Department of Cinema and Media Studies

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

Core Faculty

Chair
Daniel Morgan

Professors
• Robert Bird
• James Chandler
• David Levin
• Richard Neer
• D.N. Rodowick
• Jacqueline Stewart

Associate Professors
• Patrick Jagoda
• Kara Keeling
• Rochona Majumdar
• Jennifer Wild

Assistant Professors
• Salomé Skvirsky

Professor of Practice in the Arts
• Judy Hoffman

Lecturers
• Dominique Bluher
• Marc Downie
• Thomas Comerford

Visiting Faculty & Associated Fellows
• Nicholas Baer, Society of Fellows and Collegiate Assistant Professor
• Nadine Chan, Society of Fellows and Collegiate Assistant Professor
• Joao Pedro Chaopo, Post-Doctoral Fellow - Maria Sklodowska-Curie Fellowship
• Jordan Schonig, Post-Doctoral Teaching Fellow in the Humanities
• James Rosenow, Post-Doctoral Teaching Fellow in the Humanities

Affiliated Faculty
• Lauren Berlant, Department of English Language and Literature
• James Conant, Department of Philosophy
• Berthold Hoeckner, Department of Music
• Paola Iovene, East Asian Languages and Civilizations
• Loren Kruger, Department of English Language and Literature
• Laura Letinsky, Department of Visual Arts
• Constantine Nakassis, Department of Anthropology
• Robert Pippin, Department of Philosophy
• Malynne Sternstein, Department of Slavic Languages and Literature
• Catherine Sullivan, Department of Visual Arts

Emeritus Faculty
The Department of Cinema and Media Studies offers a PhD 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.

The Degree of Doctor of Philosophy

Students are expected to complete seventeen courses during their course of study, of which a minimum of twelve have to be listed among the offerings of the Department of Cinema and Media Studies. Courses must be taken for a quality letter grade; pass/fail is not an option (with the acceptance of CMST 69900 Pedagogy).

1. Four (4) required courses originating in the department:
   - CMST 40000 Methods and Issues in Cinema Studies: an introduction to research methods, key concepts, and theoretical frameworks, using case studies to introduce students to debates and issues in the field; offered during Autumn Quarter each year.
   - 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; offered in Autumn Quarter [Part I] and Winter Quarter [Part II] each year.
   - CMST 69900 Pedagogy: The Way We Teach Film: an introduction to pedagogical methods in the field of Cinema and Media Studies. This course takes place over the course of one (1) full academic year, meeting roughly three to four times per quarter; offered in alternating academic years for students in years 2 and year 3 of the PhD program.

2. Five (5) elective courses that either originate in or are cross-listed with the Department of Cinema and Media Studies. Only courses with a CMST cross-list can count towards this requirement, even if the course is taught by a CMS faculty member through another department. These courses should ideally fit into the overarching research goals of the student.

3. Three (3) advanced-level CMS seminars (600-level) - graduate seminars taught by CMS faculty are the only courses which receive a 600-level designation. CMST 69900: Pedagogy does not count towards the advanced course requirement.

4. Five (5) elective courses that can originate in other departments and may or may not cover cinema related subjects. Students should use this coursework requirement to work with faculty members outside of CMS and add interdisciplinary elements to their own scholarship.

Please note that language courses are not counted towards fulfilling coursework requirements.

Students Who Enter with an MA

PhD students entering the department with a master’s degree from another institution (or from within the University of Chicago via the MAPH program) may request to be exempt from some coursework requirements. Such requests are handled on a case-by-case basis, but students may not receive a waiver for more than three (3) courses. Students must show the relevance of a course in the field of cinema studies in order to qualify for such an exemption. Courses should be master’s / graduate level only - undergraduate courses will not be acceptable. To request a coursework waiver, students should send an email to the DGS and include the syllabus for each course and transcripts showing the grade earned by the student. If a waiver is approved by the DGS, the student will be informed directly.
FOREIGN LANGUAGE REQUIREMENT

Given the highly international nature of the field of cinema and media studies, students must demonstrate proficiency in two (2) modern foreign languages by earning High Passes ('P+' or 'AB') on the University’s Foreign Language Reading Examinations. The first of these languages must be either French or German, and proficiency should be demonstrated by the end of Autumn Quarter in year 2 of the PhD program. The second language will be chosen in consultation with the DGS, and proficiency must be demonstrated before the student will be permitted to take their fields examinations.

Students may also fulfill language requirements by receiving an A or A- grade in a one-quarter graduate course - FREN 33333 or GRMN 33300 for example. Completion of the course with a grade of A or A- means the students does not need to take a language examination.

- Students who are native-speakers of a language other than English should consult with the DGS during their first year in the program whether a waiver of a language requirement is possible.

ORAL FIELDS EXAMINATIONS

By the end of their third year in the program, students should have taken their Oral Field Examinations. All coursework and foreign language requirements must be completed prior to taking the oral fields examinations. The purpose of this examination is to ascertain a student’s readiness to proceed from advanced formal coursework to devising a dissertation project, and ensure that a student has sufficient command of several fields to teach and to generate new research projects.

- The exam is comprised of five parts - three (3) written exams (one for each list), a syllabus for an undergraduate course of 10 weeks based on one or more field lists, and an oral exam. The student will select an exam committee consisting of three faculty members in the relevant fields in consultation with the DGS.
- Students should keep in mind that two members of the exam committee must be faculty in the Department of Cinema and Media Studies.

GRADUATE TEACHING

Teaching obligations are integral to preparing students for the world of professional academic, enabling students to begin teaching before starting professional careers. Teaching in the department, whether as a course assistant (CA) or as a lecturer in a free-standing course count towards fulfillment of a student’s teaching obligations. Teaching outside of the department - in the writing program, in the College Core, or as a MAPH CA or Preceptor are counted towards Fellowship obligations, but the department will still anticipate a student completing their teaching commitments in CMS. The DGS might recommend deferring teaching assignments for a student, depending on their academic standing in the program.


FELLOWSHIPS

Students admitted to the PhD program, both domestic and international, are awarded a six year funding package that includes a stipend, tuition, and health insurance. The Division holds teaching training as a vital part of the educational experience at the University of Chicago, so all fellowships include required teaching components.

- For information regarding fellowships outside of the GAI package, please visit the 'Internal Fellowships' (https://humanities.uchicago.edu/students/financial-aid/fellowships/internal-fellowships/) on the Division of the Humanities site.

THE DISSERTATION PROPOSAL AND REACHING CANDIDACY

In order to be admitted to candidacy, students must write a dissertation proposal under the supervision of their dissertation committee. Students are expected to reach candidacy in year 3 or 4, and must have reached candidacy by the start of year 6 (please check with Department Staff for specific details).

DISSERTATION DEFENSE AND GRADUATION

Upon completion of the dissertation, the student will defend it orally before the members of the dissertation committee, the Cinema and Media Studies faculty, and their colleagues in the PhD program. Once the dissertation is approved by the student’s committee, the student is eligible to graduate.

THE DEGREE OF MASTER OF ARTS

Students seeking master’s level study should apply to the Master of Arts Program in the Humanities (https://maph.uchicago.edu/) (MAFH); a three-quarter program of interdisciplinary study. Students build their own curriculum with graduate-level courses in any humanities department. Students choosing to focus in Cinema and Media Studies would take courses within the department and complete their thesis with a faculty advisor.
GRADUATE COURSES IN CINEMA AND MEDIA STUDIES

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

CMST 31082. African-American Documentary. 100 Units.
Though a ‘documentary impulse’ can be traced in Black cinema from actualities of Black soldiers in the 1910s to the social realism of contemporary fiction films, documentary is a distinct form of persuasive media making that relies on evidence and invites performances of expertise and authenticity. Documentary conventions and production contexts have emphasized giving voice to marginalized subjects, allowing little space for Black people to craft their own systems representation, distribution and exhibition. Watching films as varied as The Negro Soldier (1944), Still a Brother: Inside the Negro Middle Class (1968), Eyes on the Prize (1987-1990), Four Little Girls (1997) and 13th (2016), we will consider how documentary film form and culture have been used, critiqued and transformed by Black artists, activists and intellectuals seeking to document Black lives, investigate Black subjectivities, and affect social change. We will look at works and careers of prolific documentary filmmakers who move between fiction and documentary, filmmakers who work at provocative intersections of experimental and documentary film and video, and artists who work at provocative intersections of experimental and documentary film and video.
Instructor(s): J. Stewart Terms Offered: Winter
Equivalent Course(s): CRES 21082, CMST 21082, CRES 31082

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

CMST 31801. Chicago Film History. 100 Units.
This course will screen and discuss films made mostly by Chicagoleans, concentrating on the period after WWII, until 1980 when Hollywood began using Chicago as a location. By examining various genres, including those not normally interrogated by academics, such as educational and industrial films, we will consider whether there is a Chicago style of filmmaking. Technological advances that enabled both film and video to escape the restrictions of the studio and go hand-held, into city streets and homes, will be discussed. If there is a Chicago style of filmmaking, one must look at the landscape of the city—the design, the politics, the cultures and labor of its people and how they live their lives. The protagonists and villains of Chicago stories are the politicians and community organizers, our locations are the neighborhoods, and the set designers are Mies Van Der Rohe and the Chicago Housing Authority.
Instructor(s): J. Hoffman Terms Offered: Spring
Equivalent Course(s): CMST 21801, ARTV 36750, HMRT 35104, ARTV 26750, HMRT 25104

CMST 32119. Richard Wagner’s Ring of the Nibelung in Performance. 100 Units.
This seminar, open to undergraduates and beginning graduate students, serves as a critical introduction to and intensive exploration of Richard Wagner's 19th century tetralogy. In addition to critical readings (e.g., by Wagner, Adorno, Nietzsche, Badiou, Dahlhaus, et al.) and screenings of a host of productions, we will travel downtown to Lyric Opera to attend performances of the Ring cycle in David Pountney's new production. Our discussions of the Chicago production will be supplemented by conversations with members of the Lyric Opera production team, including Anthony Freud, Lyric Opera’s General Director. No previous knowledge is required although a curiosity about opera, German culture, media history, and/or theater & performance studies will be essential.
Instructor(s): David Levin Terms Offered: Spring
Equivalent Course(s): TAPS 36519, TAPS 26519, GRMN 23419, FNDL 23419, GRMN 33419, MUSI 32520, CMST 22119, MUSI 24520
CMST 32235. Revolutionary Romance in Socialist China. 100 Units.

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

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

CMST 32507. Cinema and the Holocaust. 100 Units.

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

Instructor(s): Bozena Shallcross Terms Offered: Winter
Note(s): Course requirements: film screenings, class participation, reading assignments, one class presentation, and a final project. All readings for the core texts are in English; they can be downloaded from Canvas.
Equivalent Course(s): REES 27027, CMST 22507, JWSC 29550, REES 37027

CMST 33020. The Italian Cinematographic Comedy. 100 Units.

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

Instructor(s): R. De Gaetano Terms Offered: Spring
Note(s): Taught in English.
Equivalent Course(s): CMST 23030, ITAL 23020, ITAL 33020

CMST 33500. Pasolini. 100 Units.

This course examines each aspect of Pasolini’s artistic production according to the most recent literary and cultural theories, including Gender Studies. We shall analyze his poetry (in particular ‘Le Ceneri di Gramsci’ and ‘Poesie informa di rosa’), some of his novels (‘Ragazzi di vita,’ ‘Una vita violenta,’ ‘Teorema,’ ‘Petrolio’), and his numerous essays on the relationship between standard Italian and dialects, semiotics and cinema, and the role of intellectuals in contemporary Western culture. We shall also discuss the following films: ‘Accattone,’ ‘La ricotta,’ ‘Edipo Re,’ ‘Teorema,’ and ‘Salo’.

Instructor(s): A. Maggi Terms Offered: Winter
Equivalent Course(s): ITAL 38400, GNSE 28600, FNDL 28401, CMST 23500, ITAL 28400
CMST 33930. Documentary Production I. 100 Units.
Documentary Video Production focuses on the making of independent documentary video. Examples of various modes of documentary production will be screened and discussed. Issues embedded in the genre, such as the ethics, the politics of representation, and the shifting lines between ‘the real’ and ‘fiction’ will be explored. Story development, pre-production strategies, and production techniques will be our focus, in particular-research, relationships, the camera, interviews and sound recording, shooting in available light, working in crews, and post-production editing. Students will work in crews and be expected to purchase a portable hard drive. A five-minute string-out/rough-cut will be screened at the end of the quarter. Students are strongly encouraged to take Doc Production 2 to complete their work.
Instructor(s): J. Hoffman Terms Offered: Autumn
Note(s): Prior or concurrent enrollment in CMST 10100 recommended for undergraduate students.
Equivalent Course(s): ARTV 23930, HMRT 35106, HMRT 25106, CMST 23930, ARTV 33930, MAAD 23930

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

CMST 34520. Cowboys and Tramps in Film and Literature. 100 Units.
The late 19th and early 20th centuries saw the invention of two distinctly American literary archetypes: the cowboy and the hobo. Based on historical conditions of labor, economics, and westward expansion, the cowboy and the hobo, though both itinerant workers primarily employed seasonally in agriculture and ranching, were depicted very differently in literature and, later, film, during the decades in which they held influence over America’s imagination and mythologization of itself. Evoking responses from fear to admiration and pity to envy, the cowboy and the hobo, both as historical figures and as fictional types, reflected the evolving realities of-and the broad range of attitudes toward-labor, masculinity, and place in a modernizing America. This course will examine literary and cinematic representations of hoboes, tramps, cowboys, and gunsmingers from the late 1800s to the mid-1900s, tracing their historical and cultural contexts. We will address pulp and dime novels as well as literary masterpieces, stage plays, poems, and feature films from the silent and sound eras, paying special attention to the effects of different media and art forms on the depiction and mythologization of these figures. Other themes include violence and the state, the American West, technology (trains, automation in agriculture, weapons), immigration and migration, race, and material culture. Authors and directors include Jack London, Charlie Chaplin, John Ford, Preston Sturges, Jack Kerouac, Hart Crane, Bret Harte, Terrence Malick, and Martin Scorsese.
Instructor(s): Matt Hauske Terms Offered: Spring 2014
Note(s): Current MAPH students and 3rd and 4th years in the College. All others by instructor consent only.
Screenings Thursday 3:30-6:30.
Equivalent Course(s): CMST 24530, MAPH 34510, ENGL 25801

CMST 34521. Film and Revolution. 100 Units.
On the fiftieth anniversary of 1968 our course couples the study of revolutionary films (and films about revolution) with seminal readings on revolutionary ideology and on the theory of film and video. The goal will be to articulate the mechanics of revolution and its representation in time-based media. Students will produce a video or videos adapting the rich archive of revolutionary film for today’s situation. The films screened will be drawn primarily from Soviet and US cinema, from the 1920s to the present day, proceeding more or less chronologically. We begin with newsreels and a ‘poetic documentary’ by Dziga Vertov; they will be paired with classic readings from revolutionary theory, from Karl Marx and Vladimir Lenin to Fidel Castro and Bill Ayres, and from film theory, including Vertov, Andre Bazin and Jean-Luc Godard. Readings will acquaint students with contemporary assessments of the emancipatory potential of film.
Instructor(s): R.Bird; C.Smith Terms Offered: Spring
Equivalent Course(s): REES 36071, ARTV 38000, REES 26071, ARTV 28000, CMST 24521
CMST 34531. Cowboy Modernity. 100 Units.
This course examines the western movie genre through the lens of what is thought of as the cinema’s special relationship to and place within twentieth century modernity. From the beginnings of narrative cinema through the 1960s, more westerners were made than any other genre, and the iconography and ideology of the western influenced not only other film genres but also spilled over into other aspects of popular culture and even high art. Why was the cinema, the medium that exemplified modernity for so many people around the world, dominated by westerns, a genre set in the past and in the wilderness? How did the western manifest aspects, anxieties, possibilities, and widespread phenomena of twentieth century modernity? We will examine the western’s intersection with modern phenomena, activities, and artifacts including tourism, abstract expressionism, feminism, the Baby Boom & television, toys, mining and atomic energy and weapons, and the rise of Las Vegas as a hub for recreational gambling.
Equivalent Course(s): CMST 24531, MAPH 35514

