Department of Cinema and Media Studies

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

Core Faculty

Department Chair - Daniel Morgan
Director of Graduate Studies - Allyson Nadia Field, Associate Professor
Director of Undergraduate Studies - Salomé Skvirsky, Associate Professor

Professors

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

Associate Professors

• Maria Belodubrovskaya
• Patrick Jagoda
• Kara Keeling
• Rochona Majumdar
• Daniel Morgan
• Jennifer Wild
• 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
• Steffen Hven, Post-Doctoral Fellow - Volkswagen Stiftung Fellowship
• Gabriel Tonelo, Post-Doctoral Fellow - Fundação de Amparo à Pesquisa do Estado de São Paulo (FAPESP)

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 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+') 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. It is expected that student produce written exams that are argument-driven - one that draws on and is informed by each of their fields lists.

- 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 essays are not meant to be a literature review or an exhaustive account of all of the material on the list.

The student will select an exam committee consisting of three faculty members in the relevant fields in consultation with the DGS, keeping in mind that two members of the exam committee must be CMS faculty.

**GRADUATE TEACHING - PEDAGOGICAL TRAINING PLAN (PTP)**

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 Lecturer count towards fulfillment of the PTP. Teaching outside of the department to meet PTP expectations - especially to fulfill teaching obligations in a joint-degree program - must be approved by the DGS, and the department will anticipate a student completing their teaching commitments in CMS unless informed otherwise. The DGS might recommend deferring teaching commitments depending on a student’s academic standing in the program. CMS BA Preceptors may be used to fulfill PTP requirements on occasion and only with departmental approval.

Further information on teaching in CMS can be found in the Graduate Student Handbook (https://wiki.uchicago.edu/display/DeptCMS/Graduate+Student+Handbook/?preview=185011332/185011337/CMS%20Graduate%20Student%20Handbook%202017-2018.pdf).

**FELLOWSHIPS**

Students who matriculate beginning in Summer 2020 and after will be guaranteed to have funding support from the University of Chicago, external sources, or a combination of the two for the duration of their program. Students are expected to remain in good academic standing and continue making progress towards degree requirements. This support will include full tuition coverage, annual stipend, and fully paid individual annual premiums for UChicago's student health insurance.

Information on funding will be continually updated through the Humanities Division website in the Financial Aid section (http://humanities.uchicago.edu/students/financial-aid/). For information regarding fellowships outside of the standard admissions package, please visit the Internal Fellowship section (http://humanities.uchicago.edu/students/financial-aid/fellowships/internal-fellowships) on the Humanities Division 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/) (MAPH); 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 30605. Queer and Trans Cinema and Media. 100 Units.
In this course we explore the history of queer and transgender cinema and media in an effort to situate new developments in queer and trans cinema and media making. We will consider relevant theories about gender and sexuality and their implications for our categories of film and media analysis.
Instructor(s): Kara Keeling Terms Offered: Spring
Equivalent Course(s): MAAD 10605, GNSE 30107, CMST 20605, GNSE 20107

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

CMST 31703. Weimar Cinema. 100 Units.
German films and their relationship to 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 27710, GRMN 37710

CMST 32118. Nazi Cinema. 100 Units.
Nazi cinema. An examination of a broad range of films produced under the National Socialist regime, from mass spectacles to domestic melodramas, from comedies to hagiographic bio-pics to dramatized propaganda. Throughout we will seek to explore the national, formal, and ideological particularity of these films and to trace their conceptual logic. What, we will ask, constitutes the National Socialist (film) aesthetic? Readings in film history and cultural theory. No prerequisites, but a commitment to close readings - of films and criticism - and lively, thoughtful engagement will be essential. In English. A German language discussion section may be added.
Instructor(s): David Levin Terms Offered: Spring
Equivalent Course(s): CMST 22118, GRMN 22118, GRMN 32118

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. Notably, 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, GRMN 23419, FNDL 23419, TAPS 26519, MUSI 24520, MUSI 32520, GRMN 33419, CMST 22119

CMST 33030. 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
Equivalent Course(s): FNDL 25312, REES 31002, CMST 24405, REES 21002, CMLT 24405
Instructor(s): Bozena Shallcross Terms Offered: Autumn
Note(s): Taught in English.

Kieślowski's own writings and interviews, as well as from the abundant criticism of his French movies. All along, we read selections from Kieślowski's and Piesiewicz's screen scripts, concepts of postmodern subjectivity and possibility of metaphysics. The course concludes with the filmmaker's verge of vague abstraction of (in)audibility or (un)transparency, this course bridges his cinema with the larger ever-ambiguous reality. By focusing on the filmmaker's dissolution of the thing-world, often portrayed on the dazzling artistry, the possibility of reconstituting one's identity, triggered by tragic loss and betrayal, reveals an

discuss how in his virtual universe of parallel histories and repeated chances, captured with visually and aurally his image and legacy to affirm his status as an auteur and a representative of the transnational cinema. We international scene. His subsequent French triptych Blue, White, Red turned out to be his last works that altered

crifice 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): Armando Maggi Terms Offered: Autumn
Note(s): Taught in English.

CMST 33930. Documental Video Production I. 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): Armando Maggi Terms Offered: Autumn
Note(s): Taught in English.

CMST 33930. Pasolini. 100 Units.

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Instructor(s): Armando Maggi Terms Offered: Autumn
Note(s): Taught in English.
CMST 34813. South African Fictions and Factions. 100 Units.
This course examines the intersection of narrative in print and film (fiction and documentary) in Southern Africa since mid-20th century. We begin with Cry, the Beloved Country, a best seller written by South African Alan Paton while in the US, and the original film version by British-based director (Korda), and American screenwriter (Lawson), which show both the international impact of South African stories and important elements missed by overseas audiences. We continue with fictional and nonfictional responses to apartheid and decolonization, and examine the power and the limits of the “rhetoric of urgency” (L. Bethlehem). We will conclude with writing and film that grapples with the contradictory post-apartheid world, whose challenges, from crime and corruption to AIDS and the particular problems faced by women and gender minorities, elude the heroic formulas of the anti-apartheid era. (Fiction, Film/Drama, Black Studies)
Instructor(s): Loren Kruger
Prerequisite(s): Third or fourth year undergraduates and graduates only. Must have completed Hum Core plus one or more of the following: Intro to Fiction or equivalent; International Cinema, or equivalent; Intro to African studies
Equivalent Course(s): CMST 24813, CMLT 44813, ENGL 44813, CRES 24813, ENGL 24813, CMLT 24813

