DEPARTMENT OF CINEMA AND MEDIA STUDIES

CORE FACULTY

Chair
- James Chandler, Barbara E. and Richard J. Franke Distinguished Service Professor, Department of English, Department of Cinema and Media Studies, Committee on the History of Culture, and the College

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

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

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

Professors of Practice
- Judy Hoffman
Lecturers
• Dominique Bluher

Visiting Faculty & Scholars

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

STAFF
• Hank Sartin, Department Coordinator
• Joy Miller, Department Assistant

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

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

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

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

The Degree of Doctor of Philosophy

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

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

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

A sample program for students entering the department without previous graduate study in cinema and media studies would consist in the following:

• First year: A total of seven courses; the three required courses, a minimum of two elective courses in the Department of Cinema & Media Studies, and two further elective courses.
• Second year: A total of six courses; a minimum of four elective courses in the Department of Cinema and Media Studies, and two further elective courses. Of these six courses, three must be designated as advanced courses.
• Third year: A total of three courses; at least one Ph.D. research seminar in the Department of Cinema and Media Studies, and two elective courses.

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

Fields Examination

Students entering the program without previous graduate study in Cinema and Media Studies are expected to take their fields examination by the end of the third year; students entering with an M.A. may be encouraged to take the examination earlier. All candidates for the Ph.D. in Cinema and Media Studies must complete comprehensive examinations after completing the required course work.
1. The exam will be comprised of two parts: a written exam, and an oral defense. The student will select the exam committee in consultation with the graduate adviser.

2. The written exam will be comprised of three (3) equally weighted areas defined by three "lists" covering three areas of study.
   - These areas will be defined by generally canonical criteria: genre, period, nationality, movements, etc., but are not prescribed by the department.
   - Alternately, one area may be defined by the student as a way of tailoring a list to a special research interest.
   - CMS faculty will supervise the development of the lists to ensure that central texts are not omitted, that the lists cover an appropriate range of materials, including films, and that a balance of issues, periods, debates, etc. are engaged by the student. At least two members of the exam committee must be department members.
   - Each list will include approximately 30 "items." An item is a flexible unit that may be a book, a group of articles, a group of films, or, at times, a single [substantial] work - the number and nature of an "item" will be negotiated between faculty member and student.
   - To ensure consistency, all lists will be approved by the chair or designated faculty delegate. At least four weeks prior to the scheduled exam, the student should return a completed approval form and a copy of the approved lists to the Cinema and Media Studies office, Gates-Blake 418. 
   
   Approval forms are available from the CMS office and on the CMS website. Essay questions will be prepared by the faculty in advance of the written exam date.

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

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

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

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

TEACHING

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

DISSERTATION PROPOSAL

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

DISSERTATION

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

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

APPLICATION AND FINANCIAL AID

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

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

COURSES

The following list represents courses that the department plans to offer during the 2014-2015 academic year. For up-to-date information about course offerings, please visit the department’s courses page at http://cms.uchicago.edu/courses.
CINEMA AND MEDIA STUDIES COURSES

CMST 32302. Rome in Film and Literature. 100 Units.
We shall analyze films and fictional works that reflect both realities and myths about the “Eternal City,” Rome. Classical Rome will not be studied; instead the focus will be on a trajectory of works, both written and cinematic, that are set in and explore late nineteenth to late twentieth-century Rome. The goal is to analyze some of the numerous diverse representations of modern Rome that portray historical, political, subjective, and/or fantastical/mythopoetic elements that have interacted over time to produce the palimpsest that is the city of Rome. Books by D’Annunzio, Moravia, Pasolini and Malerba; films by Fellini, Visconti, Rossellini, Bertolucci, Pasolini, and Moretti.
Instructor(s): R. West Terms Offered: Winter
Note(s): Taught in English; Italian majors will read the texts in the original Italian. Equivalent Course(s): CMST 23202, ITAL 33203, ITAL 23203

