and MAPH students working on a creative thesis.
Instructor(s): Judy Hoffman Terms Offered: Autumn, Winter
Prerequisite(s): CMST 23930; CMST 23931 or 27600; departmental approval of senior creative thesis project.
Equivalent Course(s): ARTV 23905, ARTV 33905

CMST 33930. Documentary Production I. 100 Units.
This class is intended to develop skills in documentary production so that students may apply for Documentary Production II. Documentary Production I focuses on the making of independent documentary video. Examples of various styles of documentary will be screened and discussed. Issues embedded in the documentary genre, such as the ethics and politics of representation and the shifting lines between fact and fiction will be explored. Pre-production methodologies, production, and post-production techniques will be taught. Students will be expected to develop an idea for a documentary video, crews will be formed, and each crew will produce a five-minute documentary. Students will also be expected to purchase an external hard drive.
Instructor(s): J. Hoffman Terms Offered: Autumn
Note(s): Prior or concurrent enrollment in CMST 10100 recommended
Equivalent Course(s): ARTV 23930, ARTV 33930, HMRT 25106, HMRT 35106

CMST 33931. Documentary Production II. 100 Units.
This course focuses on the shaping and crafting of a nonfiction video. Students are expected to write a treatment detailing their project. Production techniques focus on the handheld camera versus tripod, interviewing and microphone placement, and lighting for the interview. Postproduction covers editing techniques and distribution strategies. Students then screen final projects in a public space.
Instructor(s): J. Hoffman Terms Offered: Winter
Prerequisite(s): CMST 23930/ARTV 23930
Equivalent Course(s): CMST 23931, ARTV 33931
CMST 34405. Kieślowski’s French Cinema. 100 Units.
Krzysztof Kieślowski’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 abstractions 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 Kieślowski’s and Piesiewicz’s screen scripts, Kieślowski’s own writings and interviews, as well as from the abundant criticism of his French movies. All materials are in English.
Instructor(s): Bożena Shallcross Terms Offered: Winter
Equivalent Course(s): REES 31002, CMST 24405, REES 21002

CMST 34921. Japanese Documentary. 100 Units.
This course will examine documentary film in Japan, beginning with its prewar origins and into the present. It will also look at other forms of documentary media, such as photography and written reportage. We will pay particular attention to the political and social movements in which these filmmakers and artists participated—from Pacific War-era propaganda to 1960s radicalism. We will also look at theoretical approaches to documentary produced in Japan and elsewhere. What kind of reality does documentary seek to represent? How is this reality constructed--both aesthetically and politically?
Instructor(s): Marianne Tarcov Terms Offered: Spring
Equivalent Course(s): EALC 30421, CMST 24921, EALC 20421

CMST 34924. (Re)Presenting the Real: Nonfiction Cinema in Japan & East Asia. 100 Units.
The primary aim of the course is to investigate the theories and practices of documentary film in Japan. Spanning the 1920s to the present, we will engage in rigorous examination of the transformations of cinematic forms and contents, and of the social, cultural and political elements bound up with those transformations. We will also juxtapose aspects of Japanese documentary film with global movements, and wider theories of documentary and non-fiction. Each week we will engage with theoretical or analytical readings, through which we will explore: 1) how particular ethics and politics are imbricated in various documentary modes and genres; 2) the specific cases of Japanese documentaries and their styles/techniques; and 3) the way these films and film movements measure them against today’s media regime (and how they can be understood in light of that regime). Last, another thread will look at the various traces of Japanese documentary filmmaking practice that have had an impact on other filmmakers and national cinemas, from works by Chris Marker, Abbas Kiarostami and Wim Wenders to recent independent documentaries in East Asia. To locate such traces in the transnational framework, the final sections of the course will be devoted to China’s new documentary film movement since the 1990s and contemporary Taiwanese documentaries.
Terms Offered: Spring
CMST 35503. Issues in Contemporary Horror. 100 Units.
This course takes the modern horror film as its object. For the purposes of this class, modern horror spans the period from 1960 to the present, although much of our attention will be directed toward the period form the 1980s to the present. We will examine key problems in the genre including, but not limited to an examination of the nature of the horrific, close formal analysis (which typically is neglected in favor of more culturally oriented approaches), questions of POV and camera movement, the articulation and construction of space, the role of gender in the genre, the changing importance of women as performers, characters, directors, and spectators, found footage/surveillance, and the genre’s address to the viewer.
Instructor(s): J. Lastra Terms Offered: Autumn
Equivalent Course(s): CMST 25503