CMST 36303. Chris Marker. 100 Units.
Chris Marker (1921-2012) is one of the most influential and important filmmakers to emerge in the post-war era in France, yet he remains relatively unknown to a wider audience. Marker’s multifaceted work encompasses writing, photography, filmmaking, videography, gallery installation, television, and digital multimedia. He directed over 60 films and is known foremost for his “essay films,” a hybrid of documentary and personal reflection, which he invigorated if not invented with films like Lettre de Sibérie (Letter from Siberia, 1958) or Sans Soleil (Sunless, 1983). His most famous film, La jetée (1962), his only (science) fiction film made up almost entirely of black-and-white still photographs, was the inspiration for Terry Gilliam’s 12 Monkeys (1995). In 1990, he created his first multi-media installation, Zapping Zone, and in 1997 he experimented with the format of the CD-Rom to create a multi-layered, multimedia memoir (Immemory). In 2008, he continued his venture into digital spaces with Ouvroir, realized on the platform of Second Life. Marker was a passionate traveler who documented the journeys he took, the people he met, and revolutionary upheavals at home and afar. We will follow Marker’s travels through time, space, and media, during which we will also encounter artists with whom he crossed paths, with whom he collaborated, or who were inspired by his work.
Instructor(s): Dominique Bluher
Terms Offered: Autumn
Equivalent Course(s): MAAD 13303, CMST 26303, FNDL 26102, ARTV 20032

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, AMER 26405, CMST 26405, AMER 36405

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

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 Kieslowski. Without mechanically relating the films to the Ten Commandments, Kieslowski 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 Kieslowski’s own writings and interviews, including criticism by Zizek, Insdorf, and others.
Instructor(s): Bozena Shallcross
Terms Offered: Autumn
Equivalent Course(s): FNDL 24003, REES 27026, REES 37026, CMST 26705

CMST 37007. Law and Order: Police and Procedure on the Global Screen. 100 Units.
This course will take a comparative approach to the representation of police procedure, broadly construed. On the one hand, we will look at a range of international examples from the fictional screen genre of the police procedural. Part of our focus will be on the effect that different legal institutions in different national contexts have on the representation of police procedure. On the other hand, we will be interested in various non-fictional
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: Autumn
Equivalent Course(s): CMST 27007, ARTV 20805, ARTV 30805, CMST 27205, MAAD 21011, ARTV 27923, ARTV 37923

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, CMST 27205, SCTH 38112, PHIL 30208

CMST 37505. Metapictures. 100 Units.
This course is based on an exhibition that was first staged at the Overseas Contemporary Art Terminal in Beijing in the fall of 2018, and subsequently re-enacted at the Royal Academy in Brussels in the spring of 2020. The exhibition explores "pictures within pictures," images that reflect on the nature of image-making, across a range of media and genres. A virtual version of the exhibition is available on the Prezi platform, and a physical installation, supported by the Smart Museum, will be installed in the Media Arts Data and Design Center (MADD). Visual materials for the course include paintings and drawings, diagrams, models of the visual process, image "atlases," multi-stable images, cinematic and literary representations of images nested within narratives.
The readings for the course will include Michel Foucault on Velasquez's Las Meninas, Walter Benjamin on "dialectical images," C. S. Peirce on iconicity, Nelson Goodman on analog and digital codes, and Georges Didi-Huberman on Aby Warburg's Mnemosyne Bilderatlas. Students will be encouraged to explore traditional examples of metapictures such as the Duck-Rabbit (canonized by Gombrich and Wittgenstein) or to investigate newly emergent forms of self-reflexive media. Guest lectures will be given by Patrick Jagoda on experimental games and Hillary Chute on comics and graphic narrative; these might be coordinated with the Media Aesthetics ore sequence in the fall term, which focuses on the question of the image.
Instructor(s): W. J. T. Mitchell Terms Offered: Autumn
Prerequisite(s): This course is by consent only. Interested students should send a one-page letter describing their interest and preparation of the topic to Prof. Mitchell at wjtm@uchicago.edu.
Equivalent Course(s): CMST 27505, ENGL 29992, ARTH 29992, MAAD 10992, ARTV 20022, ARTH 39992, ARTV 30022, ENGL 49992

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 20805, ARTV 30805, CMST 27805
CMST 37815. Introduction to Art, Technology, and Media. 100 Units.
The course gives an introduction to the relationship between art, media, and technology, as articulated in art practice, media theory, and art theory/history. The key focus is the relationship between 20th-century art and so-called "new media" (from photography, film, radio, TV to computers and digital technologies), but older instances of art- and media-historical perspectives will also be discussed. The objective of the course is to give insight into the historical exchanges between art and technological development, as well as critical tools for discussing the concept of the medium and the relationship between art, sensation/perception, visuality, and mediation. The course will also function as an introduction to the fields of media aesthetics and media archaeology.

Instructor(s): I. Blom Terms Offered: Autumn
Note(s): This course does not satisfy the general education in the arts requirement.
Equivalent Course(s): ARTH 31315, MAAD 11315, ARTH 21315, CMST 27815

CMST 37816. From Open Worlds to Angry Birds: Videogame History 2000-2010. 100 Units.
This course will trace developments in the videogame medium and videogame culture in the first decade of the new millennium. Topics include, but are not limited to, the following: the rise and influence of the open world/sandbox genre; the spread of online gaming with Massively Multiplayer Online RPGs, networked First-Person Shooters, and virtual worlds; changes in the embodied experience of play introduced by rhythm/music games, motion controls, and touch screen interfaces; the proliferation of independent game development and online distribution; the rise of "art games" as a distinct (and debated) category; the reemergence of "retro" styles and repackaging of vintage games; the blurred boundaries of the "magic circle" and everyday life in Alternate Reality and Augmented Reality gaming; the increasing popularity of mobile and casual gaming; and the emergence of Videogame Studies as an academic field. This class will be a mix of history and historiography. We will not only learn about the history of the decade, but also discuss the unique possibilities and difficulties arising from the study of recent history - and put these discussions into practice through research-based assignments.

Instructor(s): Christopher Carloy Terms Offered: Spring
Equivalent Course(s): MAAD 25650, MAPH 45516, CMST 27816

CMST 37821. Economic Objects: Capitalism as Medium. 100 Units.
As we now confront an economic contraction and reconstitution of unprecedented intensity in the face of the COVID-19 pandemic, a focus on the possibility of transmedial economic representation and its criticism offers a timely and necessary opportunity to consider what art is and does in our historical moment. "Economic Objects: Capitalism as Medium" explores how shifting modes of the representation of the economy reflect transformed medial practices and their critique. We seek to complicate the relationship of Marxist aesthetic theory with contemporary habits of criticism including notions of "economic performativity," debt and finance as objects of artistic analysis, and ongoing debates about the scope and logic of commodification, each of which opens up new questions about the very representability of capitalism itself. The course will be organized around a set of "economic objects," which range from proper art objects to phenomena (practices, objects, material) not conventionally belonging to the category of "art." Readings will offer students exposure to current debates in aesthetics, critical theory and economic criticism.

Terms Offered: Spring
Equivalent Course(s): MAAD 25650, MAPH 45516, CMST 27821

CMST 37867. 1990s Videogame History. 100 Units.
In this course, we will be turning to the 1990s to learn about videogame history and historiography. Focusing on this period will allow us to examine the videogame medium within broader historical and cultural contexts, and to explore issues related to doing recent and contemporary cultural history. What was the relationship between technological innovations and stylistic changes in the videogame medium? How did the entry of new corporate and creative players into the business affect industrial structures and strategies? What do we make of "freedom," "realism," and other concepts that dominated videogame press coverage - and how were they connected to broader cultural discourses? How did understandings of what it meant to play videogames and the types of experiences that videogames could offer change over the course of the decade? What was the relationship between developments in the videogame medium and other media - from film and fiction to virtual reality and the Internet? How has this decade been remembered, conceptualized, preserved, and repackaged in subsequent decades? How do we go about doing history of a still-young medium, operating in multiple national and cultural contexts, and focused on such a recent decade? This course will take advantage of the University of Chicago's videogame collection and the Media Arts, Data, and Design Center's hardware collection to provide as comprehensive a view as possible of the videogame medium in this period.