CMST 33404. French Cinema of the ’20s and ’30s. 100 Units.
In our study of two decades in the history of French cinema, we will track the rise of the poetic realist style from the culture of experimentation that was alive in both the French film industry and its surrounding artistic and literary landscape. As an exercise in the excavation of a history of film style, we will consider the salient features of the socio-political, cultural, theoretical, and critical landscape that define the emergence and the apex of poetic realism, and that reveal it as a complicated nexus in the history of film aesthetics. Main texts by Dudley Andrew and Richard Abel will accompany a wide range of primary texts. Films by Epstein, L’Herbier, Buñuel, Dulluc, Dulac, Gance, Clair, Vigo, Feyder, Renoir, Duvivier, Allégret, Carné, Grémillon. This class is cross-listed with the Department of Romance Languages and Literatures and may be taken for French language credit in which class the student will follow the French language requirements for the course.
Instructor(s): J. Wild Terms Offered: Winter
Prerequisite(s): CMST 10100, ARTH 20000, ENGL 10800, ARTV 25300, or consent of instructor.
Equivalent Course(s): CMST 23404

CMST 33905. Creative Thesis Workshop. 100 Units.
This seminar will focus on how to craft a creative thesis in film or video. Works-in-progress will be screened each week, and technical and structural issues relating to the work will be explored. The workshop will also develop the written portion of the creative thesis. The class is limited to seniors from CMS and DOVA, and MAPH students working on a creative thesis.
Instructor(s): Judy Hoffman Terms Offered: Autumn, Winter
Prerequisite(s): CMST 23930; CMST 23931 or 27600; departmental approval of senior creative thesis project.
Equivalent Course(s): ARTV 23905, ARTV 33905
CMST 33930. Documentary Production I. 100 Units.
This class is intended to develop skills in documentary production so that students may apply for Documentary Production II. Documentary Production I focuses on the making of independent documentary video. Examples of various styles of documentary will be screened and discussed. Issues embedded in the documentary genre, such as the ethics and politics of representation and the shifting lines between fact and fiction will be explored. Pre-production methodologies, production, and post-production techniques will be taught. Students will be expected to develop an idea for a documentary video, crews will be formed, and each crew will produce a five-minute documentary. Students will also be expected to purchase an external hard drive.
Instructor(s): J. Hoffman Terms Offered: Autumn
Note(s): Prior or concurrent enrollment in CMST 10100 recommended
Equivalent Course(s): ARTV 23930, ARTV 33930, HMRT 25106, HMRT 35106

CMST 33931. Documentary Production II. 100 Units.
This course focuses on the shaping and crafting of a nonfiction video. Students are expected to write a treatment detailing their project. Production techniques focus on the handheld camera versus tripod, interviewing and microphone placement, and lighting for the interview. Postproduction covers editing techniques and distribution strategies. Students then screen final projects in a public space.
Instructor(s): J. Hoffman Terms Offered: Winter
Prerequisite(s): CMST 23930/ARTV 23930
Equivalent Course(s): CMST 23931, ARTV 33931

CMST 34107. Hindi Cinema: from Bombay to Bollywood. 100 Units.
This course maps the transformation of the Hindi film industry in India. Starting out as a regional film production center, how did the Bombay film industry and Hindi cinema gain the reputation of being the leader of Indian cinema? This despite the fact that most critical acclaim, by the state and film critics, was reserved for “art cinema.” Through an analysis of Hindi films from the 1950s to the present we map the main trends of this complex artistic/industrial complex to arrive at an understanding of the deep connect between cinema and other social imaginaries.
Instructor(s): R. Majumdar Terms Offered: Winter
Equivalent Course(s): SALC 30509, CMST 24107, GNSE 20509, SALC 20509