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

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

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

CMST 35100. Avant-Garde in East Central Europe. 100 Units.
The avant-gardes of the ‘other’ Europe are the mainstay of this course, which focuses especially, but not exclusively, on the interwar avant-gardes of Austria, Czechoslovakia, Hungary, Poland, Romania, Slovenia, and Yugoslavia. A comparative framework is employed whenever lucrative to comprehend the East/Central European movements in the wider context of the European avant-garde. The course also traces the development and legacy (political and artistic) of these avant-gardes in their contemporary scenes. Plastic, verbal, and performative arts (including film) are studied.
Instructor(s): Malyyne Sternstein Terms Offered: Spring
Equivalent Course(s): ARTH 35500, REES 23141, CMST 25100, REES 33141, ARTH 25500
CMST 35102. Narratives Suspense in European/Russian Lit/Film. 100 Units.
This course examines the nature and creation of suspense in literature and film as an introduction to narrative theory. We will question how and why stories are created, as well as what motivates us to continue reading, watching, and listening to stories. We will explore how particular genres (such as detective stories and thrillers) and the mediums of literature and film influence our understanding of suspense and narrative more broadly. Close readings of primary sources will be supplemented with critical and theoretical readings. Literary readings will include work by John Buchan, Arthur Conan Doyle, Feodor Dostoevsky, Graham Greene, Bohumil Hrabal, and J.M. Coetzee. We will also explore Alfred Hitchcock’s take on 39 Steps and the Czech New Wave manifesto film, Pears of the Deep. With theoretical readings by: Roland Barthes, Viktor Shklovsky, Erich Auerbach, Paul Ricoeur, and others.
Equivalent Course(s): REES 23137, HUMA 26901, ENGL 46901, ENGL 26901, REES 33137, CMLT 22100, CMST 25102

CMST 35514. Symbolism and Cinema. 100 Units.
In his 1896 essay on cinema, Russian writer Maxim Gorky described the new medium to ‘madness or symbolism.’ The connection between cinema and symbolism was not surprising insofar as symbolism was a dominant aesthetic paradigm throughout Europe at the time. However it does suggest (perhaps surprisingly) that from the very beginning cinema was seen as a means of visualizing the non-rational, uncanny and even invisible. This course examines the relationship between symbolism and cinema with particular attention to French and Russian writings and films. Examining how symbolist aesthetics became applied to the cinematic medium, we will pay particular attention the resources it provided for conceptualizing the uncanny and the mystical. We will question whether there exists a distinct symbolist tradition in film history and how it relates to notions of poetic or experimental cinema. Films will represent a broad cross-section of European (and some American) cinema, from Jean Epstein to Sergei Eisenstein and Alexander Dovzhenko, and from Stan Brakhage to Andrei Tarkovsky.
Instructor(s): R. Bird
Equivalent Course(s): CMST 25514, REES 26019, REES 36019

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

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

CMST 36403. Post WWII American Mise en Scene Directors. 100 Units.
This course will treat the style of a number of American Hollywood feature film directors during the two decades after World War II, including Nicholas Ray, Anthony Mann, Otto Preminger, and others. These directors were singled out at that time by the critics writing for the French journal Cahiers du Cinema as auteurs, directors with a consistent style. Critics in France, England, and the USA used the term mise en scene to discuss their use of framing, performance, editing, and camera movement and especially their use of new technologies such as wide screen and color. This course will explore the concept of directors’ style as well as the mode of close analysis criticism that grew out of this concept.
Equivalent Course(s): CMST 26403, AMER 26403
CMST 36405. D.W. Griffith. 100 Units.
Controversies fuel American politics and culture. One hundred years ago, Intolerance shook the world, if not the most famous, then the most the most expensive and seminal movie ever made. One hundred and one, The Birth of a Nation generated the loudest controversy on the issue of race; at the same time, its powerful suspense sequence in the finale made this movie a fundamental of action-movie filmmaking for the century to come. Griffith came to movie industry in 1908 and dropped out of it in 1931. This course offers a quarter-of-a-century vast panorama of inventions and innovations, shames and triumphs, brilliant successes and spectacular failures connected with D.W. Griffith, the most famous pioneer in the history of film.
Equivalent Course(s): FNDL 26405, CMST 26405, AMER 36405, AMER 26405

CMST 36503. Scandinavian Cinema in the Classic Period (1910-1960) 100 Units.
During the 1910s Scandinavian cinema was among the most popular cinemas in the world. The best directors, actresses, and actors developed a mastery of cinematic expression and screen appearance never seen before in cinema. Erotically charged melodramas and comedies were the most popular genres, but also poetic masterpieces such as The Passion of Joan of Arc are key works from this era. The course will explore the breathtaking appearances of such celebrated female stars as Asta Nielsen and Greta Garbo, and analyze silent masterpieces such as Blom’s early science fiction films, the dramas of Christensen, Stiller, Sjostrom, and Dreyer, and the early films of Tancred Ibsen and Ingrid Bergman. All readings are in English.
Instructor(s): E. Rossaak Terms Offered: Autumn
Prerequisite(s): PQ: CMST 10100 Introduction to Film or consent of instructor.
Equivalent Course(s): CMST 26503

CMST 36705. Kieslowski: The Decalogue. 100 Units.
In this class, we study the monumental series ‘The Decalogue’ by one of the most influential filmmakers from Poland, Krzysztof Kieślowski. Without mechanically relating the films to the Ten Commandments, Kieślowski explores the relevance of the biblical moral rules to the state of modern man forced to make ethical choices. Each part of the series contests the absolutism of moral axioms through narrative twists and reversals in a wide, universalized sphere. An analysis of the films will be accompanied by readings from Kieślowski’s own writings and interviews, including criticism by Zizek, Insdorf, and others.
Equivalent Course(s): CMST 26705, REES 37026, FNDL 24003, REES 27026

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

CMST 37011. Experimental Captures. 100 Units.
This production-based class will explore the possibilities and limits of capturing the world with imaging approaches that go beyond the conventional camera. What new and experimental image-based artworks can be created with technologies such as laser scanning, structured light projection, time of flight cameras, photogrammetry, stereography, motion capture, sensor augmented cameras or light field photography? This hands-on course welcomes students with production experience while being designed to keep established tools and commercial practices off-kilter and constantly in question.
Instructor(s): M. Downie Terms Offered: Winter
Equivalent Course(s): MAAD 21011, ARTV 37923, CMST 27011, ARTV 27923

CMST 37020. Live Cinema. 100 Units.
This production-oriented class will examine contemporary approaches to the performed digital moving image. Through studying the range of tools and conceptual frameworks that have sought to fuse live visuals in performance in contexts spanning theater, dance, music, installation and public art, students will complete a series of critical sketches leading towards a final project using custom software developed in and for the class. Film production, music composition, and computer programming experience are welcome (but none are prerequisites for the course). Students will be expected to ultimately use the techniques they learn in a final performance.
Instructor(s): M.Downie Terms Offered: Spring
Equivalent Course(s): CMST 27020
CMST 37205. Film Aesthetics. 100 Units.
The main questions to be discussed are: the bearing of cinema on philosophy; or in what sense, if any, is cinema a form of philosophical thought? What sort of distinctive aesthetic object is a film, or what is the ‘ontology’ of film? What, in particular, distinguishes a ‘realist’ narrative film? What is a ‘Hollywood’ film? What is a Hollywood genre? Authors to be read include, among others, Bazin, Cavell, Perkins, Wilson, Rothman. Films to be seen and discussed, among others, include films by Bresson, Ford, Ophuls, Cukor, Hitchcock, and the Dardenne brothers.

Instructor(s): J. Conant, R. Pippin
Terms Offered: Spring
Equivalent Course(s): PHIL 20208, PHIL 30208, CMST 27205, SCTH 38112

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

Instructor(s): J. Rosenbaum
Terms Offered: Autumn
Equivalent Course(s): CMST 27207

CMST 37220. Classical Film Theory. 100 Units.
This seminar will present a critical survey of the principal authors, concepts, and films in the classical period of film theory. The main though not exclusive emphasis will be the period of silent film and theorists writing in the context of French and German cinema. We will study the aesthetic debates of the period in their historical context, whose central questions include: Is film an art? If so, what specific and autonomous means of expression define it as an aesthetic medium? What defines the social force and function of cinema as a mass art? Weekly readings and discussion will examine major film movements of the classical period—for example, French impressionism and Surrealism—as well as the work of major figures such as Vachel Lindsay, Hugo Münsterberg, Rudolf Arnheim, Jean Epstein, Germaine Dulac, Béla Balázs, Erwin Panofsky, Hans Richter, Siegfried Kracauer, Walter Benjamin, André Bazin, and others.

Instructor(s): D.N. Rodowick
Terms Offered: Spring
Prerequisite(s): CMST 10100, ARTH 20000, ENGL 10800, ARTV 25300, or consent of instructor.
Equivalent Course(s): CMST 27220

CMST 37230. Modern Film Theory. 100 Units.
This course will examine influential writings on photography, film, and film narrative published in the post-war period in the context of semiology, structuralism, and narratology. We will examine how questions of form, structure, and narrative in film and photography are addressed by critics writing from the end of World War II until the early seventies, especially in France and Italy. In what ways can the image be considered a sign? How do images come to have meaning in a denotative or connotative sense? What are the principal codes organizing images as narrative media and how do spectators recognise those codes? Readings will include work by Roland Barthes, Christian Metz, Jean Mitry, Noël Burch, Raymond Bellour, Umberto Eco, Pier Paolo Pasolini, and David Bordwell, among others.

Instructor(s): D.N. Rodowick
Terms Offered: Winter
Prerequisite(s): CMST 10100, ARTH 20000, ENGL 10800, ARTV 25300, or consent of instructor.
Equivalent Course(s): CMST 27230

CMST 37802. Art and Public Life. 100 Units.
The aim of this seminar-colloquium will be to work through some of the most advanced thinking on ideas about publics and their relation to questions of community, politics, society, culture, and the arts. From John Dewey through Hannah Arendt and Jurgen Habermas, the notion of the public has remained central to a wide variety of debates in the humanities and social sciences. What is a public? How are publics constituted? What is the role of real and virtual space, architectural design, urban planning, and technical media, in the formation of publics? And, most centrally for our purposes, what role can and do the arts play in the emergence of various kinds of publics? The colloquium aspect of the course will involve visiting speakers from a variety of disciplines, both from the University of Chicago faculty, and from elsewhere.

Instructor(s): W.J.T. Mitchell, T. Gates
Terms Offered: Autumn
Equivalent Course(s): ARTH 47911, MUSI 35014, ARTV 37911, ENGL 32821
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 course will use this moment of new technologies to explore and expand the moving image before it becomes too rigidly determined by the powerful industrial forces now propelling it forward. This course will be intensely experimental as we see how we might use new computer algorithms to take apart and re-experience classic films of the past. By using new tools, developed for and during this class, students will make new experiences inside virtual reality environments for watching, analyzing, and recombining films and that are unlike any other. These tools will enable students, regardless of previous programming experience, to participate in this crucial technological and cultural juncture.

Equivalent Course(s): ARTV 30805, CMST 27805, ARTV 20805

CMST 37810. Cinema and New Media. 100 Units.

Over the past two decades, new media such as television, computers and the web, digital image production, and video games have begun to transform, and even supplant, the social and cultural prominence of cinema. This course will look at how these media work: the history of their development, the changes they have brought about in a broader media culture, their political implications, and their social status and significance (e.g., the place they occupy in culture, the kinds of interactions they make possible). The focus will equally be on the ways in which cinema has responded to the changing digital landscape, which will be explored through both blockbuster and experimental films as well as video and web-based art. Readings will be taken from the history of film theory, recent work in media history and archeology, and theoretical studies of digital media and technology.

Instructor(s): D. Morgan Terms Offered: Autumn

CMST 37911. Augmented Reality Production. 100 Units.

Focusing on experimental moving-image approaches at a crucial moment in the emerging medium of augmented reality, this class will explore and interrogate each stage of production of AR works. Students in this production-based class will examine the techniques and opportunities of this new kind of moving image. During this class we'll study the construction of examples across a gamut from locative media, journalism, and gameplay-based works to museum installations. Students will complete a series of critical essays and sketches towards a final augmented reality project using a custom set of software tools developed in and for the class.

Instructor(s): M. Downie Terms Offered: Autumn

Equivalent Course(s): MAAD 22911, CMST 27911, ARTV 27921, ARTV 37921

CMST 37915. Introduction to Videogame Studies: Art, Play, and Society. 100 Units.

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

Instructor(s): Christopher Carloy Terms Offered: Spring

Note(s): Email for instructor consent

Equivalent Course(s): CMST 27915, MAAD 27915, ENGL 34515, DIGS 20010, MAPH 34515, ENGL 24515, DIGS 30010

CMST 37920. Virtual Reality Production. 100 Units.

Focusing on experimental moving-image approaches at a crucial moment in the emerging medium of virtual reality, this class will explore and interrogate each stage of production for VR. By hacking their way around the barriers and conventions of current software and hardware to create new optical experiences, students will design, construct and deploy new ways of capturing the world with cameras and develop new strategies and interactive logics for placing images into virtual spaces. Underpinning these explorations will be a careful discussion, dissection and reconstruction of techniques found in the emerging VR ‘canon’ that spans new modes of journalism and documentary, computer games, and narrative ‘VR cinema.’ Film production and computer programming experience is welcome but not a prerequisite for the course. Students will be expected to complete short ‘sketches’ of approaches in VR towards a final short VR experience.