Instructor(s): Chris Carloy Terms Offered: Spring
Equivalent Course(s): MAPH 34516, MAAD 25416, CMST 27867

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

Instructor(s): Christopher Carloy Terms Offered: Winter
Prerequisite(s): Instructor consent required
Equivalent Course(s): MAAD 17880, MAPH 37880, CMST 27887

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): Marc Downie Terms Offered: Autumn
Equivalent Course(s): ARTV 37921, CMST 27911, MAAD 22911, ARTV 27921

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 experimental 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: Spring
Note(s): Film production and computer programming experience is welcome but not a prerequisite for the course. Students will be expected to complete short “sketches” of approaches in VR towards a final short VR experience.
Equivalent Course(s): CMST 27920, ARTV 37920, MAAD 24920, ARTV 27920

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 Gotthie, 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): ARTV 23805, MAAD 23805, ARTV 33815, CMST 28006
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 22901, CMST 28100, MUSI 30901

CMST 38221. Non-Fiction Film. 100 Units.
Description to be announced.
Instructor(s): Judy Hoffman Terms Offered: Spring
Equivalent Course(s): CMST 28221

CMST 38346. Performance Theory: Action, Affect, Archive. 100 Units.
This seminar offers a critical introduction to performance theory and its applications to theatre and other practices. We will discuss three key conceptual clusters: a) action, acting, and forms of production or play, from classical (Aristotle) through modern (Hegel, Brecht, Artaud), to contemporary (Richard Schechner, Philip Zarilli, others); b) affect, and its intersections with emotion and feeling: in addition to contemporary theories, we will read earlier texts that anticipate recent debates (Diderot, Freud) and their current interpreters (Joseph Roach, Erin Hurley, others), as well as writing about the absence of effect and the performance of failure (Sara Bailes etc); c) archives and related institutions and theories, including audience formation (Susan Bennett) and challenges of recording ephemeral acts: theorists of memory (Pierre Nora) and remains (Rebecca Schneider), theatre historians (Daphne Brookes, Tracy Davis and others) as well as current theorists on the tensions between the archive and the repertoire (Diana Taylor). Requires active and complete participation; two oral presentations and final paper. Final paper could be a review article (ca 5000 words) using two recent books in your field to examine key concepts that define the field and controversies they may engender.
Instructor(s): Loren Kruger Terms Offered: Winter
Equivalent Course(s): CMLT 46202, ENGL 46202, TAPS 46202

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 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 meaningful 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
Note(s): Students will need written permission to enroll in the course. To bid for entry into the class, please email tcomerford@uchicago.edu with your name, major and year -- and please list any other media production or photography experience. Enrollment priority will be given to graduate and undergraduate CMS students, beginning with seniors, then to DoVA graduates and undergraduates, then to students in other departments.
Equivalent Course(s): ARTV 33808, CMST 28921, ARTV 23808, MAAD 23808

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.
Western art market, Socialist Realism challenged the basic assumptions of Western artistic discourse, including such as science. Operating in an economy of art production and consumption diametrically opposed to the but developed novel techniques of transmission and communication; marked by a constant theoretical reflection its aesthetics. By this we mean not only its visual or literary styles, but also its sensory or haptic address to its within the totalitarian model as propaganda or kitsch, this seminar will approach it from the perspective of Socialist Realism was declared the official mode of Soviet aesthetic culture in 1934. Though it has been dismissed CMST 44510. The Aesthetics of Socialist Realism. 100 Units. This class will offer an intense exploration of the classical New German Cinema and some of the issues in its aesthetics, history and theory. Thus, we will see a broad variety of films (some familiar, some not so familiar: including work by R.W. Fassbinder, A. Kluge, W. Herzog, W. Wenders, H. Sanders-Brahms, U. Ottinger, J-M Straub/D Huillet, et al.) and read a broad range of material-incorporating, among others, questions of genre, auteur theory, psychoanalysis, history, politics, and film style. Proficiency in German language, culture, or history is welcome but not required (all films have subtitles); a serious commitment to thinking about the logic, rhetoric, history, and textuality of film is essential. The pace and conceptual level of the readings make this course most appropriate for graduate students. Instructor(s): David Levin Terms Offered: Autumn Prerequisite(s): undergrads by consent only Equivalent Course(s): GRMN 35322, GRMN 25322 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 music 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 42802. Media, Environment, and Risk. 100 Units. In 1991, Ulrich Beck wrote that “society is made into a laboratory.” Following the Chernobyl disaster, Beck articulated how modern technology and its potential side-effects—such as radiation or chemical poisoning—had created the novel epistemological category of environmental risk defined by threats that escape human perception and transcend borders. Institutions monitoring ecological conditions gained responsibility for communicating public health. Political conflicts emerged between formations of expert and lay environmental knowledge. The technological application of modern science, and its associated environmental risks, pushed research beyond the laboratory and into the governmental fabric of social order: nuclear reactors had to be constructed and chemicals distributed to populations before their properties and safety could be understood. This seminar reads the debates on risk in environmental sociology alongside the emergence of risk criticism in media studies to interrogate the probabilistic thinking inherent to the communication of ecological threat. Two common traits characteristic of recent environmental catastrophes ranging from Bhopal, Fukushima Daiishi, Deepwater Horizon, Exxon Valdez, Hurricane Katrina, and the varied crises of global climate change, are that each disaster involves the failure or side-effect of an implemented technological project and that the corresponding risks—whether imperceptible or probable—are necessarily communicated to publics by media. Instructor(s): Thomas Pringle Terms Offered: Winter Equivalent Course(s): KNÖW 36059, HPIS 26059, CHSS 36059, SOCI 30329, MAAD 26059 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 philosophical 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 44510. The Aesthetics of Socialist Realism. 100 Units. Socialist Realism was declared the official mode of Soviet aesthetic culture in 1934. Though it has been dismissed within the totalitarian model as propaganda or kitsch, this seminar will approach it from the perspective of its aesthetics. By this we mean not only its visual or literary styles, but also its sensory or haptic address to its audiences. Our premise is that the aesthetic system of Socialist Realism was not simply derivative or regressive, but developed novel techniques of transmission and communication; marked by a constant theoretical reflection on artistic practice, Socialist Realism redefined the relationship between artistic and other forms of knowledge, such as science. Operating in an economy of art production and consumption diametrically opposed to the Western art market, Socialist Realism challenged the basic assumptions of Western artistic discourse, including
the concept of the avant-garde. It might even be said to offer an alternate model of revolutionary cultural practice, involving the chronicling and producing of a non-capitalist form of modernity. The seminar will focus on Soviet visual art, cinema and fiction during the crucial period of the 1930s under Stalin (with readings available in translation), but we welcome students with relevant research interests that extend beyond these parameters. Conducted jointly by professors Robert Bird (Slavic and Cinemam and Media Studies, University of Chicago) and Christina Kiaer, Art History, Northwestern University, course meetings will be divided evenly between the campuses of Northwestern Univ