CMST 34108. Indian Art Cinema. 100 Units.
What do we mean when we refer to “art films” in the Indian context? Is it fair to refer to the body of film works that come under this rubric as Indian national cinema? Through a close analysis of films by Satyajit Ray, Ritwik Ghatak, Mrinal Sen, Shyam Benegal, Mani Kaul, Basu Chatterjee, M. S. Sathyu, Girish Kasaravalli, and Aparna Sen, this course will analyze the different currents in Indian art cinema.
Instructor(s): R. Majumdar Terms Offered: Spring
Equivalent Course(s): SALC 30510, CMST 24108, SALC 20510
CMST 34505. Russian Cinema. 100 Units.
Russian cinema occupies an important and distinctive place within world film culture. It rose to prominence in the 1920s through the revolutionary (in all senses) films and film theory of Sergei Eisenstein, Vsevolod Pudovkin, Dziga Vertov, and others, and maintained its distinction through the early years of socialist realism, a unique media system in which film was recognized, in Lenin’s saying, as “the most important of the arts.” After Stalin’s death, Russian film re-captured its revolutionary energy amidst the “Soviet new wave,” characterized by the films of Mikhail Kalatozov, Sergei Paradzhanov, and Andrei Tarkovsky. In recent years, film has continued to play a crucial role in defining and animating a post-Soviet cultural identity, both through poetic filmmakers such as Aleksandr Sokurov and through genre films. We will survey this history, from 1917 right up to the present moment, with a selection of the most energizing films and theoretical writings by their makers. We will examine how a national style gets established and maintained; how film form and film style have responded to the pressures of ideology and power; how film art has served both as a tool of colonization and identity-formation; and how film artists have negotiated the pressures of cultural tradition (including that of the Russian novel) and the world film market.
Instructor(s): R. Bird Terms Offered: Winter
Equivalent Course(s): REES 26048, REES 36048, CMST 24505

CMST 34514. Cowboy Modernity. 100 Units.
The topic of this course is the Hollywood western during the period from about 1946 to about 1964, alternately called the postwar era or the long-1950's. Where some scholars have sought to understand why the genre was popular during this period, this course takes its popularity as a given in an effort to investigate its status as a cinematic product during a period in which the cinema was reinventing itself in almost every conceivable manner - as an art form, an industry, a cultural institution, and a set of practices of production, exhibition, and reception. In other words, this course asks how a close look at the western can inform our understanding of the relationship between cinema and experience, particularly in an American context. How did the western (and, secondarily, the cinema) stay relevant in an increasingly affluent society with more and more diversions and entertainments to choose from? How did it keep its audience's attention in an age of increasing distraction? How did the mode of its production adapt to the circumstances in which it found itself? How did the western (and the cinema) stay in modern America?
Terms Offered: Spring
Equivalent Course(s): MAPH 35514, CMST 24531
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 34607, CMST 24607, EALC 24607

CMST 34611. Cities in Sinophone Cinemas. 100 Units.
From the treaty port of Shanghai to the imperial capital of Beijing, from the pre-colonized city of Taipei to the floating city of Hong Kong, and from an anonymous city in inland China to global Chinatowns, cities in Chinese-language cinemas at once reflect and participate in the historical transformations of modern China and the negotiation between national, local, and cosmopolitan identities. Meanwhile, throughout its history, the motion-picture medium has shown an affinity with the city as an audio-visual ensemble, which in turn has provided constant inspiration for cinematic experimentation. Taking the chronotope of the sinophone city as an entry point, this course participates in both the ongoing discussion of cinematic cities and the emerging discourse on the phonic articulation and visual mediation of a global sinophone culture. No knowledge of Chinese is required.
Instructor(s): X. Dong Terms Offered: Spring
Prerequisite(s): CMST 10100, ARTH 20000, ENGL 10800, ARTV 25300, or consent of instructor.
Equivalent Course(s): EALC 34611, EALC 24611, CMST 24611

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): REES 33141, ARTH 25500, ARTH 35500, CMST 25100, ISHU 28401, ISHU 38401, REES 23141
CMST 35531. Framing the I: Autobiography and Film. 100 Units.
Cinema offers almost endless ways of telling one’s own story—diaries, confessions, album, travelogues, accounts of a distressing period, letters, searches for one’s origins, autobiographies, self-portraits, work notes, autofictions—and filmmakers continually create new hybrid forms that innovate or transgress former “genres.” This seminar examines film history’s various modes of autobiographical discourse in the context of philosophical and psychoanalytic considerations of the self as well as of experiments in literary and pictorial self-representation.
Instructor(s): D. Bluher Terms Offered: Winter
Prerequisite(s): PQ: CMST 10100 Introduction to Film Analysis or consent of instructor.
Equivalent Course(s): CMST 25531