Instructor(s): M.Downie Terms Offered: Autumn

Equivalent Course(s): ARTV 27920, CMST 27920, MAAD 24920, ARTV 37920
CMST 38006. Minimalist Experiment in Film and Video. 100 Units.
This multilevel studio will investigate minimalist strategies in artists’ film and video from the late 1960s to the present day. Emphasis will be placed on works made with limited means and/or with ‘amateur’ formats such as Super-8 and 16mm film, camcorders, Flip cameras, SLR video, and iPhone or iPad. Our aim is to imagine how to produce complex results from economical means. Important texts will be paired with in class discussion of works by artists such as Andy Warhol, Yoko Ono, Kurt Kren, Jack Goldstein, Larry Gottheim, Bruce Baillie, James Benning, John Baldessari, Morgan Fisher, Stan Douglas, Matthew Buckingham, Sam Taylor-Wood, and others.
Instructor(s): D.N. Rodowick Terms Offered: Autumn
Equivalent Course(s): CMST 28006, ARTV 23805, MAAD 23805, ARTV 33815

CMST 38100. Issues in Film Music. 100 Units.
This course explores the role of film music in the history of cinema. What role does music play as part of the narrative (source music) and as nondiegetic music (underscoring)? How does music of different styles and provenance contribute to the semiotic universe of film? And how did film music assume a central voice in twentieth-century culture? We study music composed for films (original scores) as well as pre-existent music (e.g., popular and classical music). The twenty films covered in the course may include classical Hollywood cinema, documentaries, foreign (e.g., non-Western) films, experimental films, musicals, and cartoons.
Instructor(s): B. Hoeckner
Note(s): This course typically is offered in alternate years.
Equivalent Course(s): MUSI 30901, MUSI 22901, CMST 28100

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

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

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

CMST 38700. History of International Cinema, Part III: 1960 to Present. 100 Units.
This course will continue the study of cinema around the world from the late 1950s through the 1990s. We will focus on New Cinemas in France, Czechoslovakia, Germany, the United States, the United Kingdom, and other countries. We will pay special attention to experimental stylistic developments, women directors, and well-known auteurs. After the New Cinema era we will examine various developments in world cinema, including the rise of Bollywood, East Asian film cultures, and other movements.
Instructor(s): J. Lastra Terms Offered: Spring
Note(s): This course follows the subject matter taught in CMST 28500/48500 and CMST 28600/48600, but these are not prerequisites.
Equivalent Course(s): CMST 28700, MAAD 18700
CMST 38703. Video Art: The Analog Years. Theory, Technology, Practice. 100 Units.
The course gives a critical introduction to early video and television art - from the proto-televisual impulses in the historical avant-gardes to the increasing proximity between analog and digital technologies in video art in the late 1970's and early 1980's. We will focus on the various technical aspects of analog video, as well as on artistic practice and early writings on the subject. Topics will include the technics and politics of time; video, feedback systems and ecology; the reconfiguration of the artist's studio; guerilla politics and alternative TV; video and autobiography; the relation between video and painting; the musical history of video; the invention of new machines; and video as a 'television viewer'.
Instructor(s): I. Blom Terms Offered: Autumn
Equivalent Course(s): ARTH 21313, CMST 28703, ARTH 31313, MAAD 18703

CMST 38921. Introduction to 16mm Filmmaking. 100 Units.
The goal of this intensive laboratory course is to give its students a working knowledge of film production using the 16mm gauge. The course will emphasize how students can use 16mm technology towards successful cinematography and image design (for use in both analog and digital postproduction scenarios) and how to develop their ideas towards constructing meaning through moving pictures. Through a series of group exercises, students will put their hands on equipment and solve technical and aesthetic problems, learning to operate and care for the 16mm Bolex film camera; prime lenses; Sekonic light meter; Sachtler tripod; and Arri light kit and accessories. For a final project, students will plan and produce footage for an individual or small group short film. The first half the class will be highly structured, with demonstrations, in-class shoots and lectures. As the semester continues, class time will open up to more of a workshop format to address the specific concerns and issues that arise in the production of the final projects. This course is made possible by the Charles Roven Fund for Cinema and Media Studies.
Instructor(s): T. Comerford Terms Offered: Winter
Equivalent Course(s): MAAD 23808, ARTV 23808, ARTV 33808, CMST 28921

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

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

CMST 39300. Aesthetics: Phil/Photo/Film. 100 Units.
Equivalent Course(s): PHIL 21100, PHIL 31301, ARTH 37301, CMST 29300, ARTH 27301
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): S. Skvirsky Terms Offered: Autumn
Equivalent Course(s): ARTH 39900, MAPH 33000, ENGL 48000

CMST 42719. Music, Emotions and Modernity. 100 Units.
This seminar explores the relationship between music and emotion, focusing on emotions that have a special affinity with the experience of modernity, as expressed in music and film. A major portion of the seminar will be concerned with mixed emotions, including forms of pleasurable sadness, ranging from the Elizabethan cult of melancholia prominent in the music of John Dowland to modern bittersweetness, as manifest in nineteenth-century melodrama and such films as Back Street (1941) and La La Land (2016). Readings will include scholarship in musicology and film studies as well as empirical research in psychology and affect theory. Participants will take turns in functioning as ‘experts’ for select seminar sessions by preparing readings and objects for class discussion. Participants taking the class for credit will present a 25-minute research paper at a mini-conference in Week 11.
Instructor(s): Berthold Hoeckner Terms Offered: Autumn. Offered Autumn 2018 Thursdays 9:30am-12:20pm in JRL room 264
Equivalent Course(s): MUSI 42719

CMST 43418. Surrealism and Cinema. 100 Units.
This seminar examines the relations between Surrealism and the cinema in interwar France, and the aesthetic, political, and theoretical debates produced by their encounter. To what extent may Surrealism, in its varied iterations, be productively read through the optic of cinema, and even as a cinematic movement? And to what extent is cinema an implicitly Surrealist medium? In addition to tracing a precise history of Surrealism, cinema, and its discontents during this period through works by Louis Aragon, Antonin Artaud, Georges Bataille, Walter Benjamin, André Breton, Luis Buñuel, René Clair, Joseph Cornell, Salvador Dalí, Robert Desnos, Germaine Dulac, Louis Feuillade, Sigmund Freud, Jean Painlevé and Geneviève Hamon, Jean Vigo, and others, this class explores the potential of Surrealism as a methodology for critical and theoretical studies of cinema, literature, culture, and history.
Equivalent Course(s): FREN 36218

CMST 44601. Opera Film: China / Europe: Thinking Media Hybridity across Cases. 100 Units.
This seminar will explore the mutual attraction of cinema and opera across the two vast operatic cultures of Europe and China in order to interrogate the many cross-cultural issues that their media encounters produce and accentuate. Such issues include changing relations to myth, ritual, history, and politics; cross-dressing and gender-bending; closed forms or open; stock characters wand plots or narrative fluidity. We will ask why in both China and Europe, opera repeatedly became the conflicted site of nationalist and modernizing aspirations, reiterations of tradition, and attempts at avant-gardism. When the presumed realism of film meets the extravagant hyperperformativity of opera, the encounter produces some extraordinary third kinds-media hybrids. Film repeatedly wrestled with the inherent histrionics of opera through the use of such devices as close-ups, camera angles, shot reverse shot, displacement of sound from sight, acousmatic sound, and trick photography. Such devices were generally meant to suture the supposed improbabilities of the operatic art form, incongruities often based on extravagant and transcendent relationships to realism. Such cinematic renderings of opera are highly revealing of fundamental faultlines in the genres themselves and revealing of the cultures that produced them.
Instructor(s): J. Zeitlin and M. Feldman Terms Offered: Winter
Equivalent Course(s): TAPS 41401, CDIN 41401, ITAL 41419, EALC 41401, MUSI 45019
CMST 44606. China's New Documentary Cinema. 100 Units.
Since the early 1990s, the ‘new documentary’ has emerged as one of the most prominent phenomena in Chinese film and video, widely circulating at international film festivals and eliciting considerable critical debate. This course examines the styles and functions of China’s ‘new documentary’ over the last fifteen years, paying particular attention to the institutional, cultural, economic, and political conditions that underpin its flourishing. This overview will lead us to consider questions that concern the recent explosion of the documentary form worldwide, and to explore the tensions and imbalances that characterize the global circulation of the genre. We will address such issues as: what is ‘new’ about China’s recent documentary cinema; the ‘national’ and ‘transnational’ dimensions of documentary filmmaking, and the ways in which these dimensions intersect in its production and circulation; the extent to which the international demand for ‘unofficial’ images from China has contributed to its growth; the politics involved in documentary filmmaking, and the forms and meanings of ‘independent’ cinema in the wake of intensified globalization; the links between Chinese documentary and the global rise of documentary filmmaking, and the ways in which they challenge extant concepts and theorizations of the genre.
Instructor(s): P. Iovene
Equivalent Course(s): CMST 24606, EALC 35402, EALC 24502

CMST 47803. The Body of Cinema: Hypnoses, Emotions, Animalities. 100 Units.
In the late 1990's and early 00's contemporary art seemed to turn towards design and architecture, 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 are 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/environmental production.
Instructor(s): I. Blom Terms Offered: Autumn
Equivalent Course(s): ARTH 41315

CMST 48117. Seminar: Music in Sound Studies. 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.
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 provides a survey of the history of cinema from its emergence in the mid-1890s to the transition to sound in the late 1920s. We will examine the cinema as a set of aesthetic, social, technological, national, cultural, and industrial practices as they were exercised and developed during this 30-year span. Especially important for our examination will be the exchange of film techniques, practices, and cultures in an international context. We will also pursue questions related to the historiography of the cinema, and examine early attempts to theorize and account for the cinema as an artistic and social phenomenon.
Instructor(s): A.Field Terms Offered: Autumn
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring or minoring in Cinema and Media Studies.
Note(s): This is the first part of a two-quarter course.
Equivalent Course(s): ARTH 38500, ENGL 29300, ARTV 20002, ENGL 48700, ARTH 28500, CMLT 32400, CMLT 22400, MAAD 18500, CMST 28500, MAPH 33600
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): Staff Terms Offered: Winter

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

Note(s): CMST 28500/48500 strongly recommended

Equivalent Course(s): CMLT 32500, ENGL 29600, ARTH 28600, ARTV 20003, MAAD 18600, REES 25005, MAPH 33700, CMST 28600, CMLT 22500, REES 45005, ENGL 48900

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): Staff Terms Offered: Winter

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

Note(s): CMST 28500/48500 strongly recommended

Equivalent Course(s): CMLT 32500, ENGL 29600, ARTH 28600, ARTV 20003, MAAD 18600, REES 25005, MAPH 33700, CMST 28600, CMLT 22500, REES 45005, ENGL 48900

CMST 53500. Guillotine / Barricade: Figures of History Across Media. 100 Units.

Taking up the French historical technologies of the guillotine and the barricade, this doctoral seminar explores the history of political spectacle, violence, death, and resistance as also part of a history of figuration-conceptualized by Julia Kristeva as the establishment of a relation between two historical realities-across media. We will examine the actual materials and practices of the guillotine and the barricade alongside literary, artistic, and filmic works that deploy the figural logic of both technologies as part of their formal, representational, and/or political articulation. This seminar thus seeks to examine the methodological stakes of inter-medial and interdisciplinary history and historiography that draws equally from French history, literature, visual art (including sculpture), architecture, and film. This class will be taught in English; French reading and research skills are not necessary, but would be beneficial.

Instructor(s): J. Wild Terms Offered: Spring

Equivalent Course(s): FREN 43501, CDIN 53500

CMST 57200. Film Semiotics: Toward a Linguistic Anthropology of Cinema. 100 Units.

In this seminar we explore a series of topics in the semiotics of film as approached through the semiotic theory developed out of linguistic anthropology: topics will include revisiting questions of structuralist film semiology; iconicity, textuality, and the poetic function; indexicality and ontology; deixis and enunciation; voicing and structures of looking; performativity and image-acts; aesthetic style and enregisterment; rigid designation and iconicity, textuality, and the poetic function; indexicality and ontology; deixis and enunciation; voicing and structures of looking; performativity and image-acts; aesthetic style and enregisterment; rigid designation and

Instructor(s): Constantine V. Nakassis Terms Offered: Autumn. Autumn 2019

Equivalent Course(s): ANTH 57400

CMST 59900. Reading And Research: Cmst. 100 Units.

This course is intended for graduate students in the Cinema and Media Studies program; the subject matter, course of study, and individual requirements are arranged with the instructor prior to registration.

CMST 61001. Black Film as Art / Black Art as Film. 100 Units.

The aesthetic dimensions of ‘Black film’ tend to be subordinated to historical, social and political lines of inquiry - histories of ‘art film’ tend not to include works by Black artists. This seminar foregrounds questions of form and style in film and video works by a wide range Black artists in order to develop new ways of understanding the complex, mutually constitutive relations between Blackness and the moving image. We will pursue experimental practices by Black film and video makers - beginning in the era of segregated ‘race film’ production of the 1910s-40s, considering moments of stylistic experimentation in the narrative films of Micheaux, Maurice and Williams. We then discuss later film and videomakers who work more consistently and explicitly in experimental modes - the second category includes film and video works by Black visual and performance artists who exhibit in gallery and museum contexts. Along the way, we will discuss intersections with vanguard practices in related art forms, curatorial efforts, and movements between the art world and the film industry.
CMST 61032. Theory, Blackness, and Cinema. 100 Units.
This seminar explores what might be encountered under the categories of 'Blackness' and 'audio-visuality' with an emphasis on African-American and Black diasporic audio-visual culture. We will consider a range of studies of 'Blackness' produced in English in the areas of African American and Black Studies, cinema and media studies, performance studies, art history, and visual studies.
Instructor(s): K. Keeling Terms Offered: Spring
CMST 61102. The L.A. Rebellion and the Politics of Black Cinema. 100 Units.
Equivalent Course(s): CRES 61102
CMST 61820. Minstrelsy-Vaudeville-Cinema: Racialized Performance and American Popular Culture. 100 Units.
What would it mean to say that minstrelsy was a foundational practice in the development of American popular culture, and that the emergence of American cinema must be understood through the lens of its ubiquity? This course therefore investigates the persistence of minstrelsy in American popular culture from the early 19th century to the turn of the 20th century. It traces the development of its tropes, themes, and practices from traveling tent shows to the variety theater of vaudeville and to the emergence of cinema. We will attempt to make legible the functionings of its racist caricatures, account for its popularity and longevity, and explore moments of creative resistance to its dehumanizing portrayals of African Americans. We will look at 19th century performers and composers including T.D. Rice, Billy Kersands, Stephen Foster, Bert Williams and George Walker, Ernest Hogan, May Irwin, Sissieretta Jones. We will also consider later filmmakers working with and against the racialized representations of minstrelsy including D.W. Griffith, Al Jolson, Oscar Micheaux, and Stepin Fetchit, and contemporary reimaginings, confrontations and reckonings, including those of Spike Lee, Dave Chappelle, Christopher Harris, and Edgar Arceneaux. Emphasis will be on methods of primary historical research as well as theories of race, gender and performance.
Instructor(s): A.Field Terms Offered: Winter
Equivalent Course(s): TAPS 51820
CMST 63701. History in the Image. 100 Units.
This seminar undertakes a study of primarily post-World War II French and Belgian film and art movements in order to query the different status and conceptualization of the image and its relationship to history. We will begin our study with a brief look into pre-WWII of avant-garde art and film movements, and classic theories of the avant-garde. Turning our attention to late Surrealist practices, and the rise of neo-avant-garde movements such as Lettrism and the Situationist International, we will grapple with how these groups both understood the stakes of the image and history, as well as developed theoretical models to transform the agency of both within their political aesthetics. We will subsequently ask similar questions of the films and theories that eventually define the French New Wave before moving on to think about social documentary, politically militant image production, and collective film and art practices.
Instructor(s): Jennifer Wild Terms Offered: Spring
Note(s): Reading knowledge of French is not required, but may prove beneficial. Screenings are mandatory. With some possible exceptions, all films will be subtitled. Students enrolled through the FREN section will be required to complete all reading and writing in French.
Equivalent Course(s): FREN 43713, ARTH 43701
CMST 64904. Remapping New Waves: New Cinemas, Film Theory and Criticism in Japan. 100 Units.
We have recently seen a growing number of works that aimed at a broader and renewed understanding of the new cinemas of the 1960s in Japan, with more complex accounts of the historical, geographical, and geopolitical trajectory of the Japanese New Wave. Ongoing investigations have largely ascribed its rise to Oshima Nagisa, the central figure in the publicity-driven phenomenon known as the 'Shōchiku Nouvelle Vague' (Nūberu Baçu). Amidst these new scholarly texts, there are still a series of theoretical and historical/historiographical questions that have remained underexplored: where did the Japanese New Wave come from, and what actually constituted it? How did the emergence of the new cinema intersect with larger media, social, and intellectual history? Did the cinematic medium have to be radicalized in order to become ‘new’? How was such ‘newness’ visualized, acoustized, and registered by other sensory cues in the cinema? How was the emergence of the new cinema in dialogue with institutions? Placing films in the contexts of the era’s media-scape, this course will delve into an analytical reconsideration of this rich period of Japanese cinema specifically from the perspective of the Japanese New Wave. While we will aim to capture the exhilaration of the Japanese New Wave by closely analyzing existing studies on some of its key makers and their works, special attention will be given to what has been left out of the category as it is conventionally understood, such as educational and industrial films. All required readings are in English. Participants with reading ability in Japanese will be asked to take on additional readings in Japanese and present on them in class.
Equivalent Course(s): EALC 44904
CMST 67100. Realism, Social Modernism: Aesthetics and Politics Between the Wars. 100 Units.
The theoretical influence of arguments in the 1920s and 1930s about the relative value of realism and modernism is well known, but the entwinement of theory with cultural production and political debates is less so. This intensive reading course will attempt to historicize theory between the world wars—or more specifically between Bolshevik and German revolutionary responses to the first war and Popular Front against the rise of Fascism leading to the second—by revaluing the work relatively familiar theorists such as Benjamin, Lenin, and esp. Lukacs in the light of their interlocutors, in fiction, film, and drama Brecht, Gladkov, Gorki, Pudovkin, Eisenstein, Dovzhenko, Seghers, Sholokhov, Christa Wolf, Konrad Wolf, Frank Beyer and their counterparts in America, the Living Newspaper, Film and Photo League, writers for New Masses as well as in theory Bloch, Eisler, Zhdanov, Kenneth Burke, Mike Gold, John Howard Lawson, among others. Essential texts are available in English but working knowledge of German (or Russian) and/or marxist theory very helpful.
Instructor(s): Loren Kruger Terms Offered: Autumn
Equivalent Course(s): GRMN 43700, ENGL 59401, SCTH 59400, TAPS 59400, CMLT 59400