Instructor(s): Robert Bird Terms Offered: TBD
Equivalent Course(s): ARTH 44502, REES 36067

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): MUSI 45019, ITAL 41419, TAPS 41401, CDIN 41401, EALC 41401

CMST 45540. Fact and Fiction. 100 Units.
Since Grierson’s definition of the documentary as “creative treatment of actuality,” critics have been struggling to establish distinctions between documentary and fiction. Furthermore, the critical discourse has been constantly challenged by new artistic meditations of reality and its representation, and works blurring the border between the logic of facts and the logic of fiction. Additionally, this dualism is complicated by the difficult question of truth telling. Cinema has a long and winding history of non-fiction: from staged or dramatized actualities at its beginning, via docudrama, fake documentaries and mockumentary, to trends in recent documentaries that incorporate reenactment and animation. Since the mid-1990s the “documentary turn in contemporary art” has seen more and more artists experimenting with documentary modes through which they are questioning the mediations by which facts/documents acquire their facticity. The aim of this seminar will be to examine films and works in contemporary art that address these difficult questions of fact and fiction. Readings will include work from film and art criticism and theory, as well as critical literature addressing questions of fact and fiction in historiography, narratology, and philosophy. Films may include works by Edison, Robert Flaherty, Ari Folman, Abbas Kiarostami, Chris Marker, George Méliès, Avi Mograbi, Rithy Panh, Peter Watkins. Works by contemporary artists may include Kutlug Ataman, The Atlas Group/
Equivalent Course(s): CMST 25540, ARTH 25540, ARTV 45540, ARTH 35540, MAPH 45540, ARTV 20540

CMST 47007. Seeing and Knowing. 100 Units.
The concept of visuality attends to the ways in which things become seeable, knowable, and governable. Scholars who study optical instruments, architecture, cinema, and media have done much to show us how visual technologies change our ways of seeing. Others in the history of science study how practices of observation transform our understanding of nature-and ourselves. This comparative course analyzes regimes of visuality in different cultural and historical contexts. After a short introduction on the philosophy of visual experience and psychology of visual perception, we will investigate a series of configurations of seeing and knowing. These sites range from the history of disability to contemporary climate science, and students will be asked to contribute visual topics from their own research or disciplines for collective exploration in our seminar. Through comparative study, we will work to develop new categories or relationships for linking perception and knowledge.

Instructor(s): Alex Campolo Terms Offered: Spring
Equivalent Course(s): CMST 45540, CHSS 40307, KNOW 40307

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

CMST 48108. Film, Music, Emotion. 100 Units.
This course explores the role of emotions in movies. Films represent emotions, such as the feelings of a character; and they elicit emotions in viewers, making it part of their cinematic experience. Cinematic emotions are often constitutive of genre, ranging from the laughter in slapstick comedy to cathartic tears in melodrama. While film has long been scrutinized for the visual representation of emotions (for example with the close-up of a face), sound and music are vital contributors to representing and eliciting emotions. This seminar will focus on a series of films that mix emotions in order to express social dilemmas and dramatic conflict, often connected to issues of
gender, sexual, and racial identity. Films discussed range from Stella Dallas (1937) and Imitation of Life (1937) to Moonlight (2016) and Parasite (2019). Readings will include scholarship in film studies, affect theory, and some empirical research in cognitive and social psychology. Participants will take turns in functioning as “experts” for select class sessions by preparing readings and objects for class discussion. In weeks 7-10, the seminar will partly focus on objects and research pertinent to participants’ research papers, which will be presented at a mini-conference in Week 11.

Terms Offered: Winter
Note(s): Open for MAPH students only.
Equivalent Course(s): MAPH 48108

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): For students majoring in Cinema and Media Studies, the entire History of International Cinema three-course sequence must be taken.
Equivalent Course(s): CMLT 22400, ARTV 20002, CMLT 32400, MAPH 33600, ENGL 48700, ENGL 29300, CMST 28500, ARTH 28500, MAAD 18500, ARTH 38500

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): ARTH 28600, ARTH 38600, REES 45005, REES 25005, MAAD 18600, MAPH 33700, CMLT 32500, ARTV 20003, ENGL 29600, CMLT 22500, CMST 28600, 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): CDIN 53500, FREN 43501

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 semantic 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 stardom. The larger aims of the course are two-fold: one, to articulate a pragmaticist account of the eventenmental 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 anthropology 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 61102. The L.A. Rebellion and the Politics of Black Cinema. 100 Units.
TBD
Equivalent Course(s): CRES 61102

CMST 61120. Issues and Aesthetics in Contemporary Black Film. 100 Units.
This course considers innovations and trends in Black film aesthetics and politics over the past twenty years. We will focus specifically on their implications for film theory and criticism.
Instructor(s): Kara Keeling Terms Offered: Winter

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 unexplored: 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 65500. Horror and Beyond. 100 Units.
All films are horror films. Film's spectrality had been a given since the earliest days of its existence, as it exists as the captured shadows of film and things no longer present. Joining photographs, the telegraph, the telephone, and the phonograph, film immediately presented itself as a kind of sense-memory that could present the traces of those not present, and even, traces of the dead. Nipper's perch on the coffin of his owner, reacting to his very live voice, sets the stage for Edison to announce the kinetograph, which "would do for the eye what the phonograph had done for the ear." That is, it would bring us into the uncanny presence of a world beyond the reach of our unaided senses. In this context, horror would seem to lay claim to being a "cine-genre," as defined by Pitorofsky - a genre that deals with fundamental properties of the medium. Throughout its history, and even its pre-history horror films have mediated our encounters with the non-human: technology, the dead, the world of creatures, and our bodies, to the extent that they do not belong to us. Terror, disgust, shock, trauma, and the uncanny all find their expression in horror films, and this course aims to explore how the horror film has explored the uncanny, animism, "primitive" thought, evil, the mind and the body's relationship to technology, climate change, and the world considered as excluding humans. As Benjamin once said, "It is a different nature that speaks to the camera than to the eye."
Instructor(s): James Lastra Terms Offered: Autumn

CMST 67006. Cognitive Approaches to Spectatorship. 100 Units.
This course provides an overview of cognitive approaches to film and media spectatorship to date. It reviews theories of perception, emotion, and cognitive processing as they relate to film viewing and appropriation,
and specifically: cognitive theories of human emotions; how film viewing engages body and mind; cognitive approaches to analyzing storytelling and style; cognitive games films play with us; and the theories of attention, identification, and ideological persuasion.