CMST 36405. D. W. Griffith. 100 Units.
No description available.
Instructor(s): Y. Tsivian Terms Offered: Spring
Prerequisite(s): CMST 10100, ARTH 20000, ENGL 10800, ARTV 25300, or consent of instructor.
Equivalent Course(s): FNDL 26405, CMST 26405

CMST 37205. Film Aesthetics. 100 Units.
This course will examine two main questions: what bearing or importance does narrative film have on philosophy? Could film be said to be a form of philosophical thought? a form moral reflection? of social critique? Second, what sort of aesthetic object is a film? This question opens on to several others: what is the goal of an interpretation of a film? Is there a distinct form of cinematic intelligibility? What difference does it make to such questions that Hollywood films are commercial products, made for mass consumer societies? What role does the “star” system play in our experience of a film? We will raise these questions by attempting close readings of the films of Alfred Hitchcock. Films to be discussed: Shadow of a Doubt; Notorious; Strangers on a Train; Rear Window; Vertigo; North by Northwest; Psycho; Marnie. Selected critical readings will also be discussed. (I)
Instructor(s): J. Conant, R. Pippin Terms Offered: Spring
Equivalent Course(s): CMST 27205, PHIL 30208, SCTH 38112, PHIL 20208
CMST 37206. Movement. 100 Units.
Movement is central to the history of cinema, from its earliest origins and antecedents to the GoPro and related videos that currently populate YouTube, and to the history of thinking about it. This course investigates the various ways in which movement has appeared and been talked about. Combining philosophical, critical, and historical readings with careful analysis of films, we will cover topics that include the appeal of the moving image itself, movement that exists within the world shown in the frame, problems posed by the history of camera movement, and different technologies for recording and producing movement. Readings will include Bergson, Eisenstein, Merleau-Ponty, McLaren, Michotte, Deleuze, and Gunning; films will be from the Lumière Brothers, Murnau, Renoir, Mizoguchi, Ophuls, Breer, Gehr, Raimi, Malick, and others.
Instructor(s): D. Morgan Terms Offered: Spring
Prerequisite(s): PQ: CMST 10100, ARTH 20000, ENGL 10800, ARTV 25300, or consent of instructor.
Equivalent Course(s): CMST 27206

CMST 37240. Contemporary Film Theory I: Ideology and Critique. 100 Units.
This two-part course provides a critical and historical survey of the major questions, concepts, and trends in film theory since 1968. Contemporary Film Theory I will examine theories of ideology and cinema, political modernism, and counter-cinema through the critical reading of important texts and films from Latin America, France, and the United Kingdom.
Instructor(s): D.N. Rodowick Terms Offered: Winter
Prerequisite(s): PQ: CMST 10100, ARTH 20000, ENGL 10800, ARTV 25300, or consent of instructor.
Note(s): Courses can be taken independently of each other.
Equivalent Course(s): CMST 27240

CMST 37241. Contemporary Film Theory II: Spectatorship and Its Discontents. 100 Units.
This two-part course provides a critical and historical survey of the major questions, concepts, and trends in film theory since 1968. Organized broadly around questions of film, ideology, and spectatorship, weekly readings, films, and discussion will examine how the study of film in the last forty years has been influenced by semiology, psychoanalysis, Marxism, postmodernism, feminism, critical race studies, gay and lesbian criticism, and post-colonial theory, especially with respect to theories of spectatorship.
Instructor(s): D.N. Rodowick Terms Offered: Spring
Prerequisite(s): PQ: CMST 10100, ARTH 20000, ENGL 10800, ARTV 25300, or consent of instructor.
Note(s): Courses can be taken independently of each other. CMST 27240 is not a prereq of this course.
Equivalent Course(s): CMST 27241
CMST 37600. Introduction to Black and White Film Photography. 100 Units.
Photography is a familiar medium due to its ubiquitous presence in our visual
world, including popular culture and personal usage. In this class, students learn
technical procedures and basic skills related to the 35mm camera, black and
white film, and print development. They also begin to establish criteria for artistic
expression. We investigate photography in relation to its historical and social
context in order to more consciously engage the photograph's communicative and
expressive possibilities. Course work culminates in a portfolio of works exemplary
of the student's understanding of the medium. Field trips required.
Instructor(s): A. Clark Terms Offered: Winter
Prerequisite(s): ARTV 10100, 10200, or 10300
Note(s): Camera and light meter required.
Equivalent Course(s): ARTV 34000, CMST 27600, ARTV 24000