CMST 35506. Long-Take Cinema. 100 Units.
As a stylistic device, the long take has long been a definitive feature of art cinema, being particularly conspicuous in filmmakers who make ethical and even metaphysical claims for their “slow cinema.” After surveying the use of the long take in silent and classical cinema (including Orson Welles and Alfred Hitchcock), we will concentrate on the long-take style that spanned the art cinemas of Western Europe (Michelangelo Antonioni, Chantal Akerman), Russia and Eastern Europe (Miklós Jancsó, Andrei Tarkovsky), and Central Eurasia (Ebrahim Golestan). We will then consider its influence on contemporary art cinema, from Aleksandr Sokurov and Béla Tarr to Nuri Bilge Ceylan and Alejandro González Iñárritu (Birdman). Along the way we will also consider the long-take style in documentary cinema, and will also consider the links between long-take cinema and certain tendencies in video art, exemplified by the work in video of Sharon Lockhart and James Benning. We will close by considering the feature films of artists Steve McQueen and Lucien Castaing-Taylor. Treating long-take style as a distinct approach to cinematic realism, in each case we will evaluate the claims made for the ethical, metaphysical and even political valences of the long take, with readings by filmmakers and by theorists from Henri Bergson and André Bazin to Gilles Deleuze, Jacques Rancière, Laura Mulvey and beyond.
Instructor(s): R. Bird Terms Offered: Spring
Equivalent Course(s): CMST 25506
CMST 36302. Ernst Lubitsch: An International Style. 100 Units.
“How would Lubitsch do it?” asks Billy Wilder, who famously hung this question in his office. He asked the question hanging in the minds of generations of filmmakers around the world, most likely including Lubitsch himself. In a career spanning nearly three decades, Lubitsch’s name has come to denote a style about style, first exported from Germany to Hollywood and then from Hollywood to the world. In this sense, Lubitsch is first and foremost a filmmaker for filmmakers, and his style decidedly an international one. It is the goal of this course to examine a broadly defined international stylistic history developed by and associated with Lubitsch, whose legacy cannot be adequately assessed without such a perspective. With dual emphases on formal and historical analyses, we will look at Lubitsch’s early Weimar comedy and epic films, American silent masterpieces, musicals, sound comedies, and political farces, as well as Lubitsch-esque films made in Japan, China, and France.
Instructor(s): X. Dong Terms Offered: Spring
Equivalent Course(s): FNDL 26507, CMST 26302

CMST 37220-67200. Classical Film Theory.

CMST 37220. Classical Film Theory. 100 Units.
This course 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 such major figures as Hugo Münsterberg, Rudolf Arnheim, Jean Epstein, Germaine Dulac, Béla Balázs, Erwin Panofsky, Hans Richter, Siegfried Kracauer, Walter Benjamin, and André Bazin.
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): FREN 27220, FREN 37220, CMST 27220

CMST 67200. Classical Film Theory. 100 Units.
This course examines major texts in film theory from Vachel Lindsay and Hugo Münsterberg in the 1910s through André Bazin’s writings in the 1940s and 1950s. We will devote special attention to the emergence of issues that continue to be of major importance, such as the film/language analogy, film semiotics, spectatorship, realism, montage, the modernism/mass culture debate, and the relationship between film history and film style. We will concentrate on the major theoretical writings of Münsterberg, Rudolf Arnheim, Jean Epstein, Sergei Eisenstein, Siegfried Kracauer, Bela Balazs, Bazin, as well as writings by Walter Benjamin, Germaine Dulac, Maya Deren, Jean Mitry, Vsevolod Pudovkin, and others.
Instructor(s): Jim Lastra Terms Offered: Winter
Equivalent Course(s): ENGL 68600
CMST 37600. Introduction to Black and White Film Photography. 100 Units.
Photography is a familiar medium due to its ubiquitous presence in our visual world, including popular culture and personal usage. In this course, students learn technical procedures and basic skills related to the 35mm camera, black and white film, and print development. They also begin to establish criteria for artistic expression. We investigate photography in relation to its historical and social context in order to more consciously engage the photograph's communicative and expressive possibilities. Course work culminates in a portfolio of works exemplary of the student's understanding of the medium. Field trips required.
Instructor(s): A. Clark, E. Hogeman Terms Offered: Autumn, Winter
Prerequisite(s): ARTV 10100, 10200, or 10300
Note(s): Camera and light meter required.
Equivalent Course(s): ARTV 34000, CMST 27600, ARTV 24000