CMST 67103. The Camera and Other Creatures. 100 Units.
Since the advent of photography, artists and commentators have likened the camera to an eye. Immediately, it became apparent that the eye in question was not quite human. The nature of the ‘creature’ incorporating the camera eye has been the subject of speculation and disagreement ever since. In this class we will examine the relationship between human and machine perception, and the possibility of non-human filmic subjectivities. Epstein’s ‘the Bell and Howell is a metal brain, ’ Vertov’s ‘Kino-eye, ’ Benjamin’s optical unconscious, theories of the animistic camera, the possessed cameras of Jean Rouch and Maya Deren, Michael Snow’s mechanical landscape cinema will all be important points of reference. We will screen films by these filmmakers as well as surveillance, microscopic, and underwater films. This class is dedicated to interrogating and celebrating the manners in which the camera (and the microphone as well) allow us access to an expanded perception.
Instructor(s): J. Lastra Terms Offered: Spring

CMST 67203. Contemporary Film Theory. 100 Units.
This course will read and discuss the body of film theory that emerged after 1960, beginning with the work in film semiology of Christian Metz, through the theorists of the sixties that David Rodowick includes under the term ‘political modernism,’ the theorist associated with Screen (such as Stephen Heath) and their debates with the Post Theorists such as Bordwell and Carroll, the work of Stanley Cavell on film, and ending with a reconsideration of Giles Deleuze and his Cinema books.
Instructor(s): Tom Gunning Terms Offered: Autumn

CMST 67204. Cinema and Experience. 100 Units.
This seminar will be devoted to close reading of Miriam Hansen’s path-breaking book, Cinema and Experience. As the most influential exponent of Critical Theory in cinema and media studies, we will discuss Hansen’s major contributions to the field, including her important reassessments of concepts of the public sphere and experience, modernity and mass culture, aesthetics and politics, the play-form of second nature, utopia and counter-utopia, and alternative accounts of spectatorship among others. We will also read in parallel and discuss the major texts of Theodor Adorno, Walter Benjamin, and Siegfried Kracauer that are the basis of her unique reconstruction of Critical Theory as a philosophy of cinema, photography, and visual culture.
Instructor(s): D. N. Rodowick Terms Offered: Spring

CMST 67207. Aesthetics. 100 Units.
This seminar explores the intersection of film and philosophical aesthetics. Aesthetics has become a curiously central topic not only within cinema and media studies but also in the disciplines that surround it. From speculative realists to critical theorists to political theorists of various stripes; aesthetics have been taken to have methodological and conceptual primacy. This course takes several paths to explore and evaluate these accounts. First, it looks at the question of why aesthetics has emerged in the present situation: what unresolved questions or problems does it respond to? What is its appeal for the current state of politics and media? Second, it places the recent debates within a longer history of philosophical aesthetics. Which resources from this tradition are being drawn on—and, of equal importance, which are not? Last, the course examines the usefulness of aesthetics within cinema and media studies by testing it against the details of film form. To this end, we will look at several key moments in the history and theory of montage to see whether aesthetics can provide new insights.
Instructor(s): D. Morgan Terms Offered: Autumn

CMST 67211. What Was Mise-en-scène? 100 Units.
Mise-en-scène is often understood as a synonym for the act of directing, especially in theater. In film style it is associated with the importance accorded to the placement of props and characters within the film frame, usually in combination with camera movement. This concept was especially important in film criticism of the fifties and sixties and often connected with key post-WWII filmmakers such as Nicholas Ray, Douglas Sirk and Otto Preminger. This seminar will explore the concept both as historical critical concept, and as an ongoing way to discuss the nature of film style.
Equivalent Course(s): ARTH 47211
CMST 67404. Cinema/Labor. 100 Units.
As recent dossiers, books, and essays devoted to labor in film studies and in literary studies suggest, contemporary anxiety over structural transformations in the sphere of work has prompted a renewed interest in the intersection between labor and aesthetic production. This seminar will explore—through both historical and formal approaches—the encounter between the topic ‘labor/work’ and the varieties of its poetics in cultural expression across genres, media, and media platform—but particularly in cinema. Topics will include the aesthetization of labor; labor and gesture; automation and machine aesthetics; anti-work politics; commodity fetishism and industrial film; cultural evolutionism and ethnographic cinema; pictorial instructions and educational cinema; absorption and the process genre; craftsmanship and skill; affective and other forms of immaterial labor; the operational aesthetic; and leisure.
Instructor(s): Allyson Nadia Field & Ghenwa Hayek
Terms Offered: Winter

CMST 67411. Film Theory and the Competition of Modernisms. 100 Units.
This seminar explores the emergence of film theory during the period between the mid-1960s and mid-1970s. Part of the aim is historiographic: to look at accounts of how and why something called Film Theory emerged in the wake of a set of intellectual, political, and institutional forces. The main focus of the seminar, however, will be to create an alternate approach to a set of questions that—as the recent resurgence of work on Film Theory show—have not gone away, and also to pick up a set of questions and topics that got left by the wayside. We’ll examine the idea that film theory arose in these years as a struggle over the legacy and meaning of modernism, especially an inheritance of modernist movements in the 1920s and 1930s. Among the central ideas to be explored is that the line between theory and criticism was extremely porous in this period, and that film theory emerged out of a sustained dialogue with debates in art history. The seminar will trace three strands of film theory that laid claim to different modernist traditions: one exemplified by Stanley Cavell and Michael Fried; a second by Annette Michelson and Rosalind Krauss; and a third by Peter Wollen and what has been called ‘Screen Theory.’
Instructor(s): D. Morgan
Terms Offered: Spring

CMST 67812. The Archive of Absence: Theories and Methodologies of Evidence. 100 Units.
In this graduate seminar we will investigate theories and historiographic methodologies of approaching problems of evidence in film history, with a particular focus on approaches to nonextant film, film fragments, unidentified film, and other ‘mysteries’ of film history. Some of these problems are about gaps: how has film history grappled with the absence and instability of the film artifact? Others, especially in a newly digital world, involve abundance: how can film history and historiography navigate the polyvalences of meaning brought about by an ever-expanding archive? This course will combine theoretical readings, analyses of case studies, and students’ own research. Topics to be covered include the use of extrafilmic evidence and primary paracinematic evidence, fiction and speculative approaches to history, theories of evidence, and archival theories and practices. We’ll also focus on the possibilities and limits of various historiographic methodologies, touching on the use of oral history, biographic research, and official and unofficial discourses. Cases will be drawn from the silent era to contemporary cinema, and from a range of film practices including avant-garde, Classical Hollywood, African American, European art cinema, and others.
Instructor(s): A. Field
Terms Offered: Spring

CMST 67814. Cinema Without an Archive. 100 Units.
This seminar takes a comparative approach to issues of archival precarity with particular attention to cinema, memory, and materiality. We will investigate the fraught and contested histories and problems of the archive and the limitations of archival thinking and practice in a comparative context, focusing on post-colonial and post-conflict sites in the Middle East, Asia, Africa, as well as the low rates of survival for minoritarian film practices in the United States. Some of these problems are about gaps: how do we attend to the absence and instability of the film artifact? How do these problems surface—how are they mediated—in postcolonial sites that grapple with conflict, weak state structures, and contested commemorative practices and issues? Other questions concern definitive versions, remediation, degraded extant material, and barriers to archival access. Topics include the use of extrafilmic evidence and primary paracinematic evidence, fiction and speculative approaches to history, theories of evidence, archival theories and practices, commemorative practices, and the role of state and nongovernmental institutions in the formation of cultural memory.
Instructor(s): Allyson Nadia Field & Ghenwa Hayek
Terms Offered: Winter
Prerequisite(s): none
Note(s): There will be a weekly screening with this seminar.
Equivalent Course(s): CMLT 67814, CDIN 67814, NEHC 40711
CMST 67820. The Image in the Age of Artificial Intelligence. 100 Units.
This course will examine closely the recent dramatic advantages in the fields of image analysis and generation in a broad range of contexts: from the lab to their everyday use in social media and government surveillance. Students will be given the opportunity to sharpen their understanding of the possibilities and limits of machine learning by testing contemporary algorithms against datasets of their own design. This course seeks to close the critical and cultural distance between industrial advances in image understanding, the scientific discourses behind this field, and conceptions and uses of the image traditionally available to the humanities.
Instructor(s): M. Downie Terms Offered: Winter

CMST 67827. Politics of Media: From the Culture Industry to Google Brain. 100 Units.
Media theory frequently focuses on issues of technology as opposed to, or at the cost of, politics and culture. This course reorients attention to the intersection of media and cultural theory. We begin by reviewing key media theories from the Frankfurt School and the Birmingham School. Following a historical introduction, we explore the contemporary field of cultural media theory as it has unfolded in both the humanities and the social sciences. Students will think through how the sites of race, class, gender, and sexuality might frame and always already influence the ways that we think of media - from the broadcast media of Adorno and Horkheimer’s culture industry that included radio, film, and television to contemporary poinccasting that is made up of digital and networked technologies. Alongside readings in an expanded media theory, we will engage artistic and cultural works, including literature, films, television serials, smart phone apps, video games, social media, and algorithms. We also explore methodological differences in media studies between the humanities and the social sciences.
Instructor(s): Patrick Jagoda & Kristen Schilt Terms Offered: Winter
Prerequisite(s): Before enrolling, MA students should email Professors Jagoda or Schilt on what you bring and hope to get out of the seminar
Equivalent Course(s): GNSE 45327, CDIN 45327, ENGL 45327, SOCI 50119

CMST 67922. Data Driven Dystopias. 100 Units.
This course will look at our current relationship with technologies of mass data collection from both the inside and the outside. From the inside: students will be given the opportunity to sharpen their understanding of the possibilities and limits of surveillance by testing contemporary algorithms against datasets of their own design and curation. From the outside: we’ll ask how cultural frameworks have driven these technological and social shifts, conditioned our responses to them, or directed us away from their inner mechanisms. In doing so, this experimental course seeks to close the critical and cultural distance between technical, industrial and commercial advances in artificial intelligence, the scientific writings behind this field, and conceptions and uses of data traditionally available to the arts and humanities.
Instructor(s): M. Downie Terms Offered: Autumn
Note(s): Undergraduate students may enroll with permission of instructor.

CMST 68008. Senses and Technology. 100 Units.
This seminar examines the fraught relationship between the human sensorium, and its mediations through what we might call ‘sense technologies,’ such as photography, phonography, moving images, radio, computers, telephones and virtual reality. Understanding aesthetic practices as concretizations of sense experience or as formal realizations of experience has a long and storied history as does modeling devices on suppositions about how we see, hear, touch, etc. The contradictions that inevitably arise between practice and theory are one of the motors or both formal and technological change, and the dialectic between how we understand sensory experience in general and how it manifests itself in various institutional settings (the laboratory, the courts, the film industry, video gaming, etc.) will be a touchstone for the class. We will examine both theoretical and historical approaches to understanding various sense/technology relationships since the eighteenth century.
Instructor(s): J. Lastra Terms Offered: Winter

CMST 68400. Style and Performance from Stage to Screen. 100 Units.
Actor is the oldest profession among arts. Cinema is the youngest art there is. What happens with faces, gestures, monologues, and voices; ancient skills like dance or mime; grand histrionics etc. when arts of performance hit the medium of screen? This course will focus on the history of acting styles in silent films, mapping ‘national’ styles of acting that emerged during the 1910s (American, Danish, Italian, Russian) and various ‘acting schools’ that proliferated during the 1920s (‘Expressionist acting,’ ‘Kuleshov’s Workshop,’ et al.). We will discuss film acting in the context of various systems of stage acting (Delsarte, Stanislavsky, Meyerhold) and the visual arts.
Equivalent Course(s): ARTH 48905

CMST 69002. Cinema and Labor. 100 Units.
CMST 69900. Pedagogy: The Way We Teach Film. 100 Units.
This course, spread across the year, is an introduction to pedagogical methods in the field of Cinema and Media Studies. It is intended for - and open only to - CMS PhD Students in second and third year.
Instructor(s): A. Field Terms Offered: Autumn Spring Winter. A full year course, with enrollment only occurring in Autumn.
Prerequisite(s): CMST 69900 is open only to CMS PhD students; requires department consent.
Note(s): This course meets through the full academic year.
CMST 69901. The Films of Ozu Yasujiro. 100 Units.
This course explores Ozu Yasujiro's works from both national and transnational perspectives. Through an intense examination of Ozu's robust film making career, from the student comedies of the late 1920s to the family drama (in Agfacolor) of the early 1960s, we will locate Ozu's works at a dialogic focal point of Japanese, East Asian, American, and European cinema.

CMST 70000. Advanced Study: Cinema & Media Studies. 300.00 Units.
Advanced Study: Cinema & Media Studies

For further information concerning the PhD Program in Cinema and Media Studies, please see the Graduate Program pages (https://cms.uchicago.edu/content/graduate-program/) on the department's website. Prospective students should also reach out to the Department Administrator (cinema@uchicago.edu (collegecatalog.uchicago.edu/graduate/departmentofcinemaandmediastudies/cinema@uchicago.edu)) with questions or to request more information.

INFORMATION ON HOW TO APPLY
The application process for admission and financial aid for all graduate programs in the Humanities is administered through 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 (http://humanities.uchicago.edu/students/admissions/).