CMST 37602. Photography I. 100 Units.
No description available.
Instructor(s): L. Letinsky Terms Offered: Spring
Prerequisite(s): ARTV 10100, 10200, or 10300; and 24000.
Note(s): Camera and light meter required. Courses taught concurrently and can be
repeated as part of an ongoing, developing photographic project.
Equivalent Course(s): ARTV 34401, CMST 27602, ARTV 24401

CMST 37702. Photography II. 100 Units.
No description available.
Instructor(s): L. Letinsky Terms Offered: Spring
Prerequisite(s): ARTV 10100, 10200, or 10300; and 24000.
Note(s): Camera and light meter required. Courses taught concurrently and can be
repeated as part of an ongoing, developing photographic project.
Equivalent Course(s): ARTV 34402, CMST 27702, ARTV 24402
CMST 37803. Digital Media Theory. 100 Units.
This course introduces students to the critical study of digital media and participatory cultures, focusing on the late twentieth and early twenty-first centuries. Subfields and topics may include history of technology, software studies, platform studies, videogame studies, electronic literature, social media, mobile media, network aesthetics, hacktivism, and digital publics. We will also think about ways that new media theory has intersected with, ignored, and complicated work coming from critical theory, especially transnational, feminist, Marxist, and queer theory. Readings may include work by theorists such as Ian Bogost, Wendy Chun, Alexander Galloway, Mark Hansen, Katherine Hayles, Friedrich Kittler, Alan Liu, Lev Manovich, Franco Moretti, Lisa Nakamura, Rita Raley, and McKenzie Wark. Through a study of contemporary media theory, we will also think carefully about emerging methods of inquiry that accompany this area of study, including multimodal and practice-based research. In addition to short assignments, students will focus on a final project that will take the form of either an experimental research paper or a creative digital media piece with included commentary (e.g., a piece of electronic fiction, a Machinima film, a digital visualization, a Game Design Document, or a videogame). Students need not be technologically gifted or savvy, but a wide-ranging imagination and interest in new media culture will make for a more exciting quarter.
Instructor(s): P. Jagoda Terms Offered: Autumn
Equivalent Course(s): ENGL 32313

CMST 37820. Aesthetics of Media: Image, Music, Text. 100 Units.
Designed for advanced undergraduates and first year graduate students, this course will take up the image/sound/text complex as a foundational issue in aesthetics and media. Our aim will be to ask why this particular triangulation of media aesthetics has been so enduring, ranging all the way from Aristotle’s dramatic triad of opsis, melos, lexis, to Nelson Goodman’s semiotic distinctions between “score, script, and sketch,” to Friedrich Kittler’s reflections on technology in Gramaphone, Film, Typewriter. We will investigate a range of examples, from the Wagnerian notion of the Gesamtkunstwerk to the role of sound in cinema to the modernist impulse to “purify” the arts, or (conversely) to mix them in multi-media practices. The role of technology and technical innovation in the history of media will be considered, from the invention of writing and printing systems, musical and dance notation, “mechanical” processes such as photography/phonography, cinema, and video to the rise of electronic, digital media and network aesthetics. Students will be expected to give a performance or demonstration that reflects on the interplay of image, sound, and words, OR to write a short reference article on a key concept in media theory for the Glossary of Keywords in Media Theory. (See the graphic interface at http://csmt.uchicago.edu/glossary2004/navigation.htm). Visual artists, writers, and musicians are cordially welcome.
Instructor(s): W. J. T. Mitchell; J. Misurell-Mitchell Terms Offered: Winter
Note(s): Screening T 7-9:50 A term paper or project will also be required. Visual artists, writers, and musicians are cordially welcome. (H)
Equivalent Course(s): CMST 27820,AMER 12800,AMER 32800,ENGL 12810,ARTV 35401,ENGL 32810
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: Spring
Equivalent Course(s): ARTV 33805, CMST 28006, ARTV 23805