Instructor(s): Maria Belodubrovskaya Terms Offered: Autumn

CMST 67021. Performance Captured. 100 Units.
Technologies that turn human action, appearance and performance into data for storage, transformation and redisplay have a long history inside and outside of moving image arts. This class will look at the opportunities, aesthetics and politics of these approaches running through contemporary special effects, traditional and experimental animation, dance on camera and live performance at a moment when boundaries between these categories have become especially porous.

Instructor(s): Marc Downie Terms Offered: Winter

CMST 67035. Framing, Reframing, Unframing Cinema. 100 Units.
This class combines three emerging ways of looking at cinema: a continuously growing barrage of AI-based algorithms that seek to unlock data latent in images; existing films and digital archives of moving image material; and tools and programming environments oriented towards the construction of new moving-image works, viewing situations and logics. At a time when we are perhaps further away from the stable objects of cinema than we have ever been, when digital streaming repackages and recomposes film in front of our very eyes, or when virtual, augmented and mixed realities embed and dissolve cinema’s frames in new and virtual spaces, what new positive opportunities for scholarship and creation can we find? This class is open to graduate students regardless of their production, coding, film-making experience. If you have any curiosity around the potentials and mechanisms of computers seeing us, seeing our film and video, helping navigate and bootstrap new digital humanities approaches or curiosities that shade quantitative or algorithmic, join us in this class - there’s important work to be started here.

Instructor(s): Marc Downie Terms Offered: Spring

CMST 67120. The Cinematic Camera and the Single-shot Film. 100 Units.
This course hopes to interrogate the specificities of the cinematic camera by paring the variables down to single-shot films. We will examine the idea of the cinematic dispositif or “apparatus” and ask whether there is such a thing as the camera rather than a multiplicity of cameras. We will address the persistence of animism in film theory and criticism, attempts to define the quiddity of the filmed image, analogies between human and creaturely perception, machine vision, forms and logics of picturing and pictorial organization. We will also take the opportunity to examine acoustic analogs (the microphone, the recording) in order to help us understand the logics and the fallacies at work in our basic analytic concepts. Our film viewing will concentrate upon very early cinema (the Lumières, Edison, etc.) and on the avant-garde (Warhol, Snow, Gottheim, Jacobs, Gehr, etc.). Along the way, we will examine some mainstream films like Rope and Russian Ark, or Birdman.

Instructor(s): Jim Lastra Terms Offered: Spring

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 67221. Postcolonial Theory. 100 Units.
An introduction to postcolonial theory; its rise in the Anglophone academy; overlaps with critical race studies, feminist theory, indigenous studies. I will conclude with the recent planetary turn in postcolonial studies.

Instructor(s): Rochona Majumdar Terms Offered: Spring

CMST 67234. The New Formalisms. 100 Units.
This graduate seminar investigates a range of recent works that aim to create new models of formal analysis. The subject matter will be wide-ranging, covering literary studies (e.g., surface reading), art history, and cinema and media studies. We’ll focus in particular on the way that debates over form resonate with broader philosophical and theoretical problems.

Instructor(s): Daniel Morgan Terms Offered: Spring

CMST 67321. Philosophy and Experimental Film. 100 Units.
The interest of postwar North American experimental filmmakers in philosophy is well-known, for example Stan Brakhage’s interest in Ludwig Wittgenstein, Maya Deren’s appeals to Henri Bergson, or Hollis Frampton’s writings on Gödel’s incompleteness theorem. In this seminar, we will closely watch a selection of important experimental films accompanied by filmmakers’ writings and associated texts by philosophers such as Ralph Waldo Emerson, Gilles Deleuze, Stanley Cavell, and others. Our central question will be: how do experimental filmmakers practice philosophy in their creative work?

Instructor(s): D. N. Rodowick Terms Offered: Spring
CMST 67804. Media Ecology. 100 Units.
The seminar aims to develop an ecological understanding of media (infrastructures, platforms, forms). The focus will be on the conceptual shift from dialectics to energetics (as well as the relation between them) that runs through German media theory, philosophies of technology, and new materialisms. The thematic focus for Fall 2020 will be on oceans and waterways.
Terms Offered: Autumn
Equivalent Course(s): EALC 67804

CMST 67830. What's New in New Media. 100 Units.
This seminar explores new writing on the topic of new media, digital technology, and new practices of image-making. We’ll explore a range of different theoretical texts, but also explore recent writing on some of the following topics: media infrastructures; the materiality of media; techniques and technologies of image-making (3D, VR, animation); video games; media archeology; race and media; the politics of social media; queer theory and media studies; and the internationalization of debates on media. We’ll look at writers such as: Nicole Starosielski; Melody Jue; Yak Hui; Kava Keeling; Lisa Nakamura; Lisa Parks; Wendy Hui Kyong Chun; Andrew Johnston; Ina Blom; Patrick Jagoda; Kris Cohen; Shane Denson; Brooke Belisle; and others.
Instructor(s): Daniel Morgan Terms Offered: Winter

CMST 67870. Digital Media Aesthetics: Interaction, Connection, and Improvisation. 100 Units.
This course investigates the ways that digital and networked media have changed contemporary aesthetics, forms, storytelling practices, and cultures. Along the way, we will analyze electronic literature, Twine games, interactive dramas, video games, interactive narratives, and more. Formally, we will explore concepts such as multilinear narrative, immersive and navigable worlds, network aesthetics, interactive difficulty, aleatory poetics, and videogame mechanics. Throughout the quarter, our analysis of computational media aesthetics will be haunted by matters of race, gender, sexuality, class, and other ghosts in the machine. Students need not be technologically gifted or savvy, but a wide-ranging imagination and interest in new media cultures will make for a more exciting quarter. (20th/21st)
Instructor(s): Patrick Jagoda Terms Offered: Winter
Equivalent Course(s): GNSE 34770, ENGL 34770, TAPS 34770

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 49805

CMST 68820. Film Propaganda. 100 Units.
This seminar explores film propaganda and propaganda films. We will look at various conceptions of propaganda and ask: What is the difference between propaganda, rhetoric, and persuasion? What is the relationship between film propaganda, mass art, and information? What is the relationship between film propaganda and the state? Is film propaganda an art form, and what are its formal features? How has film propaganda been used throughout film history, including in Nazi Germany, the Soviet Union, the United States, and China? And what do we know about propaganda films’ effects on audiences?
Instructor(s): Maria Belodubrovskaya Terms Offered: Autumn

CMST 69002. Cinema and Labor. 100 Units.
TBD

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 (http://collegecatalog.uchicago.edu/graduate/departmentofcinemaindmediastudies/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/).

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

Information related to admissions in CMS are outlined on the department’s website (https://cms.uchicago.edu/graduate/admissions/).

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.