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

International students must provide evidence of English proficiency by submitting scores from either the Test of English as a Foreign Language (TOEFL) or the International English Language Testing System (IELTS). (Current minimum scores, etc., are provided with the application.) For more information, please see the Office of International Affairs website at https://internationalaffairs.uchicago.edu (https://internationalaffairs.uchicago.edu/), or call them at (773) 702-7752.

Director of Graduate Studies: Allyson Nadia Field, Associate Professor
Director of Undergraduate Studies: James Lastra, Associate Professor
Staff
• Traci Verleyen, Department Administrator
• Rebeca Valencia, Department Assistant

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

CMST 31082. African-American Documentary. 100 Units.
Though a 'documentary impulse' can be traced in Black cinema from actualities of Black soldiers in the 1910s to the social realism of contemporary fiction films, documentary is a distinct form of persuasive media making that relies on evidence and invites performances of expertise and authenticity. Documentary conventions and production contexts have emphasized giving voice to marginalized subjects, allowing little space for Black people to craft their own systems representation, distribution and exhibition. Watching films as varied as The Negro Soldier (1944), Still a Brother: Inside the Negro Middle Class (1968), Eyes on the Prize (1987-1990), Four Little Girls (1997) and 13th (2016), we will consider how documentary film form and culture have been used, critiqued and transformed by Black artists, activists and intellectuals seeking to document Black lives, investigate Black subjectivities, and affect social change. We will look at works and careers of prolific documentarians (William Greaves, Madeline Anderson, St. Clair Bourne, Henry Hampton, Marlon Riggs, Shola Lynch), filmmakers who move between fiction and documentary (Spike Lee, Charles Burnett, Yvonne Welbon, Ava DuVernay) and artists who work at provocative intersections of experimental and documentary film and video (Camille Billops and James V. Hatch, Barbara McCullough, Kevin Jerome Everson, Martine Syms). Class work includes developing a pitch for a documentary about Black documentary. Instructor(s): J. Stewart Terms Offered: Winter Equivalent Course(s): CRES 21082, CMST 21082, CRES 31082
CMST 31703. Weimar Cinema. 100 Units.
German films between the end of World War I and the establishment of the Third Reich in 1933 are extraordinarily eclectic and intensely inventive, encompassing horror film, socially conscious dramas, expressionist fantasies, experimental documentary, early proto-fascist and anti-fascist films, and that ur-German invention, the mountain film. We will consider some of the most important works of the period, including films by Fritz Lang, Ernst Lubitsch, G.W. Pabst, F.W. Murnau, Arnold Fanck, Walter Ruttman, and Josef von Sternberg, examining their context, style, reception, formal achievements and historical significance.
Instructor(s): David Levin Terms Offered: Spring
Equivalent Course(s): CMST 21703, GRMN 37710, GRMN 27710

CMST 31801. Chicago Film History. 100 Units.
This course will screen and discuss films made mostly by Chicagoans, concentrating on the period after WWII, until 1980 when Hollywood began using Chicago as a location. By examining various genres, including those not normally interrogated by academics, such as educational and industrial films, we will consider whether there is a Chicago style of filmmaking. Technological advances that enabled both film and video to escape the restrictions of the studio and go hand-held, into city streets and homes, will be discussed. If there is a Chicago style of filmmaking, one must look at the landscape of the city—the design, the politics, the cultures and labor of its people and how they live their lives. The protagonists and villains of Chicago stories are the politicians and community organizers, our locations are the neighborhoods, and the set designers are Mies Van Der Rohe and the Chicago Housing Authority.
Instructor(s): J. Hoffman Terms Offered: Spring
Equivalent Course(s): CMST 21801, ARTV 36750, HMRT 35104, ARTV 26750, HMRT 25104

CMST 32119. Richard Wagner’s Ring of the Nibelung in Performance. 100 Units.
This seminar, open to undergraduates and beginning graduate students, serves as a critical introduction to and intensive exploration of Richard Wagner’s 19th century tetralogy. In addition to critical readings (e.g., by Wagner, Adorno, Nietzsche, Badiou, Dahlhaus, et al.) and screenings of a host of productions, we will travel downtown to Lyric Opera to attend performances of the Ring cycle in David Pountney’s new production. Our discussions of the Chicago production will be supplemented by conversations with members of the Lyric Opera production team, including Anthony Freud, Lyric Opera’s General Director. No previous knowledge is required although a curiosity about opera, German culture, media history, and/or theater & performance studies will be essential.
Instructor(s): David Levin Terms Offered: Spring
Equivalent Course(s): TAPS 36519, TAPS 26519, GRMN 23419, FNDL 23419, GRMN 33419, MUSI 32520, CMST 22119, MUSI 24520

CMST 32235. Revolutionary Romance in Socialist China. 100 Units.
One of the goals of the socialist revolution was to transform social relations, not only those between classes but also family and romantic relations. One of the first laws that the Chinese Communist Party issued after the founding of the People’s Republic was the New Marriage Law, which banned arranged marriages, concubinage, and arrangements involving minors. 1950s cinema and literature advertised romantic love as an important achievement of the new society. At the same time, loyalty to the Party and to the collectivity were also core values that the media emphasized. In this class, we will look at how literature and cinema instructed viewers on how to select one’s object of love in Revolutionary China, and how love for a romantic partner, for the party, and for the people were differently foregrounded at specific historical moments. How did ideas of romantic love change from the 1940s to the 1980s, and how did cinema contribute to promoting them? What forms of intimacy and models of attachment characterized revolutionary romance? Which kind of person constituted an ideal romantic partner? Who was to be loved, how, and why? Should one orient one’s passion toward one person, many, or none?
Instructor(s): P. Iovene Terms Offered: Winter
Equivalent Course(s): GNSE 32235, GNSE 22235, EALC 22235, EALC 22235, CMST 22235, EALC 32235
CMST 32507. Cinema and the Holocaust. 100 Units.
Focuses on cinematic responses by several leading film directors from East & Central Europe to a central event of 20th century history -- the Holocaust. Nazis began a cinematic documentation of WWII at its onset, positioning cameras in places of actual atrocities. Documentary footage produced was framed by hostile propagandistic schemes; contrary to this 'method', Holocaust feature films are all but a representation of Jewish genocide produced after the actual traumatic events. This class aims at discussing the challenge of representing the Jewish genocide which has often been defined as un-representable. Because of this challenge, Holocaust films raise questions of ethical responsibility for cinematic production & a search for relevant artistic means with which to engage post-traumatic representation. Therefore, among major tropes we will analyze voyeuristic evocation of death & suffering; a truthful representation of violence versus purported necessity of its cinematic aestheticization; intertwined notions of chance & hope as conditions of survival versus hagiographic representation of victims. The main goal is to grasp the potential of cinema for deepening our understanding of the Holocaust, the course simultaneously explores extensive & continuous cinematic production of the genre & its historical development in various European countries, to mention the impact of censorship by official ideologies in the Soviet Union, Poland, Hungary, & Czechoslovakia during the Cold War.

Instructor(s): Bozena Shallcross Terms Offered: Winter

Note(s): Course requirements: film screenings, class participation, reading assignments, one class presentation, and a final project. All readings for the core texts are in English; they can be downloaded from Canvas.

Equivalent Course(s): REES 27027, CMST 22507, JWSC 29550, REES 37027

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

Instructor(s): R. De Gaetano Terms Offered: Spring

Note(s): Taught in English.

Equivalent Course(s): CMST 23030, ITAL 23020, ITAL 33020

CMST 33500. Pasolini. 100 Units.
This course examines each aspect of Pasolini's artistic production according to the most recent literary and cultural theories, including Gender Studies. We shall analyze his poetry (in particular "Le Ceneri di Gramsci" and "Poesie informa di rosa"), some of his novels ("Ragazzi di vita," "Una vita violenta," "Teorema," "Petrolio"), and his numerous essays on the relationship between standard Italian and dialects, semiotics and cinema, and the role of intellectuals in contemporary Western culture. We shall also discuss the following films: "Accattone," "La ricotta," "Edipo Re," "Teorema," and "Salo'.

Instructor(s): A. Maggi Terms Offered: Winter

Equivalent Course(s): ITAL 38400, GNSE 28600, FNDL 28401, CMST 23500, ITAL 28400

CMST 33930. Documentary Production I. 100 Units.
Documentary Video Production focuses on the making of independent documentary video. Examples of various modes of documentary production will be screened and discussed. Issues embedded in the genre, such as the ethics, the politics of representation, and the shifting lines between "the real" and "fiction" will be explored. Story development, pre-production strategies, and production techniques will be our focus, in particular-research, relationships, the camera, interviews and sound recording, shooting in available light, working in crews, and post-production editing. Students will work in crews and be expected to purchase a portable hard drive. A five-minute string-out/rough-cut will be screened at the end of the quarter. Students are strongly encouraged to take Doc Production 2 to complete their work.

Instructor(s): J. Hoffman Terms Offered: Autumn

Note(s): Prior or concurrent enrollment in CMST 10100 recommended for undergraduate students.

Equivalent Course(s): ARTV 23930, HMRT 35106, HMRT 25106, CMST 23930, ARTV 33930, MAAD 23930
CMST 33931. Documentary Production II. 100 Units.
Documentary Video Production II focuses on the shaping and crafting of a non-Fiction video. Enrollment will be limited to those students who have taken Documentary Production I. The class will discuss issues of ethics, power, and representation in this most philosophical and problematic of genres. Students will be expected to write a treatment outline detailing their project and learn about granting agencies and budgeting. Production techniques will concentrate on the language of handheld camera versus tripod, interview methodologies, microphone placement including working with wireless systems and mixers, and lighting for the interview. Post-production will cover editing techniques including color correction and audio sweetening, how to prepare for exhibition, and distribution strategies.
Instructor(s): J. Hoffman Terms Offered: Winter
Prerequisite(s): CMST 23930, HMRT 25106, or ARTV 23930
Equivalent Course(s): ARTV 23931, CMST 23931, ARTV 33931, HMRT 25107, HMRT 35107, MAAD 23931

CMST 34520. Cowboys and Tramps in Film and Literature. 100 Units.
The late 19th and early 20th centuries saw the invention of two distinctly American literary archetypes: the cowboy and the hobo. Based on historical conditions of labor, economics, and westward expansion, the cowboy and the hobo, though both itinerant workers primarily employed seasonally in agriculture and ranching, were depicted very differently in literature and, later, film, during the decades in which they held influence over America’s imagination and mythologization of itself. Evoking responses from fear to admiration and pity to envy, the cowboy and the hobo, both as historical figures and as fictional types, reflected the evolving realities of and the broad range of attitudes toward-labor, masculinity, and place in a modernizing America. This course will examine literary and cinematic representations of hoboes, tramps, cowboys, and gunslingers from the late 1800s to the mid-1900s, tracing their historical and cultural contexts. We will address pulp and dime novels as well as literary masterpieces, stage plays, poems, and feature films from the silent and sound eras, paying special attention to the effects of different media and art forms on the depiction and mythologization of these figures. Other themes include violence and the state, the American West, technology (trains, automation in agriculture, weapons), immigration and migration, race, and material culture. Authors and directors include Jack London, Charlie Chaplin, John Ford, Preston Sturges, Jack Kerouac, Hart Crane, Bret Harte, Terrence Malick, and Martin Scorsese.
Instructor(s): Matt Hauske Terms Offered: Spring 2014
Note(s): Current MAPH students and 3rd and 4th years in the College. All others by instructor consent only. Screenings Thursday 3:30-6:30.
Equivalent Course(s): CMST 24530, MAPH 34510, ENGL 25801

CMST 34521. Film and Revolution. 100 Units.
On the fiftieth anniversary of 1968 our course couples the study of revolutionary films (and films about revolution) with seminal readings on revolutionary ideology and on the theory of film and video. The goal will be to articulate the mechanics of revolution and its representation in time-based media. Students will produce a video or videos adapting the rich archive of revolutionary film for today’s situation. The films screened will be drawn primarily from Soviet and US cinema, from the 1920s to the present day, proceeding more or less chronologically. We begin with newsreels and a “poetic documentary” by Dziga Vertov; they will be paired with classic readings from revolutionary theory, from Karl Marx and Vladimir Lenin to Fidel Castro and Bill Ayres, and from film theory, including Vertov, Andre Bazin and Jean-Luc Godard. Readings will acquaint students with contemporary assessments of the emancipatory potential of film.
Instructor(s): R.Bird; C.Smith Terms Offered: Spring
Equivalent Course(s): REES 36071, ARTV 38000, REES 26071, ARTV 28000, CMST 24521

CMST 34531. Cowboy Modernity. 100 Units.
This course examines the western movie genre through the lens of what is thought of as the cinema’s special relationship to and place within twentieth century modernity. From the beginnings of narrative cinema through the 1960s, more westerns were made than any other genre, and the iconography and ideology of the western influenced not only other film genres but also spilled over into other aspects of popular culture and even high art. Why was the cinema, the medium that exemplified modernity for so many people around the world, dominated by westerns, a genre set in the past and in the wilderness? How did the western manifest aspects, anxieties, possibilities, and widespread phenomena of twentieth century modernity? We will examine the western’s intersection with modern phenomena, activities, and artforms including tourism, abstract expressionism, feminism, the Baby Boom & television, toys, mining and atomic energy and weapons, and the rise of Las Vegas as a hub for recreational gambling.
Equivalent Course(s): CMST 24531, MAPH 35514
CMST 34550. Central Asian Cinema. 100 Units.
Nowhere has the advent of modernity been more closely entwined with cinema than in Central Asia, a contested entity which for our purposes stretches from Turkey in the West to Kyrgyzstan in the East, though our emphasis will be squarely on Soviet and post-Soviet Central Asia (especially Uzbekistan and Kazakhstan). This course will trace the encounter with cinematic modernity through the analysis of individual films by major directors, including (but not limited to) Shukhrat Abbasov, Melis Übukeyev, Ali Khamraev, Tolomush ůkeev, Sergei Paradzhanov, Gulshad Omarova. In addition to situating the films in their cultural and historical situations, close attention will be paid to the sources of Central Asian cinema in cinemas both adjacent and distant; to the ways in which cinema enables a distinct encounter with modernity; and to the cinematic construction of Central Asia as a cultural entity.
Instructor(s): R. Bird Terms Offered: Autumn
Equivalent Course(s): REES 23157, CMST 24550

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

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

CMST 35100. Avant-Garde in East Central Europe. 100 Units.
The avant-gardes of the “other” Europe are the mainstay of this course, which focuses especially, but not exclusively, on the interwar avant-gardes of Austria, Czechoslovakia, Hungary, Poland, Romania, Slovenia, and Yugoslavia. A comparative framework is employed whenever lucrative to comprehend the East/Central European movements in the wider context of the European avant-garde. The course also traces the development and legacy (political and artistic) of these avant-gardes in their contemporary scenes. Plastic, verbal, and performative arts (including film) are studied.
Instructor(s): Malynne Sternstein Terms Offered: Spring
Equivalent Course(s): ARTH 35500, REES 23141, CMST 24550