CMST 38007. Data Visualization: Aesthetics, Intent, and Practice. 100 Units.
This course investigates how data visualizations are made and used today. Addressing a lack of both critical attention and technical literacy in how our society engages with increasingly common and sophisticated data-driven representations, we will retrace some history of the form as well as investigate its production and consumption. From uses in the sciences to economics to the popular media, data visualization serves various purposes framed by divergent intentions. Through reading, discussion, and crucially, team-based production, we will examine these myriad forms. While the course will not dwell on the deep computational details of data processing and requires no special technical skills, we will introduce various methodologies for creation and distribution such as D3, Processing, and P5.js. Projects and critique resulting from these inquiries enable an understanding for how any data visualization is the result of countless subjective judgments, design decisions, and persuasive intentions.
Instructor(s): J. Salavon and G. Kindlmann Terms Offered: Winter
Equivalent Course(s): CDIN 40333, CMSC 33950, ARTV 40333

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 1970s and early 1980s. We will focus on the various technical aspects of analog video, as well as on artistic practice and early writings on the subject. Topics may 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 31313, CMST 28703, ARTH 21313
CMST 38801. Digital Imaging. 100 Units.
This studio course introduces fundamental tools and concepts used in the production of computer-mediated artwork. Instruction includes a survey of standard digital imaging software and hardware (i.e., Photoshop, scanners, storage, printing, etc), as well as exposure to more sophisticated methods. We also view and discuss the historical precedents and current practice of media art. Using input and output hardware, students complete conceptually driven projects emphasizing personal direction while gaining core digital knowledge.
Instructor(s): J. Salavon Terms Offered: Spring
Prerequisite(s): ARTV 10100, 10200, or 10300
Equivalent Course(s): ARTV 22500, ARTV 32500, CMST 28801

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 post production 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, classtime 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. Open to CMS majors.
Instructor(s): T. Comerford Terms Offered: Spring
Prerequisite(s): CMST 10100
Equivalent Course(s): CMST 28921

CMST 40000. Methods and Issues in Cinema Studies. 100 Units.
This course offers an introduction to ways of reading, writing on, and teaching film. The focus of discussion will range from methods of close analysis and basic concepts of film form, technique and style; through industrial/critical categories of genre and authorship (studios, stars, directors); through aspects of the cinema as a social institution, psycho-sexual apparatus and cultural practice; to the relationship between filmic texts and the historical horizon of production and reception. Films discussed will include works by Griffith, Lang, Hitchcock, Deren, Godard.
Instructor(s): Staff Terms Offered: Autumn
Equivalent Course(s): ENGL 48000, MAPH 33000
CMST 47801. Media Archeology vs. Media Aesthetics. 100 Units.
The course stages an encounter between media archeology and media aesthetics, two distinct but related research perspectives that are at times seen as incommensurable approaches to the media technological environment. Media archeology focuses on the non-human agencies and complex machinic arrangements that are at work in technologies whose microtemporal operations cannot be grasped by human perception: media archeology typically refuses phenomenological approaches. In contrast, media aesthetics focuses on the phenomenological interface between machine systems and human perception and sensation, and various forms of cultural and political negotiations of a lifeworld that is increasingly dominated by technologies that both store and produce time. We will read key texts from both fields and discuss how we may understand their differences as well as their points of intersection.
Instructor(s): I. Blom Terms Offered: Autumn
Equivalent Course(s): ARTH 41313