CINEMA AND MEDIA STUDIES COURSES

CMST 30605. Queer and Trans Cinema and Media. 100 Units.
In this course we explore the history of queer and transgender cinema and media in an effort to situate new developments in queer and trans cinema and media making. We will consider relevant theories about gender and sexuality and their implications for our categories of film and media analysis.
Instructor(s): Kara Keeling Terms Offered: Spring
Equivalent Course(s): MAAD 10605, GNSE 30107, CMST 20605, GNSE 20107

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

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 27710, GRMN 37710

CMST 32118. Nazi Cinema. 100 Units.
Nazi cinema. An examination of a broad range of films produced under the National Socialist regime, from mass spectacles to domestic melodramas, from comedies to hagiographic bio-pics to dramatized propaganda. Throughout we will seek to explore the national, formal, and ideological particularity of these films and to trace their conceptual logic. What, we will ask, constitutes the National Socialist (film) aesthetic? Readings in film history and cultural theory. No prerequisites, but a commitment to close readings - of films and criticism - and lively, thoughtful engagement will be essential. In English. A German language discussion section may be added.
Instructor(s): David Levin Terms Offered: Spring
Equivalent Course(s): CMST 22118, GRMN 22118, GRMN 32118

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, GRMN 23419, FNDL 23419, TAPS 26519, MUSI 24520, MUSI 32520, GRMN 33419, CMST 22119

CMST 33030. 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): Roberto De Gaetano Terms Offered: Spring
Prerequisite(s): Open to undergraduates in their third or fourth year.
Note(s): Taught in English.
Equivalent Course(s): ITAL 33020, ITAL 23020, CMST 23030

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 "Salò".
Instructor(s): Armando Maggi Terms Offered: Autumn
Note(s): Taught in English.
Equivalent Course(s): GNSE 28600, ITAL 38400, FNDL 28401, ITAL 28400, CMST 23500, GNSE 38600

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

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

CMST 34405. Kieslowski’s French Cinema. 100 Units.
Krzysztof Kieslowski’s The Decalogue and The Double Life of Veronique catapulted the Polish director to the international scene. His subsequent French triptych Blue, White, Red turned out to be his last works that altered his image and legacy to affirm his status as an auteur and a representative of the transnational cinema. We discuss how in his virtual universe of parallel histories and repeated chances, captured with visually and aurally dazzling artistry, the possibility of reconstituting one’s identity, triggered by tragic loss and betrayal, reveals an ever-ambiguous reality. By focusing on the filmmaker’s dissolution of the thing-world, often portrayed on the verge of vague abstraction of (in)audibility or (un)transparency, this course bridges his cinema with the larger concepts of postmodern subjectivity and possibility of metaphysics. The course concludes with the filmmaker’s contribution to world cinema. All along, we read selections from Kieslowski’s and Piesiewicz’s screen scripts, Kieslowski’s own writings and interviews, as well as from the abundant criticism of his French movies. All materials are in English.
Instructor(s): Bozena Shallcross Terms Offered: Autumn
Equivalent Course(s): FNDL 25312, REES 31002, CMST 24405, REES 21002, CMLT 24405

CMST 34813. South African Fictions and Factions. 100 Units.
This course examines the intersection of narrative in print and film (fiction and documentary) in Southern Africa since mid-20th century. We begin with Cry, the Beloved Country, a best seller written by South African Alan Paton while in the US, and the original film version by British-based director (Korda), and American screenwriter (Lawson), which show both the international impact of South African stories and important elements missed by overseas audiences. We continue with fictional and nonfictional responses to apartheid and decolonization, and examine the power and the limits of the “rhetoric of urgency” (L. Bethlehem). We will conclude with writing and film that grapples with the contradictory post-apartheid world, whose challenges, from crime and corruption to AIDS and the particular problems faced by women and gender minorities, elude the heroic formulas of the anti-apartheid era. (Fiction, Film/Drama, Black Studies)
Instructor(s): Loren Kruger Terms Offered: Spring
Prerequisite(s): Third or fourth year undergraduates and graduates only. Must have completed Hum Core plus one or more of the following: Intro to Fiction or equivalent; International Cinema, or equivalent; Intro to African studies
Equivalent Course(s): CMST 24813, CMLT 44813, ENGL 44813, CRES 24813, ENGL 24813, CMLT 24813

CMST 36303. Chris Marker. 100 Units.
Chris Marker (1921-2012) is one of the most influential and important filmmakers to emerge in the post-war era in France, yet he remains relatively unknown to a wider audience. Marker’s multifaceted work encompasses writing, photography, filmmaking, videography, gallery installation, television, and digital multimedia. He directed over 60 films and is known foremost for his “essay films,” a hybrid of documentary and personal reflection, which he invigorated if not invented with films like Lettre de Sibérie (Letter from Siberia, 1958) or Sans Soleil (Sunless, 1983). His most famous film, La Jetée (1962), his only (science) fiction film made up almost entirely of black-and-white still photographs, was the inspiration for Terry Gilliam’s 12 Monkeys (1995). In 1990, he created his first multi-media installation, Zapping Zone, and in 1997 he experimented with the format of the CD-Rom to create a multi-layered, multimedia memoir (Immemory). In 2008, he continued his venture into digital spaces with Ouvroir, realized on the platform of Second Life. Marker was a passionate traveler who documented the journeys he took, the people he met, and revolutionary upheavals at home and afar. We will follow Marker’s travels through time, space, and media, during which we will also encounter artists with whom he crossed paths, with whom he collaborated, or who were inspired by his work.
Instructor(s): Dominique Bluher Terms Offered: Autumn
Equivalent Course(s): MAAD 13303, CMST 26303, FNDL 26102, ARTV 20032

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.
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CMST 36603. The Cinema of Miloš Forman. 100 Units.
The films of Miloš Forman (1922-2018) reflect the turbulence of the 1960s, '70s, '80s and '90s, and 2000s by focusing on the underdog, the pariah, the eccentric. The subject matter to which Forman was drawn translated into his cinema with a signature bittersweet tone, empathic narrative cogency, and lush spontaneity. This course is an intensive study of Forman’s work from his “New Wave” work in Czechoslovakia (Loves of a Blonde, The Fireman’s Ball) to his U.S. studio successes (One Flew Over the Cuckoo’s Nest, Amadeus), to his idiosyncratic
and parabolic last films (Man on the Moon, Goya’s Ghosts). Among other topics, the course contemplate the value of a dark sense of humor, cinematic gorgeousness, and artistic dissidence.

Instructor(s): Malynne Sternstein Terms Offered: Winter
Equivalent Course(s): CMST 26603, FNLD 22010, REES 32010, REES 22010

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 Kieslowski. Without mechanically relating the films to the Ten Commandments, Kieslowski 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 Kieslowski’s own writings and interviews, including criticism by Zizek, Insdorf, and others.

Instructor(s): Bozena Shallcross Terms Offered: Autumn
Equivalent Course(s): FNLD 24003, REES 27026, REES 37026, CMST 26705

CMST 37007. Law and Order: Police and Procedure on the Global Screen. 100 Units.
This course will take a comparative approach to the representation of police procedure, broadly construed. On the one hand, we will look at a range of international examples from the fictional screen genre of the police procedural. Part of our focus will be on the effect that different legal institutions in different national contexts have on the representation of police procedure. On the other hand, we will be interested in various non-fictional approaches (e.g. documentaries and ethnographic studies) to the intersection between police and procedure.