CMST 35102. Narratives Suspense in European/Russian Lit/Film. 100 Units.
This course examines the nature and creation of suspense in literature and film as an introduction to narrative theory. We will question how and why stories are created, as well as what motivates us to continue reading, watching, and listening to stories. We will explore how particular genres (such as detective stories and thrillers) and the mediums of literature and film influence our understanding of suspense and narrative more broadly. Close readings of primary sources will be supplemented with critical and theoretical readings. Literary readings will include work by John Buchan, Arthur Conan Doyle, Feodor Dostoevsky, Graham Greene, Bohumil Hrabal, and J.M. Coetzee. We will also explore Alfred Hitchcock’s take on 39 Steps and the Czech New Wave manifesto film, Pears of the Deep. With theoretical readings by: Roland Barthes, Viktor Shklovsky, Erich Auerbach, Paul Ricoeur, and others.
Equivalent Course(s): REES 23137, HUMA 26901, ENGL 46901, ENGL 26901, REES 33137, CMLT 22100, CMST 25102
CMST 35514. Symbolism and Cinema. 100 Units.
In his 1896 essay on cinema, Russian writer Maxim Gorky described the new medium to "madness or symbolism." The connection between cinema and symbolism was not surprising insofar as symbolism was a dominant aesthetic paradigm throughout Europe at the time. However it does suggest (perhaps surprisingly) that from the very beginning cinema was seen as a means of visualizing the non-rational, uncanny and even invisible. This course examines the relationship between symbolism and cinema with particular attention to French and Russian writings and films. Examining how symbolist aesthetics became applied to the cinematic medium, we will pay particular attention the resources it provided for conceptualizing the uncanny and the mystical. We will question whether there exists a distinct symbolist tradition in film history and how it relates to notions of poetic or experimental cinema. Films will represent a broad cross-section of European (and some American) cinema, from Jean Epstein to Sergei Eisenstein and Alexander Dovzhenko, and from Stan Brakhage to Andrei Tarkovsky.
Instructor(s): R. Bird
Equivalent Course(s): CMST 25514, REES 26019, REES 36019

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

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

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

CMST 36405. D.W. Griffith. 100 Units.
Controversies fuel American politics and culture. One hundred years ago, Intolerance shook the world, if not the most famous, then the most the most expensive and seminal movie ever made. One hundred and one, The Birth of a Nation generated the loudest controversy on the issue of race; at the same time, its powerful suspense sequence in the finale made this movie a fundamental of action-movie filmmaking for the century to come. Griffith came to movie industry in 1908 and dropped out of it in 1931. This course offers a quarter-of-a-century vast panorama of inventions and innovations, shame and triumphs, brilliant successes and spectacular failures connected with D.W. Griffith, the most famous pioneer in the history of film.
Equivalent Course(s): FNDL 26405, CMST 26405, AMER 36405, AMER 26405
CMST 36503. Scandinavian Cinema in the Classic Period (1910-1960) 100 Units.
During the 1910s Scandinavian cinema was among the most popular cinemas in the world. The best directors, actresses, and actors developed a mastery of cinematic expression and screen appearance never seen before in cinema.Erotically charged melodramas and comedies were the most popular genres, but also poetic masterpieces such as The Passion of Joan of Arc are key works from this era. The course will explore the breathtaking appearances of such celebrated female stars as Asta Nielsen and Greta Garbo, and analyze silent masterpieces such as Blom's early science fiction films, the dramas of Christensen, Stiller, Sjöstrom, and Dreyer, and the early films of Tancred Ibsen and Ingmar Bergman. All readings are in English.
Instructor(s): E. Rossaak Terms Offered: Autumn
Prerequisite(s): PQ: CMST 10100 Introduction to Film or consent of instructor.
Equivalent Course(s): CMST 26503

CMST 36705. Kieslowski: The Decalogue. 100 Units.
In this class, we study the monumental series "The Decalogue" by one of the most influential filmmakers from Poland, Krzysztof Kieślowski. Without mechanically relating the films to the Ten Commandments, Kieślowski explores the relevance of the biblical moral rules to the state of modern man forced to make ethical choices. Each part of the series contests the absolutism of moral axioms through narrative twists and reversals in a wide, universalized sphere. An analysis of the films will be accompanied by readings from Kieślowski's own writings and interviews, including criticism by Zizek, Insdorf, and others.
Equivalent Course(s): CMST 26705, REES 37026, FNDL 24003, REES 27026

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

CMST 37011. Experimental Captures. 100 Units.
This production-based class will explore the possibilities and limits of capturing the world with imaging approaches that go beyond the conventional camera. What new and experimental image-based artworks can be created with technologies such as laser scanning, structured light projection, time of flight cameras, photogrammetry, stereography, motion capture, sensor augmented cameras or light field photography? This hands-on course welcomes students with production experience while being designed to keep established tools and commercial practices off-kilter and constantly in question.
Instructor(s): M. Downie Terms Offered: Winter
Equivalent Course(s): MAAD 21011, ARTV 37923, CMST 27011, ARTV 27923

CMST 37020. Live Cinema. 100 Units.
This production-oriented class will examine contemporary approaches to the performed digital moving image. Through studying the range of tools and conceptual frameworks that have sought to fuse live visuals in performance in contexts spanning theater, dance, music, installation and public art, students will complete a series of critical sketches leading towards a final project using custom software developed in and for the class. Film production, music composition, and computer programming experience are welcome (but none are prerequisites for the course). Students will be expected to ultimately use the techniques they learn in a final performance.
Instructor(s): M. Downie Terms Offered: Spring
Equivalent Course(s): CMST 27020

CMST 37205. Film Aesthetics. 100 Units.
The main questions to be discussed are: the bearing of cinema on philosophy; or in what sense, if any, is cinema a form of philosophical thought? What sort of distinctive aesthetic object is a film, or what is the "ontology" of film? What, in particular, distinguishes a "realist" narrative film? What is a "Hollywood" film? What is a Hollywood genre? Authors to be read include, among others, Bazin, Cavell, Perkins, Wilson, Rothman. Films to be seen and discussed, among others, include films by Bresson, Ford, Ophuls, Cukor, Hitchcock, and the Dardenne brothers. (I)
Instructor(s): J. Conant, R. Pippin Terms Offered: Spring
Equivalent Course(s): PHIL 20208, PHIL 30208, CMST 27205, SCTH 38112
CMST 37207. Film Criticism. 100 Units.
A workshop and seminar for both graduate students and undergraduates devoted to reading, writing, and (in the cases of some audiovisual essays and features) watching and listening to various forms of film criticism, including historical, journalistic, academic, and experimentally and artistically shaped examples of this practice. Weekly screenings and readings will help to focus the discussions, along with writing assignments that will be read aloud and critiqued in class. Part of the overall direction of this course will be determined by the particular interests of the students and their willingness to articulate them. A workshop and seminar for both graduate students and undergraduates devoted to reading, writing, and (in the cases of some audiovisual essays and features) watching and listening to various forms of film criticism, including historical, journalistic, academic, and experimentally and artistically shaped examples of this practice. Weekly screenings and readings will help to focus the discussions, along with writing assignments that will be read aloud and critiqued in class. Part of the overall direction of this course will be determined by the particular interests of the students and their willingness to articulate them.
Instructor(s): J.Rosenbaum Terms Offered: Autumn
Equivalent Course(s): CMST 27207

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

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

CMST 37802. Art and Public Life. 100 Units.
The aim of this seminar-colloquium will be to work through some of the most advanced thinking on ideas about publics and their relation to questions of community, politics, society, culture, and the arts. From John Dewey through Hannah Arendt and Jurgen Habermas, the notion of the public has remained central to a wide variety of debates in the humanities and social sciences. What is a public? How are publics constituted? What is the role of real and virtual space, architectural design, urban planning, and technical media, in the formation of publics? And, most centrally for our purposes, what role can and do the arts play in the emergence of various kinds of publics? The colloquium aspect of the course will involve visiting speakers from a variety of disciplines, both from the University of Chicago faculty, and from elsewhere.
Instructor(s): W.J.T. Mitchell, T. Gates Terms Offered: Autumn
Equivalent Course(s): ARTH 47911, MUSI 35014, ARTV 37911, ENGL 32821
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 course will use this moment of new technologies
to explore and expand the moving image before it becomes too rigidly determined by the powerful industrial
forces now propelling it forward. This course will be intensely experimental as we see how we might use new
computer algorithms to take apart and re-experience classic films of the past. By using new tools, developed
for and during this class, students will make new experiences inside virtual reality environments for watching,
analyzing, and recombining films and that are unlike any other. These tools will enable students, regardless of
previous programming experience, to participate in this crucial technological and cultural juncture.
Equivalent Course(s): ARTV 30805, CMST 27805, ARTV 20805

CMST 37810. Cinema and New Media. 100 Units.
Over the past two decades, new media such as television, computers and the web, digital image production, and
video games have begun to transform, and even supplant, the social and cultural prominence of cinema. This
course will look at how these media work: the history of their development, the changes they have brought about
in a broader media culture, their political implications, and their social status and significance (e.g., the place
they occupy in culture, the kinds of interactions they make possible). The focus will equally be on the ways in
which cinema has responded to the changing digital landscape, which will be explored through both blockbuster
and experimental films as well as video and web-based art. Readings will be taken from the history of film
theory, recent work in media history and archeology, and theoretical studies of digital media and technology.
Instructor(s): D. Morgan Terms Offered: Autumn

CMST 37911. Augmented Reality Production. 100 Units.
Focusing on experimental moving-image approaches at a crucial moment in the emerging medium of augmented
reality, this class will explore and interrogate each stage of production of AR works. Students in this production-
based class will examine the techniques and opportunities of this new kind of moving image. During this class
we’ll study the construction of examples across a gamut from locative media, journalism, and gameplay-based
works to museum installations. Students will complete a series of critical essays and sketches towards a final
augmented reality project using a custom set of software tools developed in and for the class.
Instructor(s): M. Downie Terms Offered: Autumn
Equivalent Course(s): MAAD 22911, CMST 27911, ARTV 27921, ARTV 37921

CMST 37915. Introduction to Videogame Studies: Art, Play, and Society. 100 Units.
This course is intended as an introduction to the study of videogames in the humanities. Topics include
videogame form (visual style, spatial design, sound, and genre); videogames as a narrative medium;
embodiment and hapticity in videogame play; issues of identity/identification, performance, and access related
to gender, sexuality, race and ethnicity, ability, and class; and rhetorical, educational, and political uses of
videogames. Just as the videogame medium has drawn from older forms of art and play, so the emerging field
of videogame studies has grown out of and in conversation with surrounding disciplines. With this in mind,
readings and topics of discussion will be drawn both from videogame studies proper and from other fields in the
humanities - including, but not limited to, English, art history, and cinema and media studies. Undergraduates
should be prepared for an MA-level reading load but will write final papers of the standard length for upper-
level undergraduate courses (8-10 pages versus 12-15 for MA students). MA students interested in pursuing a
particular research topic in-depth will be given supplemental readings. This course will also be designed to take
advantage of the University of Chicago’s videogame collection, and will require game play both individually and
as part of group play sessions.
Instructor(s): Christopher Carloy Terms Offered: Spring
Note(s): Email for instructor consent
Equivalent Course(s): CMST 27915, MAAD 27915, ENGL 34515, DIGS 20010, MAPH 34515, ENGL 24515, DIGS 30010

CMST 37920. Virtual Reality Production. 100 Units.
Focusing on experimental moving-image approaches at a crucial moment in the emerging medium of virtual
reality, this class will explore and interrogate each stage of production for VR. By hacking their way around
the barriers and conventions of current software and hardware to create new optical experiences, students
will design, construct and deploy new ways of capturing the world with cameras and develop new strategies
and interactive logics for placing images into virtual spaces. Underpinning these explorations will be a careful
discussion, dissection and reconstruction of techniques found in the emerging VR "canon" that spans new modes
of journalism and documentary, computer games, and narrative "VR cinema." Film production and computer
programming experience is welcome but not a prerequisite for the course. Students will be expected to complete
short "sketches" of approaches in VR towards a final short VR experience.
Instructor(s): M. Downie Terms Offered: Autumn
Equivalent Course(s): ARTV 27920, CMST 27920, MAAD 24920, ARTV 37920
CMST 38006. Minimalist Experiment in Film and Video. 100 Units.
This multilevel studio will investigate minimalist strategies in artists' film and video from the late 1960s to the present day. Emphasis will be placed on works made with limited means and/or with "amateur" formats such as Super-8 and 16mm film, camcorders, Flip cameras, SLR video, and iPhone or iPad. Our aim is to imagine how to produce complex results from economical means. Important texts will be paired with in class discussion of works by artists such as Andy Warhol, Yoko Ono, Kurt Kren, Jack Goldstein, Larry Gottheim, Bruce Baillie, James Benning, John Baldessari, Morgan Fisher, Stan Douglas, Matthew Buckingham, Sam Taylor-Wood, and others.
Instructor(s): D.N. Rodowick Terms Offered: Autumn
Equivalent Course(s): CMST 28006, ARTV 23805, MAAD 23805, ARTV 33815

CMST 38100. Issues in Film Music. 100 Units.
This course explores the role of film music in the history of cinema. What role does music play as part of the narrative (source music) and as nondiegetic music ( underscoring)? How does music of different styles and provenance contribute to the semiotic universe of film? And how did film music assume a central voice in twentieth-century culture? We study music composed for films (original scores) as well as pre-existent music (e.g., popular and classical music). The twenty films covered in the course may include classical Hollywood cinema, documentaries, foreign (e.g., non-Western) films, experimental films, musicals, and cartoons.
Instructor(s): B. Hoeckner
Note(s): This course typically is offered in alternate years.
Equivalent Course(s): MUSI 30901, MUSI 22901, CMST 28100

CMST 38201. Contemporary Documentary. 100 Units.
In our era of post-truth, this course proposes to investigate strategies developed by contemporary documentaries to present and/or question facts, truth, and objectivity. Among other topics, we will consider questions such as the following: What lines can be drawn between discourse, representation, and fiction? Do these documentaries aim to create truthfulness or skepticism? What kind of awareness—individual, social, or political—to they try to raise and promote?
Instructor(s): D. Bluhner Terms Offered: Spring
Equivalent Course(s): CMST 28202

CMST 38212. Biography, History, Art: Documenting Blakelock. 100 Units.
This Gray Center sponsored research practicum is tied to a film project with documentary-maker and Mellon Collaborative Fellow Ric Burns about outsider artist Ralph Blakelock. America’s van Gogh, Blakelock created art far ahead of his time, went mad, and spent nearly twenty years in an asylum before emerging into the glare of flashbulbs as the most sought-after painter of the 1910s, only to end his life as victim of a con game. In between, he sojourned with the Sioux, hobnobbed with Gilded Age millionaires, channeled Longfellow and Mendelssohn in his art, struggled in the emergent New York “art world”, played vaudeville piano, and became one of the first major figures in modern celebrity-driven mass media. How best to capture this kaleidoscopic life and Blakelock’s dizzying art in a documentary is the creative challenge of the seminar. Our focus will be on Blakelock’s Ghost Dance/The Vision of Life. Art Institute conservators, assisted by chemistry department Professor Steven Sibener, will use scientific imaging to see inside the painting, whose provenance and context of production and reception need to be researched. Participants will be assigned to specific topics based on area of expertise. The course should be of particular interest to students in DOVA, Art History, History, English, Psychology, Chemistry, Cinema Studies, and Anthropology.
Instructor(s): Lawrence Rothfield; Ric Burns Terms Offered: Spring
Prerequisite(s): Instructor consent required. Open to students at all levels, undergraduate and graduate. Email a letter of interest to Professor Rothfield: lary@uchicago.edu.
Equivalent Course(s): ARTV 20203, ENGL 36522, ARTV 30203, CMST 28265, ENGL 26522