CMST 47803. The Body of Cinema: Hypnoses, Emotions, Animalities. 100 Units.
The aim of this course is to transmit in the most detailed possible way the constitutive éléments of my book Le Corps du cinema - hypnoses, émotions, animalités (P.O.L, Paris, 2009, 640 p.). I have tempted to present there a general view of cinema from three related points of view : hypnosis as a general correspondence of dispositif between the hypnotic and the cinematographic situations; emotion as what is bodily and mentally produced through the experience of the films to which the spectators are submitted: animality as an inner dimension of the bodily experience, incarnated by the overwhelming presence of animals in so many and so many films through the whole development of cinema history. Those three words appear plural in the subtitle of the book as there are different levels and modes characterizing those three major instances, and in a way as many as there are different individual spectators (also male or female).
Terms Offered: Spring
Equivalent Course(s): ENGL 37803,CMST 27803

CMST 48500. History of International Cinema I: Silent Era. 100 Units.
This course introduces what was singular about the art and craft of silent film. Its general outline is chronological. We also discuss main national schools and international trends of filmmaking.
Instructor(s): Y. Tsivian Terms Offered: Autumn
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring in Cinema and Media Studies.
Note(s): This is the first part of a two-quarter course.
Equivalent Course(s): ARTH 28500, ARTH 38500, ARTV 26500, ARTV 36500, CMLT 22400, CMLT 32400, ENGL 29300, ENGL 48700, MAPH 36000, CMST 28500
CMST 48600. History of International Cinema II: Sound Era to 1960. 100 Units.
The center of this course is film style, from the classical scene breakdown to the introduction of deep focus, stylistic experimentation, and technical innovation (sound, wide screen, location shooting). The development of a film culture is also discussed. Texts include Thompson and Bordwell’s *Film History: An Introduction*; and works by Bazin, Belton, Sitney, and Godard. Screenings include films by Hitchcock, Welles, Rossellini, Bresson, Ozu, Antonioni, and Renoir.
Instructor(s): D. Morgan Terms Offered: Winter
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring in Cinema and Media Studies.
Note(s): CMST 28500/48500 strongly recommended
Equivalent Course(s): ARTH 28600, ARTH 38600, ARTV 26600, CMLT 22500, CMLT 32500, ENGL 29600, ENGL 48900, MAPH 33700, CMST 28600

CMST 61101. Birth of a Nation. 100 Units.
This seminar explores the history and resonance of D. W. Griffith’s epic Birth of a Nation, 100 years after its release in 1915. Based on Thomas Dixon’s novels The Leopard’s Spots (1902) and The Clansman (1905) and their theatrical adaptations, the film’s landmark stylistic innovations, unprecedented publicity and box office performance, and heavily protested representations of U.S. slavery and its aftermath have generated critical questions about the relationships between politics and film aesthetics that continue to animate our understanding of the “power” of the moving image. We will explore the film’s style and its popular and critical reception, and the challenges it poses for film historiography. We will examine the film within Griffith’s oeuvre (including his previous antebellum and Civil War dramas like His Trust and His Trust Fulfilled [1911]), and subsequent works including Intolerance (1916), his reflection on the Birth’s contentious circulation. Topics explored include uses of blackface in the silent era; strategies of literary adaptation; the Dunning school of the Reconstruction era and critical responses (e.g., W. E. B. Du Bois and others); the careers of the film’s cast and crew; film censorship and protest; silent film historiography and Birth’s prominent place in it; cinematic responses to the film, especially by African American filmmakers, from Emmett Scott’s Birth of a Race (1918) to Oscar Micheaux’s Within Our Gates (1920) to Spike Lee’s Bamboozled (2000)
Instructor(s): J. Stewart Terms Offered: Autumn
Equivalent Course(s): AMER 61101
CMST 61102. The L.A. Rebellion and the Politics of Black Cinema. 100 Units.
This seminar examines the L.A. Rebellion, a group of predominantly African and African American filmmakers working at and around UCLA in the 1970s-80s including Julie Dash, Haile Gerima, Charles Burnett, Billy Woodberry, Barbara McCullough, and others. We will look at their films in the larger contexts of the politics of Black filmmaking, race in American cinema, Black film cultures of the 1970s, independent film practices, and the social, political, and cultural environments of the films’ production. Topics include representations of urban life; class, gender, and family; race and representation; post-Watts Rebellion Los Angeles; Hollywood and Blaxploitation; documentary practices; the avant-garde. We will also discuss debates around collective art movements; archival practices; and critical models for the study of African American cinema. Screenings will include films and video work recently preserved and restored as part of the L.A. Rebellion Preservation Project.
Terms Offered: Spring