CMST 37804. Fluxus and the Question of Media. 100 Units.
The course investigates the international Fluxus network of the 1960's and 70's from a media perspective. Often identified with the concept of “intermedia” launched in a 1966 text by artist, writer and publisher Dick Higgins, Fluxus artists seemed at pains to distinguish their work from the multimedia or *gesamtkunstwerk* approaches of the Happening artists, seeking instead to formulate a mode of working between or even beyond media. Underpinned by a desire to pass beyond the work of art itself, this was a complex position that had profound implications for their approaches to technologies and practices such as film, video, computing, sound/music, theatre, poetry and image-making. We will try to map the various facets of this position, with particular emphasis on its relation to another key Fluxus concept: the work as event.
Instructor(s): I. Blom Terms Offered: Autumn
Equivalent Course(s): ARTH 31314, CMST 27804, ARTH 21314

CMST 37805. 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 class 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): T. Gunning, M. Downie, P. Kaiser Terms Offered: Autumn
Equivalent Course(s): ARTV 20805, ARTV 30805, CMST 27805
CMST 38201. Political Documentary Film. 100 Units.
This course explores the political documentary film, its intersection with historical and cultural events, and its opposition to Hollywood and traditional media. We will examine various documentary modes of production, from films with a social message, to advocacy and activist film, to counter-media and agit-prop. We will also consider the relationship between the filmmaker, film subject and audience, and how political documentaries are disseminated and, most importantly, part of political struggle.
Instructor(s): J. Hoffman Terms Offered: Spring
Equivalent Course(s): ARTV 28204,ARTV 38204,CMST 28201

CMST 38202. Contemporary Documentary. 100 Units.
This course looks at recent trends in documentary filmmaking.
Instructor(s): D. Bluher Terms Offered: Winter
Equivalent Course(s): CMST 28202

CMST 38301. Opera in the Age of Its Mechanical Reproducibility. 100 Units.
Focusing on a diverse set of productions of Mozart’s "The Magic Flute" by Ingmar Bergman, William Kentridge, Martin Kusej, Simon McBurney, and Julie Taymor, we will seek to locate opera in the contemporary medial landscape, exploring some of the theoretical stakes, dramaturgical challenges, and interpretive achievements that characterize opera on film, DVD, and via live-streaming. Readings by W. Benjamin, T. W. Adorno, F. Jameson, M. Dolar, C. Abbate, P. Auslander, et al.
Instructor(s): D. Levin Terms Offered: Spring
Equivalent Course(s): GRMN 37717,TAPS 28422,TAPS 38422,CMST 28301,MUSI 24517,MUSI 34517,GRMN 27717

CMST 38601. History of International Film, Part III: 1960 to Present. 100 Units.
This course will continue the study of cinema around the world from the late 1950s through the 1990s. We will focus on New Cinemas in France, Czechoslovakia, Germany, the United States, the UK, and other countries. We will pay special attention to experimental stylistic developments, women directors, and well-known auteurs. After the New Cinema era we will examine various developments in world cinema, including the rise of Bollywood, East Asian film cultures, and other movements. A course like this is necessarily going to omit many important films and filmmakers, but we will try to attenuate those omissions by scheduling two screenings a week.
Instructor(s): J. Lastra Terms Offered: Spring
Equivalent Course(s): CMST 28601

CMST 38801. Digital Imaging. 100 Units.
This studio course introduces fundamental tools and concepts used in the production of computer-mediated artwork. Instruction includes a survey of standard digital imaging software and hardware (i.e., Photoshop, scanners, storage, printing, etc.), as well as exposure to more sophisticated methods. We also view and discuss the historical precedents and current practice of media art. Using input and output hardware, students complete conceptually driven projects emphasizing personal direction while gaining core digital knowledge.
Instructor(s): J. Salavon Terms Offered: Autumn
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 32500,CMST 28801,ARTV 22500
CMST 40000. Methods and Issues in Cinema Studies. 100 Units.
This course offers an introduction to ways of reading, writing on, and teaching film. The focus of discussion will range from methods of close analysis and basic concepts of film form, technique and style; through industrial/critical categories of genre and authorship (studios, stars, directors); through aspects of the cinema as a social institution, psycho-sexual apparatus and cultural practice; to the relationship between filmic texts and the historical horizon of production and reception. Films discussed will include works by Griffith, Lang, Hitchcock, Deren, Godard.
Instructor(s): Staff Terms Offered: Autumn
Equivalent Course(s): ENGL 48000, MAPH 33000