If course there are innumerable approaches to thinking about the representation of police; this experimental class aims to investigate the topic exclusively through the lens of procedure. It will pose the following questions (among others): Why are procedural approaches to the representation of police work so ubiquitous? What constitutes a procedural approach to police? What is the relevant history of the police procedural? How does a comparative approach to police procedurals impact the kinds of questions a researcher asks? How useful is a genre studies approach to the police procedural?

Instructor(s): Salomé Aguilera Skvirsky Terms Offered: Winter
Equivalent Course(s): CMST 27007

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: Autumn
Equivalent Course(s): CMST 27011, MAAD 21011, ARTV 27923, ARTV 37923

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, CMST 27205, SCTH 38112, PHIL 30208

CMST 37505. Metapictures. 100 Units.
This course is based on an exhibition that was first staged at the Overseas Contemporary Art Terminal in Beijing in the fall of 2018, and subsequently re-enacted at the Royal Academy in Brussels in the spring of 2020. The exhibition explores “pictures within pictures,” images that reflect on the nature of image-making, across a range of media and genres. A virtual version of the exhibition is available on the Prezi platform, and a physical exhibition explores “pictures within pictures,” images that reflect on the nature of image-making, across a range of media and genres. A virtual version of the exhibition is available on the Prezi platform, and a physical version is installed in the Media Arts Data and Design Center (MADD). Visual materials for the course include paintings and drawings, diagrams, models of the visual process, image “atlases,” multi-stable images, cinematic and literary representations of images nested within narratives. The readings for the course will include Michel Foucault on Velasquez’s Las Meninas, Walter Benjamin on dialectical images,” C. S. Peirce on iconicity, Nelson Goodman on analog and digital codes, and Georges Didi-Huberman on Aby Warburg’s Mnemosyne Bilderatlas. Students will be encouraged to explore traditional examples of metapictures such as the Duck-Rabbit (canonized by Gombrich and Wittgenstein) or to investigate newly emergent forms of self-reflexive media. Guest lectures will be given by Patrick Jagoda on experimental games and Hillary Chute on comics and graphic narrative; these might be coordinated with the Media Aesthetics ore sequence in the fall term, which focuses on the question of the image.

Instructor(s): W. J. T. Mitchell Terms Offered: Autumn
Prerequisite(s): This course is by consent only. Interested students should send a one-page letter describing their interest and preparation of the topic to Prof. Mitchell at wjtm@uchicago.edu.
In this course, we will be turning to the 1990s to learn about videogame history and historiography. Focusing on this period will allow us to examine the videogame medium within broader historical and cultural contexts, and to explore issues related to doing recent and contemporary cultural history. What was the relationship between technological innovations and stylistic changes in the videogame medium? How did the entry of new corporate and creative players into the business affect industrial structures and strategies? What do we make of "freedom," "realism," and other concepts that dominated videogame press coverage - and how were new technological 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): CMST 27821, CMST 27805. Framing, Re-framing, and Un-framing Cinema. 100 Units.

By cinema, we mean the art of the moving image, which is not limited to the material support of a flexible band called film. This art reaches back to early devices to trick the eye into seeing motion and looks forward to new media and new modes of presentation. With the technological possibility of breaking images into tiny pixels and reassembling them and of viewing them in new way that this computerized image allows, we now face the most radical transformation of the moving image since the very beginnings of cinema. A collaboration between the OpenEndedGroup (Marc Downie and Paul Kaiser), artists who have created new modes of the moving image for more than a 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.

CMST 37815. Introduction to Art, Technology, and Media. 100 Units.

The course gives an introduction to the relationship between art, media, and technology, as articulated in art practice, media theory, and art theory/history. The key focus is the relationship between 20th-century art and so-called "new media" (from photography, film, radio, TV to computers and digital technologies), but older instances of art- and media-historical perspectives will also be discussed. The objective of the course is to give insight into the historical exchanges between art and technological development, as well as critical tools for discussing the concept of the medium and the relationship between art, sensation/perception, visuality, and mediation. The course will also function as an introduction to the fields of media aesthetics and media archaeology.

Instructor(s): I. Blom Terms Offered: Autumn
Note(s): This course does not satisfy the general education in the arts requirement.
Equivalent Course(s): ARTH 31315, MAAD 11315, ARTH 21315, CMST 27815

CMST 37816. From Open Worlds to Angry Birds: Videogame History 2000-2010. 100 Units.

This course will trace developments in the videogame medium and videogame culture in the first decade of the new millennium. Topics include, but are not limited to, the following: the rise and influence of the open world/ sandbox genre; the spread of online gaming with Massively Multiplayer Online RPGs, networked First-Person Shooters, and virtual worlds; changes in the embodied experience of play introduced by rhythm/music games, motion controls, and touch screen interfaces; the proliferation of independent game development and online distribution; the rise of "art games" as a distinct (and debated) category; the reemergence of "retro" styles and repackaging of vintage games; the blurred boundaries of the "magic circle" and everyday life in Alternate Reality and Augmented Reality gaming; the increasing popularity of mobile and casual gaming; and the emergence of Videogame Studies as an academic field. This class will be a mix of history and historiography. We will not only learn about the history of the decade, but also discuss the unique possibilities and difficulties arising from the study of recent history - and put these discussions into practice through research-based assignments.

Instructor(s): Christopher Carloy Terms Offered: Spring
Equivalent Course(s): MAAD 25650, MAPH 45516, CMST 27816

CMST 37821. Economic Objects: Capitalism as Medium. 100 Units.

As we now confront an economic contraction and reconstitution of unprecedented intensity in the face of the COVID-19 pandemic, a focus on the possibility of transmedial economic representation and its criticism offers a timely and necessary opportunity to consider what art is and does in our historical moment. "Economic Objects: Capitalism as Medium" explores how shifting modes of the representation of the economy reflect transformed medial practices and their critique. We seek to complicate the relationship of Marxist aesthetic theory with contemporary habits of criticism including notions of "economic performativity," debt and finance as objects of artistic analysis, and ongoing debates about the scope and logic of commodification, each of which opens up new questions about the very representability of capitalism itself. The course will be organized around a set of "economic objects," which range from proper art objects to phenomena (practices, objects, material) not conventionally belonging to the category of "art." Readings will offer students exposure to current debates in aesthetics, critical theory and economic criticism.

Terms Offered: Spring
Equivalent Course(s): CMST 27821

CMST 37867. 1990s Videogame History. 100 Units.

In this course, we will be turning to the 1990s to learn about videogame history and historiography. Focusing on this period will allow us to examine the videogame medium within broader historical and cultural contexts, and to explore issues related to doing recent and contemporary cultural history. What was the relationship between technological innovations and stylistic changes in the videogame medium? How did the entry of new corporate and creative players into the business affect industrial structures and strategies? What do we make of "freedom," "realism," and other concepts that dominated videogame press coverage - and how were
they connected to broader cultural discourses? How did understandings of what it meant to play videogames and the types of experiences that videogames could offer change over the course of the decade? What was the relationship between developments in the videogame medium and other media - from film and fiction to virtual reality and the Internet? How has this decade been remembered, conceptualized, preserved, and repackaged in subsequent decades? How do we go about doing history of a still-young medium, operating in multiple national and cultural contexts, and focused on such a recent decade? This course will take advantage of the University of Chicago’s videogame collection and the Media Arts, Data, and Design Center’s hardware collection to provide as comprehensive a view as possible of the videogame medium in this period.