CMST 67205. Deleuze, Philosophy and the Image. 100 Units.
The Image is a concept that returns and varies across Gilles Deleuze’s philosophical works. In this seminar, we will work through Deleuze’s characterization of the Image in its varying forms—image of thought, thought without image, movement-image, time-image, the visible and the expressible, Idea and percept, and sensation and figure, among others. Of special concern will be Deleuze’s arguments concerning the relation of philosophy to art. Readings will include selections from Proust and Signs, Difference and Repetition, Foucault, Cinema 1 and Cinema 2, Logic of Sensation, What is Philosophy?, and perhaps other texts. Reading knowledge of French is recommended but not required.
Instructor(s): D.N. Rodowick Terms Offered: Autumn

CMST 67310. Philosophy and Film. 100 Units.
This seminar addresses the intersection of aesthetics, post-analytic philosophy, and cinema. We are interested in a range of questions organized around issues of style and ethics; in particular, we hope to explore the role that criteria play in aesthetic judgments, and how these criteria might relate to the ones that support other sorts of judgments (about skepticism and the external world; seriousness; and the historical past). Our wager is that cinema can generate such questions and demonstrate both their significance and their mutual interrelation. Rather than rehearsing arguments to the effect that cinema can attain the condition of philosophy, we hope to chart new routes of analytic description. To that end we will work through films by Mizoguchi, Welles, Chaplin, Lubitsch, Bresson, Godard, Malick, and Baillie, with readings from Cavell, Burch, Wittgenstein, Aumont, Austin, Chion and others.
Instructor(s): D. Morgan, R. Neer Terms Offered: Winter
CMST 67504. Cinema, Play, Modernity. 100 Units.
In this seminar we explore the idea of an international “ludic cinema” in the first half of the twentieth century. Our goal is two-fold: on the one hand, we will identify the trajectory of a ludic modernism in film history by rereading canons and introducing underexposed films; on the other hand, we will examine the interdisciplinary writings on the notion of play, ranging from anthropology and psychology to education and literary studies, through the prism of cinematic modernity. Readings include seminal texts by Walter Benjamin, Johan Huizinga, Roger Caillois, D. W. Winnicott, and Gregory Bateson, as well as more recent scholarly works by Miriam Hansen, Bill Brown, David Bordwell and Kristine Thompson. Films include early short and experimental films, city symphonies, American slapstick comedies, and films by Ernst Lubitsch, Jean Renoir, Frank Capra, Fei Mu, Yasujiro Ozu, and Jacques Tati.
Instructor(s): X. Dong Terms Offered: Winter

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

CMST 68400. Style and Performance from Stage to Screen. 100 Units.
No description available.
Instructor(s): Y. Tsivian Terms Offered: Winter

CMST 69110. The Archive: Materiality, Aesthetics, Visual Culture. 100 Units.
In this research-intensive graduate seminar, students will engage with a range of methods, questions, and approaches to conducting archival research in filmic, paper and print, and internet databases, and in both American and foreign contexts. While some class content will unfold around archival materials related to French film and art practice between 1930-1950, and to the discursive transformations around concepts of materiality and visual aesthetics therein, we will also explore a range of texts on archival methodology; selected texts on archival theory; and case-studies foregrounding modes of archival discovery, evaluation, and interpretation. With the aim of training students for “deep dive” explorations of material and visual culture, students will be expected to conduct original research on a topic of their own design beginning in week 2. To be considered for this seminar, interested students should thus submit a short (1-2 paragraph) research proposal prior to registration. Proposals do not have to focus on French or Francophone topics, nor do they have to be fully developed. They must, however, propose a set of coherent and exploratory, if tentative, questions or propositions that the student will explore through intensive archival research. Proposals should be sent to jenniferwild@uchicago.edu at least 2 weeks prior to spring quarter 2016.
Instructor(s): J. Wild Terms Offered: Spring
Equivalent Course(s): ARTH 49700,FREN 49100