CMST 46000. The Films of Josef von Sternberg. 100 Units.
Few figures in the history of cinema are as complex as Joseph von Sternberg. He can be seen both as the epitome of Hollywood glamour and as an excluded outsiders. He worked primarily in the USA, but made two of his most famous films in foreign countries (Der Blaue Engel, Germany 1930 and Anatahan, Japan 1957). A pioneer in international sound cinema, he was also an established director during the silent era. A lynchpin of the Paramount Studio, he was also one of the first independent filmmakers with his debut feature The Salvation Hunters. This course will explore Sternberg’s manufacture of an authorial directorial persona and unique stylistics (and its relation to the “auteur theory”); his relation the Hollywood studio system of collaboration and his relation to the stars system, with especial attention to the films he made at Paramount with Marlene Dietrich. Most of Von Sternberg’s surviving works will be screened.
Instructor(s): T. Gunning Terms Offered: Winter
Equivalent Course(s): FNDL 26001, CMST 26000

CMST 48117. Film Music -- Film Sound. 100 Units.
This graduate research seminar will explore the relationship between film music and film sound. Our focus will be exploratory, based on an eclectic list of films, supplemented by relevant readings in film music studies and film sound studies. Participants will provide sample analyses of films, short reports on weekly readings, and write a research paper to be presented at a mini-conference in Week 11.
Instructor(s): Berthold Hoeckner Terms Offered: Spring
Equivalent Course(s): MUSI 44417

CMST 48500-48600. History of International Cinema I-II.
This sequence is required of students majoring in Cinema and Media Studies. Taking these courses in sequence is strongly recommended but not required.

CMST 48500. History of International Cinema I: Silent Era. 100 Units.
This course introduces what was singular about the art and craft of silent film. Its general outline is chronological. We also discuss main national schools and international trends of filmmaking.
Instructor(s): T. Gunning Terms Offered: Autumn
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring in Cinema and Media Studies.
Note(s): This is the first part of a two-quarter course.
Equivalent Course(s): ARTH 28500, ARTH 38500, ARTV 26500, ARTV 36500, CMLT 22400, CMLT 32400, ENGL 29300, ENGL 48700, MAPH 36000, CMST 28500
CMST 48600. History of International Cinema II: Sound Era to 1960. 100 Units.
The center of this course is film style, from the classical scene breakdown to the
introduction of deep focus, stylistic experimentation, and technical innovation (sound,
wide screen, location shooting). The development of a film culture is also discussed.
Texts include Thompson and Bordwell's *Film History: An Introduction*; and works by
Bazin, Belton, Sitney, and Godard. Screenings include films by Hitchcock, Welles,
Rossellini, Bresson, Ozu, Antonioni, and Renoir.
Instructor(s): D. Morgan Terms Offered: Winter
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of
students majoring in Cinema and Media Studies.
Note(s): CMST 28500/48500 strongly recommended
Equivalent Course(s): ARTH 28600,ARTH 38600,ARTV 26600,CMLT 22500,CMLT 32500,ENGL 29600,ENGL 48900,MAPH 33700,CMST 28600