CMST 38300. Kafka and Performance. 100 Units.
This laboratory seminar is devoted to exploring the texts of Franz Kafka through the lens of performance. In addition to weekly scenic experiments and extensive critical readings (on Kafka as well as performance theory) we will explore the rich history of adapting Kafka in film, theater, puppetry, opera, and performance.
Equivalent Course(s): TAPS 22110, GRMN 23110, TAPS 32110, GRMN 32110, FNDL 22115, CMST 28310

CMST 38700. History of International Cinema, Part III: 1960 to Present. 100 Units.
This course will continue the study of cinema around the world from the late 1950s through the 1990s. We will focus on New Cinemas in France, Czechoslovakia, Germany, the United States, the United Kingdom, and other countries. We will pay special attention to experimental stylistic developments, women directors, and well-known auteurs. After the New Cinema era we will examine various developments in world cinema, including the rise of Bollywood, East Asian film cultures, and other movements.
Instructor(s): J. Lastra Terms Offered: Spring
Note(s): This course follows the subject matter taught in CMST 28500/48500 and CMST 28600/48600, but these are not prerequisites.
Equivalent Course(s): CMST 28700, MAAD 18700
CMST 38703. Video Art: The Analog Years. Theory, Technology, Practice. 100 Units.
The course gives a critical introduction to early video and television art - from the proto-televisual impulses in the historical avant-gardes to the increasing proximity between analog and digital technologies in video art in the late 1970’s and early 1980’s. We will focus on the various technical aspects of analog video, as well as on artistic practice and early writings on the subject. Topics will include the technics and politics of time; video, feedback systems and ecology; the reconfiguration of the artist’s studio; guerilla politics and alternative TV; video and autobiography; the relation between video and painting; the musical history of video; the invention of new machines; and video as a “television viewer”.
Instructor(s): I. Blom Terms Offered: Autumn
Equivalent Course(s): ARTH 21313, CMST 28703, ARTH 31313, MAAD 18703

CMST 38921. Introduction to 16mm Filmmaking. 100 Units.
The goal of this intensive laboratory course is to give its students a working knowledge of film production using the 16mm gauge. The course will emphasize how students can use 16mm technology towards successful cinematography and image design (for use in both analog and digital postproduction scenarios) and how to develop their ideas towards constructing meaning through moving pictures. Through a series of group exercises, students will put their hands on equipment and solve technical and aesthetic problems, learning to operate and care for the 16mm Bolex film camera; prime lenses; Sekonic light meter; Sachtler tripod; and Arri light kit and accessories. For a final project, students will plan and produce footage for an individual or small group short film. The first half the class will be highly structured, with demonstrations, in-class shoots and lectures. As the semester continues, class time will open up to more of a workshop format to address the specific concerns and issues that arise in the production of the final projects. This course is made possible by the Charles Roven Fund for Cinema and Media Studies.
Instructor(s): T. Comerford Terms Offered: Winter
Equivalent Course(s): MAAD 23808, ARTV 23808, ARTV 33808, CMST 28921

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

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

CMST 39300. Aesthetics: Phil/Photo/Film. 100 Units.
Equivalent Course(s): PHIL 21100, PHIL 31301, ARTH 37301, CMST 29300, ARTH 27301
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): S. Skvirsky Terms Offered: Autumn
Equivalent Course(s): ARTH 39900, MAPH 33000, ENGL 48000

CMST 42719. Music, Emotions and Modernity. 100 Units.
This seminar explores the relationship between music and emotion, focusing on emotions that have a special affinity with the experience of modernity, as expressed in music and film. A major portion of the seminar will be concerned with mixed emotions, including forms of pleasurable sadness, ranging from the Elizabethan cult of melancholia prominent in the music of John Dowland to modern bittersweetness, as manifest in nineteenth-century melodrama and such films as Back Street (1941) and La La Land (2016). Readings will include scholarship in musicology and film studies as well as empirical research in psychology and affect theory. Participants will take turns in functioning as “experts” for select seminar sessions by preparing readings and objects for class discussion. Participants taking the class for credit will present a 25-minute research paper at a mini-conference in Week 11.
Instructor(s): Berthold Hoeckner Terms Offered: Autumn. Offered Autumn 2018 Thursdays 9:30am-12:20pm in JRL room 264
Equivalent Course(s): MUSI 42719

CMST 43418. Surrealism and Cinema. 100 Units.
This seminar examines the relations between Surrealism and the cinema in interwar France, and the aesthetic, political, and theoretical debates produced by their encounter. To what extent may Surrealism, in its varied iterations, be productively read through the optic of cinema, and even as a cinematic movement? And to what extent is cinema an implicitly Surrealist medium? In addition to tracing a precise history of Surrealism, cinema, and its discontents during this period through works by Louis Aragon, Antonin Artaud, Georges Bataille, Walter Benjamin, André Breton, Luis Bunuel, René Clair, Joseph Cornell, Salvador Dalí, Robert Desnos, Germaine Dulac, Louis Feuillade, Sigmund Freud, Jean Painlevé and Geneviève Hamon, Jean Vigo, and others, this class explores the potential of Surrealism as a methodology for critical and theoretical studies of cinema, literature, culture, and history.
Equivalent Course(s): FREN 36218

CMST 44601. Opera Film: China / Europe: Thinking Media Hybridity across Cases. 100 Units.
This seminar will explore the mutual attraction of cinema and opera across the two vast operatic cultures of Europe and China in order to interrogate the many cross-cultural issues that their media encounters produce and accentuate. Such issues include changing relations to myth, ritual, history, and politics; cross-dressing and gender-bending; closed forms or open; stock characters wand plots or narrative fluidity. We will ask why in both China and Europe, opera repeatedly became the conflicted site of nationalist and modernizing aspirations, reiterations of tradition, and attempts at avant-gardism. When the presumed realism of film meets the extravagant hyperperformativity of opera, the encounter produces some extraordinary third kinds-media hybrids. Film repeatedly wrestled with the inherent histrionics of opera through the use of such devices as close-ups, camera angles, shot reverse shot, displacement of sound from sight, acousmatic sound, and trick photography. Such devices were generally meant to suture the supposed improbabilities of the operatic art form, incongruities often based on extravagant and transcendent relationships to realism. Such cinematic renderings of opera are highly revealing of fundamental faultlines in the genres themselves and revealing of the cultures that produced them.
Instructor(s): J. Zeitlin and M. Feldman Terms Offered: Winter
Equivalent Course(s): TAPS 41401, CDIN 41401, ITAL 41419, EALC 41401, MUSI 45019
CMST 44606. China’s New Documentary Cinema. 100 Units.
Since the early 1990s, the “new documentary” has emerged as one of the most prominent phenomena in Chinese film and video, widely circulating at international film festivals and eliciting considerable critical debate. This course examines the styles and functions of China’s “new documentary” over the last fifteen years, paying particular attention to the institutional, cultural, economic, and political conditions that underpin its flourishing. This overview will lead us to consider questions that concern the recent explosion of the documentary form worldwide, and to explore the tensions and imbalances that characterize the global circulation of the genre. We will address such issues as: what is “new” about China’s recent documentary cinema; the “national” and “transnational” dimensions of documentary filmmaking, and the ways in which these dimensions intersect in its production and circulation; the extent to which the international demand for “unofficial” images from China has contributed to its growth; the politics involved in documentary filmmaking, and the forms and meanings of “independent” cinema in the wake of intensified globalization; the links between Chinese documentary and the global rise of documentary filmmaking, and the ways in which they challenge extant concepts and theorizations of the genre.
Instructor(s): P. Iovene
Equivalent Course(s): CMST 24606, EALC 35402, EALC 24502

CMST 47803. The Body of Cinema: Hypnoses, Emotions, Animalities. 100 Units.
Equivalent Course(s): ENGL 37803, CMST 27803

CMST 47815. Media Atmospheres: Art, Technology, and Environment in the 21st Century. 100 Units.
In the late 1990’s and early 00’s contemporary art seemed to turn towards design and architecture, 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 are 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/environmental production.
Instructor(s): I. Blom Terms Offered: Autumn
Equivalent Course(s): ARTH 41315

CMST 48117. Seminar: Music in Sound Studies. 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.
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 provides a survey of the history of cinema from its emergence in the mid-1890s to the transition to sound in the late 1920s. We will examine the cinema as a set of aesthetic, social, technological, national, cultural, and industrial practices as they were exercised and developed during this 30-year span. Especially important for our examination will be the exchange of film techniques, practices, and cultures in an international context. We will also pursue questions related to the historiography of the cinema, and examine early attempts to theorize and account for the cinema as an artistic and social phenomenon.
Instructor(s): A. Field Terms Offered: Autumn
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring or minoring in Cinema and Media Studies.
Note(s): This is the first part of a two-quarter course.
Equivalent Course(s): ARTH 38500, ENGL 29300, ARTV 20002, ENGL 48700, ARTH 28500, CMLT 32400, CMLT 22400, MAAD 18500, CMST 28500, MAPH 33600
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): Staff Terms Offered: Winter
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring or minoring in Cinema and Media Studies.
Note(s): CMST 28500/48500 strongly recommended
Equivalent Course(s): CMLS 32500, ENGL 29600, ARTH 28600, ARTH 38600, ARTV 20003, MAAD 18600, RÊES 25005, MATH 33700, CMST 28600, CMLS 22500, RÊES 45005, ENGL 48900

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): Staff Terms Offered: Winter
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring or minoring in Cinema and Media Studies.
Note(s): CMST 28500/48500 strongly recommended
Equivalent Course(s): CMLS 32500, ENGL 29600, ARTH 28600, ARTH 38600, ARTV 20003, MAAD 18600, RÊES 25005, MATH 33700, CMST 28600, CMLS 22500, RÊES 45005, ENGL 48900

CMST 53500. Guillotine / Barricade: Figures of History Across Media. 100 Units.
Taking up the French historical technologies of the guillotine and the barricade, this doctoral seminar explores the history of political spectacle, violence, death, and resistance as also part of a history of figuration-conceptualized by Julia Kristeva as the establishment of a relation between two historical realities-across media. We will examine the actual materials and practices of the guillotine and the barricade alongside literary, artistic, and filmic works that deploy the figural logic of both technologies as part of their formal, representational, and/or political articulation. This seminar thus seeks to examine the methodological stakes of inter-medial and interdisciplinary history and historiography that draws equally from French history, literature, visual art (including sculpture), architecture, and film. This class will be taught in English; French reading and research skills are not necessary, but would be beneficial.
Instructor(s): J. Wild Terms Offered: Spring
Equivalent Course(s): FREN 43501, CDIN 53500

CMST 57200. Film Semiotics: Toward a Linguistic Anthropology of Cinema. 100 Units.
In this seminar we explore a series of topics in the semiotics of film as approached through the semiotic theory developed out of linguistic anthropology: topics will include revisiting questions of structuralist film semiology; iconicity, textuality, and the poetic function; indexicality and ontology; deixis and enunciation; voicing and structures of looking; performativity and image-acts; aesthetic style and enregisterment; rigid designation and stochasticity. The larger aims of the course are two-fold: one, to articulate a pragmaticist account of the eventimental semiotics of cinema as institutional and textual form-as broached both through ethnographic and close textual methods of analysis and in doing reconceptualize certain key film theoretic issues; two, to expand and rethink linguistic anthropology’s semiotic theory and analysis beyond language/through cinema; in short, to think both film studies and linguistic anthropological understanding of film with and against each other so as to further a semiotics of moving images.
Instructor(s): Constantine V. Nakassis Terms Offered: Autumn. Autumn 2019
Equivalent Course(s): ANTH 57400

CMST 59900. Reading And Research: Cmst. 100 Units.
This course is intended for graduate students in the Cinema and Media Studies program; the subject matter, course of study, and individual requirements are arranged with the instructor prior to registration.

CMST 61001. Black Film as Art / Black Art as Film. 100 Units.
The aesthetic dimensions of “Black film” tend to be subordinated to historical, social and political lines of inquiry - histories of “art film” tend not to include works by Black artists. This seminar foregrounds questions of form and style in film and video works by a wide range Black artists in order to develop new ways of understanding the complex, mutually constitutive relations between Blackness and the moving image. We will pursue experimental practices by Black film and video makers - beginning in the era of segregated “race film” production of the 1910s-40s, considering moments of stylistic experimentation in the narrative films of Micheaux, Maurice and Williams. We then discuss later film and videomakers who work more consistently and explicitly in experimental modes - the second category includes film and video works by Black visual and performance artists who exhibit in gallery and museum contexts. Along the way, we will discuss intersections with vanguard practices in related art forms, curatorial efforts, and movements between the art world and the film industry.
CMST 61032. Theory, Blackness, and Cinema. 100 Units.
This seminar explores what might be encountered under the categories of “Blackness” and “audio-visuality” with an emphasis on African-American and Black diasporic audio-visual culture. We will consider a range of studies of “Blackness” produced in English in the areas of African American and Black Studies, cinema and media studies, performance studies, art history, and visual studies.
Instructor(s): K. Keeling Terms Offered: Spring

CMST 61102. The L.A. Rebellion and the Politics of Black Cinema. 100 Units.
Equivalent Course(s): CRES 61102

CMST 61820. Minstrelsy-Vaudeville-Cinema: Racialized Performance and American Popular Culture. 100 Units.
What would it mean to say that minstrelsy was a foundational practice in the development of American popular culture, and that the emergence of American cinema must be understood through the lens of its ubiquity? This course therefore investigates the persistence of minstrelsy in American popular culture from the early 19th century to the turn of the 20th century. It traces the development of its tropes, themes, and practices from traveling tent shows to the variety theater of vaudeville and to the emergence of cinema. We will attempt to make legible the functionings of its racist caricatures, account for its popularity and longevity, and explore moments of creative resistance to its dehumanizing portrayals of African Americans. We will look at 19th century performers and composers including T.D. Rice, Billy Kersands, Stephen Foster, Bert Williams and George Walker, Ernest Hogan, May Irvin, Sissieretta Jones. We will also consider later filmmakers working with and against the racialized representations of minstrelsy including D.W. Griffith, Al Jolson, Oscar Micheaux, and Stepin Fetchit, and contemporary reimaginings, confrontations and reckonings, including those of Spike Lee, Dave Chappelle, Christopher Harris, and Edgar Arceneaux. Emphasis will be on methods of primary historical research as well as theories of race, gender and performance.
Instructor(s): A.Field Terms Offered: Winter
Equivalent Course(s): TAPS 51820

CMST 63701. History in the Image. 100 Units.
This seminar undertakes a study of primarily post-World War II French and Belgian film and art movements in order to query the different status and conceptualization of the image and its relationship to history. We will begin our study with a brief look into pre-WWII of avant-garde art and film movements, and classic theories of the avant-garde. Turning our attention to late Surrealist practices, and the rise of neo-avant-garde movements such as Lettrism and the Situationist International, we will grapple with how these groups both understood the stakes of the image and history, as well as developed theoretical models to transform the agency of both within their political aesthetics. We will subsequently ask similar questions of the films and theories that eventually define the French New Wave before moving on to think about social documentary, politically militant image production, and collective film and art practices.
Instructor(s): Jennifer Wild Terms Offered: Spring
Equivalent Course(s): FREN 43713, ARTH 43701

Note(s): Reading knowledge of French is not required, but may prove beneficial. Screenings are mandatory. With some possible exceptions, all films will be subtitled. Students enrolled through the FREN section will be required to complete all reading and writing in French.