CMST 62201. Performance Theory: Action, Affect, Archive. 100 Units.
This PhD seminar offers a critical introduction to performance theory and its applications not
only to theatre but also to performance on film and, more controversially, to ‘performativity’ to
fictional and other texts that have nothing directly to do with performance. The seminar
will be organized around three key conceptual clusters:
.a) action, acting, and other forms of production or play, in theories from the classical
(Aristotle) through the modern (Hegel, Brecht, Artaud), to the contemporary (Richard
Schechner, Philip Zarilli, and others)
.b) affect, and its intersections with emotion and feeling: in addition to the impact of
contemporary theories of affect and emotion (Massumi, Sedgwick) on performance theory
(Erin Hurley), we will read earlier modern texts that anticipate recent debates (Diderot,
Freud) and their current interpreters (Joseph Roach, Tim Murray and others), as well as those
writing about the absence of affect and the performance of failure (Sara Bailes and others)
.c) archives and related institutions, practices and theories of recording performance,
including the formation of audiences (Susan Bennett and with evaluating print and other
media yielding evidence of ephemeral acts, including the work of theorists of memory
(Pierre Nora) and remains (Rebecca Schneider), theatre historians (Rose Bank, Jody Enders,
Tracy Davis and others) as well as current theorists on the tensions between the archive and the
repertoire (Diana
Instructor(s): L. Kruger Terms Offered: Winter
Note(s): Requirements: one or two oral presentations of assigned texts and final paper. To
prepare PhDs for professional writing, final paper will take the form of a review article (ca
5000 words) examining key concepts in the field and the controversies they may engender,
by way of two recent books that tackle these concepts
Equivalent Course(s): TAPS 59306,ENGL 59306

CMST 65511. Melodrama North and South. 100 Units.
This course is a comparative examination of film melodrama in Latin America and in the
United States-two regions where the melodrama represents a dominant mode of filmmaking.
Topics will include debates about melodrama as mode versus genre; the racial melodrama;
melodrama and documentary form; melodrama and historical narrative; melodrama and
utopian politics.
Instructor(s): S. Skvirsky Terms Offered: Winter
CMST 67206. Philosophy and Film: Stanley Cavell. 100 Units.
This seminar is devoted to Stanley Cavell’s writings on film as read in the context of his larger philosophical project. Keeping in mind Cavell’s emphasis that film that film is not separate from philosophy, but is, rather, a philosophical accompaniment to our everyday lives, we will discuss all of his major works on cinema and many of the occasional essays while examining his major conceptual contributions to the study of photography and moving images. Cavell’s original contributions to the critical study of Hollywood and European cinema, the phenomenology of film and photography, the concept of genres, the study of gender, acting, and film stardom, and to relation between psychoanalysis and film will also be discussed.
Instructor(s): D.N. Rodowick Terms Offered: Autumn

CMST 67207. Aesthetics. 100 Units.
No description available.
Instructor(s): D. Morgan Terms Offered: Spring

CMST 67208. The Form of Politics/The Politics of Form. 100 Units.
This seminar will examine how twentieth-century filmmakers and artists have deployed form and formal experiment to engage not simply politics, but the visual, discursive, and material field of political life and experience. While our study will broadly proceed by way of a study of techniques such as collage, montage, and photomontage; the diagram, the readymade, and appropriation; realism and materiality; and event-based and urban-geographical strategies, we will also engage several philosophical texts on the subject, namely, Jacques Rancière's The Politics of Aesthetics. Consequently, our study will advance a discussion about the dialectical relationship between "form" and "aesthetics," while we will also interrogate the evolution of "political subjectivity" and its modes of being and expression in twentieth-century film, art, and life. Additionally, this seminar is designed to coincide with and complement the yearlong project "Concrete Happenings" in the Department of Art History, and the associated symposium on "Fluxus and Film" that will take place in the spring term.
Instructor(s): J. Wild Terms Offered: Spring
CMST 67808. Media Atmospheres: Art & Biopolitics at the End of the 20th C. 100 Units.
In the late 1990’s and early 00’s contemporary art seemed to turn towards design, architecture and fashion, leading many critics to claim that the boundaries between the practices of art and design were eroding. This course proposes a different line of inquiry, based on the fact that so many of the artworks in question were in fact hidden media machines, improvisations on a life environment increasingly suffused in the dynamics of networked media technologies and their various modes of time production and -control. Elements of design and architecture were in other words enlisted in the construction of what we may call media atmospheres, everyday sensorial surrounds that addressed the intimate integration of bodies and real-time technologies in the information economy, a new modality of the capture of life forces that Michel Foucault called biopolitics.

The course will be oriented around a close study of a select number of artistic positions, in addition to reading theoretical and critical texts that were important to the artists in question as well as to the larger field of discussion. Ultimately, the course is about a form of new media art less invested in technical invention than in new aesthetic techniques of social production.

Instructor(s): I. Blom Terms Offered: Autumn
Equivalent Course(s): ARTH 41314

CMST 68004. Issues in Sound Studies. 100 Units.
No description available.
Instructor(s): J. Lastra Terms Offered: Autumn
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.