CMST 64904. Remapping New Waves: New Cinemas, Film Theory and Criticism in Japan. 100 Units.
We have recently seen a growing number of works that aimed at a broader and renewed understanding of the new cinemas of the 1960s in Japan, with more complex accounts of the historical, geographical, and geopolitical trajectory of the Japanese New Wave. Ongoing investigations have largely ascribed its rise to Oshima Nagisa, the central figure in the publicity-driven phenomenon known as the “Shōchiku Nouvelle Vague” (Nūberu Bāgu). Amidst these new scholarly texts, there are still a series of theoretical and historical/historiographical questions that have remained underexplored: where did the Japanese New Wave come from, and what actually constituted it? How did the emergence of the new cinema intersect with larger media, social, and intellectual history? Did the cinematic medium have to be radicalized in order to become ‘new’? How was such ‘newness’ visualized, acousticized, and registered by other sensory cues in the cinema? How was the emergence of the new cinema in dialogue with institutions? Placing films in the contexts of the era’s media-scape, this course will delve into an analytical reconsideration of this rich period of Japanese cinema specifically from the perspective of the Japanese New Wave. While we will aim to capture the exhilaration of the Japanese New Wave by closely analyzing existing studies on some of its key makers and their works, special attention will be given to what has been left out of the category as it is conventionally understood, such as educational and industrial films. All required readings are in English. Participants with reading ability in Japanese will be asked to take on additional readings in Japanese and present on them in class.
Equivalent Course(s): EALC 44904
CMST 67100. Realism, Social Modernism: Aesthetics and Politics Between the Wars. 100 Units.
The theoretical influence of arguments in the 1920s and 1930s about the relative value of realism and modernism is well known, but the entwinement of theory with cultural production and political debates is less so. This intensive reading course will attempt to historicize theory between the world wars—or more specifically between Bolshevik and German revolutionary responses to the first war and Popular Front against the rise of Fascism leading to the second—by revaluating the work relatively familiar theorists such as Benjamin, Lenin, and esp. Lukacs in the light of their interlocutors, in fiction, film, and drama Brecht, Gladvkov, Gorki, Pudovkin, Eisenstein, Dovzhenko, Seghers, Sholokhov, Christa Wolf, Konrad Wolf, Frank Beyer and their counterparts in America, the Living Newspaper, Film and Photo League, writers for New Masses as well as in theory Bloch, Eisler, Zhadanov, Kenneth Burke, Mike Gold, John Howard Lawson, among others. Essential texts are available in English but working knowledge of German (or Russian) and/or marxist theory very helpful.
Instructor(s): Loren Kruger Terms Offered: Autumn
Equivalent Course(s): GRMN 43700, ENGL 59401, SCTH 59400, TAPS 59400, CMLT 59400

CMST 67103. The Camera and Other Creatures. 100 Units.
Since the advent of photography, artists and commentators have likened the camera to an eye. Immediately, it became apparent that the eye in question was not quite human. The nature of the "creature" incorporating the camera eye has been the subject of speculation and disagreement ever since. In this class we will examine the relationship between human and machine perception, and the possibility of non-human filmic subjectivities. Epstein's "the Bell and Howell is a metal brain," Vertov's "Kino-eye," Benjamin's optical unconscious, theories of the animistic camera, the possessed cameras of Jean Rouch and Maya Deren, Michael Snow's mechanical landscape cinema will all be important points of reference. We will screen films by these filmmakers as well as surveillance, microscopic, and underwater films. This class is dedicated to interrogating and celebrating the manners in which the camera (and the microphone as well) allow us access to an expanded perception.
Instructor(s): J.Lastra Terms Offered: Spring

CMST 67203. Contemporary Film Theory. 100 Units.
This course will read and discuss the body of film theory that emerged after 1960, beginning with the work in film semiology of Christian Metz, through the theorists of the sixties that David Rodowick includes under the term "political modernism;" the theorist associated with Screen (such as Stephen Heath) and their debates with the Post Theorists such as Bordwell and Carroll, the work of Stanley Cavell on film, and ending with a consideration of Giles Deleuze and his Cinema books.
Instructor(s): Tom Gunning Terms Offered: Autumn

CMST 67204. Cinema and Experience. 100 Units.
This seminar will be devoted to close reading of Miriam Hansen's path-breaking book, Cinema and Experience. As the most influential exponent of Critical Theory in cinema and media studies, we will discuss Hansen's major contributions to the field, including her important reassessments of concepts of the public sphere and experience, modernity and mass culture, aesthetics and politics, the play-form of second nature, utopia and counter-utopia, and alternative accounts of spectatorship among others. We will also read in parallel and discuss the major texts of Theodor Adorno, Walter Benjamin, and Siegfried Krakauer that are the basis of her unique reconstruction of Critical Theory as a philosophy of cinema, photography, and visual culture.
Instructor(s): D. N. Rodowick Terms Offered: Spring

CMST 67207. Aesthetics. 100 Units.
This seminar explores the intersection of film and philosophical aesthetics. Aesthetics has become a curiously central topic not only within cinema and media studies but also in the disciplines that surround it. From speculative realists to critical theorists to political theorists of various stripes; aesthetics have been taken to have methodological and conceptual primacy. This course takes several paths to explore and evaluate these accounts. First, it looks at the question of why aesthetics has emerged in the present situation: what unresolved questions or problems does it respond to? What is its appeal for the current state of politics and media? Second, it places the recent debates within a longer history of philosophical aesthetics. Which resources from this tradition are being drawn on-and, of equal importance, which are not? Last, the course examines the usefulness of aesthetics within cinema and media studies by testing it against the details of film form. To this end, we will look at several key moments in the history and theory of montage to see whether aesthetics can provide new insights.
Instructor(s): D. Morgan Terms Offered: Autumn

CMST 67211. What Was Mise-en-scène? 100 Units.
Mise-en-scène is often understood as a synonym for the act of directing, especially in theater. In film style it is associated with the importance accorded to the placement of props and characters within the film frame, usually in combination with camera movement. This concept was especially important in film criticism of the fifties and sixties and often connected with key post-WWII filmmakers such as Nicholas Ray, Douglas Sirk and Otto Preminger. This seminar will explore the concept both as historical critical concept, and as an ongoing way to discuss the nature of film style.
Equivalent Course(s): ARTH 47211
CMST 67404. Cinema/Labor. 100 Units.
As recent dossiers, books, and essays devoted to labor in film studies and in literary studies suggest, contemporary anxiety over structural transformations in the sphere of work has prompted a renewed interest in the intersection between labor and aesthetic production. This seminar will explore—through both historical and formal approaches—the encounter between the topic "labor/work" and the varieties of its poeticization in cultural expression across genres, media, and media platform—but particularly in cinema. Topics will include the aestheticization of labor; labor and gesture; automation and machine aesthetics; anti-work politics; commodity fetishism and industrial film; cultural evolutionism and ethnographic cinema; pictorial instructions and educational cinema; absorption and the process genre; craftsmanship and skill; affective and other forms of immaterial labor; the operational aesthetic; and leisure.
Instructor(s): S. Skvirsy
Terms Offered: Winter

CMST 67411. Film Theory and the Competition of Modernisms. 100 Units.
This seminar explores the emergence of film theory during the period between the mid-1960s and mid-1970s. Part of the aim is historiographic: to look at accounts of how and why something called Film Theory emerged in the wake of a set of intellectual, political, and institutional forces. The main focus of the seminar, however, will be to create an alternate approach to a set of questions that—as the recent resurgence of work on Film Theory show—have not gone away, and also to pick up a set of questions and topics that got left by the wayside. We’ll examine the idea that film theory arose in these years as a struggle over the legacy and meaning of modernism, especially an inheritance of modernist movements in the 1920s and 1930s. Among the central ideas to be explored is that the line between theory and criticism was extremely porous in this period, and that film theory emerged out of a sustained dialogue with debates in art history. The seminar will trace three strands of film theory that laid claim to different modernist traditions: one exemplified by Stanley Cavell and Michael Fried; a second by Annette Michelson and Rosalind Krauss; and a third by Peter Wollen and what has been called "Screen Theory."
Instructor(s): D. Morgan
Terms Offered: Spring

Note(s): Readings will position central texts from these strands of theory alongside their modernist influences, from Cubism to Duchamp to Dada to Benjamin to Brecht. The debates between major journals of the time, including Art Forum, October, and Screen, will be central to this history. Screenings will focus on work from Classical Hollywood, the rise of global new waves, and the American avant-garde.

Equivalent Course(s): ARTH 47411

CMST 67812. The Archive of Absence: Theories and Methodologies of Evidence. 100 Units.
In this graduate seminar we will investigate theories and historiographic methodologies of approaching problems of evidence in film history, with a particular focus on approaches to nonextant film, film fragments, unidentified film, and other “mysteries” of film history. Some of these problems are about gaps: how has film history grappled with the absence and instability of the film artifact? Others, especially in a newly digital world, involve abundance: how can film history and historiography navigate the polyvalences of meaning brought about by an ever-expanding archive? This course will combine theoretical readings, analyses of case studies, and students’ own research. Topics to be covered include the use of extrafilmic evidence and primary paracinematic evidence, fiction and speculative approaches to history, theories of evidence, and archival theories and practices. We’ll also focus on the possibilities and limits of various historiographic methodologies, touching on the use of oral history, biographic research, and official and unofficial discourses. Cases will be drawn from the silent era to contemporary cinema, and from a range of film practices including avant-garde, Classical Hollywood, African American, European art cinema, and others.
Instructor(s): A. Field
Terms Offered: Spring

CMST 67814. Cinema Without an Archive. 100 Units.
This seminar takes a comparative approach to issues of archival precarity with particular attention to cinema, memory, and materiality. We will investigate the fraught and contested histories and problems of the archive and the limitations of archival thinking and practice in a comparative context, focusing on post-colonial and post-conflict sites in the Middle East, Asia, Africa, as well as the low rates of survival for minoritarian film practices in the United States. Some of these problems are about gaps: how do we attend to the absence and instability of the film artifact? How do these problems surface and how are they mediated in postcolonial sites that grapple with conflict, weak state structures, and contested commemorative practices and issues? Other questions concern definitive versions, remediation, degraded extant material, and barriers to archival access. Topics include the use of extrafilmic evidence and primary paracinematic evidence, fiction and speculative approaches to history, theories of evidence, archival theories and practices, commemorative practices, and the role of state and nongovernmental institutions in the formation of cultural memory.
Instructor(s): Allyson Nadia Field & Ghenwa Hayek
Terms Offered: Winter
Prerequisite(s): none
Note(s): There will be a weekly screening with this seminar.
Equivalent Course(s): CMLT 67814, CDIN 67814, NEHC 40711
CMST 67820. The Image in the Age of Artificial Intelligence. 100 Units.
This course will examine closely the recent dramatic advantages in the fields of image analysis and generation in a broad range of contexts: from the lab to their everyday use in social media and government surveillance. Students will be given the opportunity to sharpen their understanding of the possibilities and limits of machine learning by testing contemporary algorithms against datasets of their own design. This course seeks to close the critical and cultural distance between industrial advances in image understanding, the scientific discourses behind this field, and conceptions and uses of the image traditionally available to the humanities.
Instructor(s): M. Downie Terms Offered: Winter

CMST 67827. Politics of Media: From the Culture Industry to Google Brain. 100 Units.
Media theory frequently focuses on issues of technology as opposed to, or at the cost of, politics and culture. This course reorients attention to the intersection of media and cultural theory. We begin by reviewing key media theories from the Frankfurt School and the Birmingham School. Following a historical introduction, we explore the contemporary field of cultural media theory as it has unfolded in both the humanities and the social sciences. Students will think through how the sites of race, class, gender, and sexuality might frame and always already influence the ways that we think of media - from the broadcast media of Adorno and Horkheimer's culture industry that included radio, film, and television to contemporary pointcasting that is made up of digital and networked technologies. Alongside readings in an expanded media theory, we will engage artistic and cultural works, including literature, films, television serials, smart phone apps, video games, social media, and algorithms. We also explore methodological differences in media studies between the humanities and the social sciences.
Instructor(s): Patrick Jagoda & Kristen Schilt Terms Offered: Winter
Prerequisite(s): Before enrolling, MA students should email Professors Jagoda or Schilt on what you bring and hope to get out of the seminar
Equivalent Course(s): GNSE 45327, CDIN 45327, ENGL 45327, SOCI 50119

CMST 67922. Data Driven Dystopias. 100 Units.
This course will look at our current relationship with technologies of mass data collection from both the inside and the outside. From the inside: students will be given the opportunity to sharpen their understanding of the possibilities and limits of surveillance by testing contemporary algorithms against datasets of their own design and curation. From the outside: we'll ask how cultural frameworks have driven these technological and social shifts, conditioned our responses to them, or directed us away from their inner mechanisms. In doing so, this experimental course seeks to close the critical and cultural distance between technical, industrial and commercial advances in artificial intelligence, the scientific writings behind this field, and conceptions and uses of data traditionally available to the arts and humanities.
Instructor(s): M. Downie Terms Offered: Autumn
Note(s): Undergraduate students may enroll with permission of instructor.

CMST 68008. Senses and Technology. 100 Units.
This seminar examines the fraught relationship between the human sensorium, and its mediations through what we might call "sense technologies," such as photography, phonography, moving images, radio, computers, telephones and virtual reality. Understanding aesthetic practices as concretizations of sense experience or as formal realizations of experience has a long and storied history as does modeling devices on suppositions about how we see, hear, touch, etc. The contradictions that inevitably arise between practice and theory are one of the motors or both formal and technological change, and the dialectic between how we understand sensory experience in general and how it manifests itself in various institutional settings (the laboratory, the courts, the film industry, video gaming, etc.) will be a touchstone for the class. We will examine both theoretical and historical approaches to understanding various sense/technology relationships since the eighteenth century.
Instructor(s): J. Lastra Terms Offered: Winter

CMST 68400. Style and Performance from Stage to Screen. 100 Units.
Actor is the oldest profession among arts. Cinema is the youngest art there is. What happens with faces, gestures, monologues, and voices; ancient skills like dance or mime; grand histrionics etc. when arts of performance hit the medium of screen? This course will focus on the history of acting styles in silent films, mapping "national" styles of acting that emerged during the 1910s (American, Danish, Italian, Russian) and various "acting schools" that proliferated during the 1920s ("Expressionist acting," "Kuleshov’s Workshop," et al.). We will discuss film acting in the context of various systems of stage acting (Delsarte, Stanislavsky, Meyerhold) and the visual arts.
Equivalent Course(s): ARTH 48905

CMST 69002. Cinema and Labor. 100 Units.
CMST 69900. Pedagogy: The Way We Teach Film. 100 Units.
This course, spread across the year, is an introduction to pedagogical methods in the field of Cinema and Media Studies. It is intended for - and open only to - CMS PhD Students in second and third year.
Instructor(s): A. Field Terms Offered: Autumn Spring Winter. A full year course, with enrollment only occurring in Autumn.
Prerequisite(s): CMST 69900 is open only to CMS PhD students; requires department consent.
Note(s): This course meets through the full academic year.
CMST 69901. The Films of Ozu Yasujiro. 100 Units.
This course explores Ozu Yasujiro’s works from both national and transnational perspectives. Through an intense examination of Ozu’s robust film making career, from the student comedies of the late 1920s to the family drama (in Agfacolor) of the early 1960s, we will locate Ozu’s works at a dialogic focal point of Japanese, East Asian, American, and European cinema.

CMST 70000. Advanced Study: Cinema & Media Studies. 300.00 Units.
Advanced Study: Cinema & Media Studies