Instructor(s): Chris Carloy Terms Offered: Spring

Equivalent Course(s): MAPH 34516, MAAD 25416, CMST 27867

CMST 37880. Videogame Consoles: A Platform Studies Approach. 100 Units.

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

Instructor(s): Christopher Carloy Terms Offered: Spring

Prerequisite(s): Instructor consent required.

Equivalent Course(s): MAAD 17887, MAPH 37887, CMST 27880

CMST 37887. The Platformer: History and Theory of a Videogame Genre. 100 Units.

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

Instructor(s): Christopher Carloy Terms Offered: Winter

Prerequisite(s): Instructor consent required.

Equivalent Course(s): MAAD 17880, MAPH 37880, CMST 27887

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): Marc Downie Terms Offered: Autumn

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

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: Spring

Note(s): Film production and computer programming experience is welcome but not a prerequisite for the course. Students will be expected to complete short "sketches" of approaches in VR towards a final short VR experience.

Equivalent Course(s): CMST 27920, ARTV 37920, MAAD 24920, ARTV 27920

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): ARTV 23805, MAAD 23805, ARTV 33815, CMST 28006

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 is typically offered in alternate years.

Equivalent Course(s): MUSI 22901, CMST 28100, MUSI 30901

CMST 38221. Non-Fiction Film. 100 Units.

Description to be announced.

Instructor(s): Judy Hoffman
Terms Offered: Spring

Equivalent Course(s): CMST 28221

CMST 38346. Performance Theory: Action, Affect, Archive. 100 Units.

This seminar offers a critical introduction to performance theory and its applications to theatre and other practices. We will discuss three key conceptual clusters: a) action, acting, and forms of production or play, from classical (Aristotle) through modern (Hegel, Brecht, Artaud), to contemporary (Richard Schechner, Philip Zarrilli, others); b) affect, and its intersections with emotion and feeling; in addition to contemporary theories, we will read earlier texts that anticipate recent debates (Diderot, Freud) and their current interpreters (Joseph Roach, Erin Hurley, others), as well as writing about the absence of affect and the performance of failure (Sara Bailes etc); c) archives and related institutions and theories, including audience formation (Susan Bennett) and challenges of recording ephemeral acts: theorists of memory (Pierre Nora) and remains (Rebecca Schneider), theatre historians (Daphne Brooks, Tracy Davis and others) as well as current theorists on the tensions between the archive and the repertoire (Diana Taylor). Requires active and complete participation; two oral presentations and final paper. Final paper could be a review article (ca 5000 words) using two recent books in your field to examine key concepts that define the field and controversies they may engender.

Instructor(s): Loren Kruger
Terms Offered: Winter

Equivalent Course(s): CMILT 46202, ENGL 46202, TAPS 46202

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 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

Note(s): Students will need written permission to enroll in the course. To bid for entry into the class, please email tcomerford@uchicago.edu with your name, major and year -- and please list any other media production or photography experience. Enrollment priority will be given to graduate and undergraduate CMS students, beginning with seniors, then to DoVA graduates and undergraduates, then to students in other departments. Equivalent Course(s): ARTV 33808, CMST 28921, ARTV 23808, MAAD 23808

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): MAPH 33000, ENGL 48000, ARTH 39900

CMST 42027. New German Cinema. 100 Units.

This class will offer an intense exploration of the classical New German Cinema and some of the issues in its aesthetics, history and theory. Thus, we will see a broad variety of films (some familiar, some not so familiar: including work by R.W. Fassbinder, A. Kluge, W. Herzog, W. Wenders, H. Sanders-Brahms, U. Ottinger, J-M Straub/D Huillet, et al.) and read a broad range of material-incorporating, among others, questions of genre, auteur theory, psychoanalysis, history, politics, and film style. Proficiency in German language, culture, or history is welcome but not required (all films have subtitles); a serious commitment to thinking about the logic, rhetoric, history, and textuality of film is essential. The pace and conceptual level of the readings make this course most appropriate for graduate students.

Instructor(s): David Levin Terms Offered: Autumn
Prerequisite(s): undergrads by consent only
Equivalent Course(s): GRMN 35322, GRMN 25322

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 Hockeener Terms Offered: Autumn. Offered Autumn 2018 Thursdays 9:30am-12:20pm in JRL room 264
Equivalent Course(s): MUSI 42719

CMST 42802. Media, Environment, and Risk. 100 Units.

In 1991, Ulrich Beck wrote that “society is made into a laboratory.” Following the Chernobyl disaster, Beck articulated how modern technology and its potential side-effects—such as radiation or chemical poisoning—had created the novel epistemological category of environmental risk defined by threats that escape human perception and transcend borders. Institutions monitoring ecological conditions gained responsibility for communicating public health. Political conflicts emerged between formations of expert and lay environmental knowledge. The technological application of modern science, and its associated environmental risks, pushed research beyond the laboratory and into the governmental fabric of social order: nuclear reactors had to be constructed and chemicals distributed to populations before their properties and safety could be understood. This seminar reads the debates on risk in environmental sociology alongside the emergence of risk criticism in media studies to interrogate the probabilistic thinking inherent to the communication of ecological threat. Two common traits characteristic of recent environmental catastrophes ranging from Bhopal, Fukushima Daiishi, Deepwater Horizon, Exxon Valdez, Hurricane Katrina, and the varied crises of global climate change, are that each disaster involves the failure or side-effect of an implemented technological project and that the corresponding risks—whether imperceptible or probable—are necessarily communicated to publics by media. 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): Thomas Pringle Terms Offered: Winter
Equivalent Course(s): KNÖW 36059, HIP5 26059, CHSS 36059, SOCI 30329, MAAD 26059

CMST 43418. Surrealism and Cinema. 100 Units.

This seminar examines the relationships 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
extents is cinema an implicitly Surrealist medium? In addition to tracing a precise history of Surrealism, cinema, and its discourses 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 44510. The Aesthetics of Socialist Realism. 100 Units.

Socialist Realism was declared the official mode of Soviet aesthetic culture in 1934. Though it has been dismissed within the totalitarian model as propaganda or kitsch, this seminar will approach it from the perspective of its aesthetics. By this we mean not only its visual or literary styles, but also its sensory or haptic address to its audiences. Our premise is that the aesthetic system of Socialist Realism was not simply derivative or regressive, but developed novel techniques of transmission and communication; marked by a constant theoretical reflection on artistic practice, Socialist Realism redefined the relationship between artistic and other forms of knowledge, such as science. Operating in an economy of art production and consumption diametrically opposed to the Western art market, Socialist Realism challenged the basic assumptions of Western artistic discourse, including the concept of the avant-garde. It might even be said to offer an alternate model of revolutionary cultural practice, involving the chronicling and producing of a non-capitalist form of modernity. The seminar will focus on Soviet visual art, cinema and fiction during the crucial period of the 1930s under Stalin (with readings available in translation), but we welcome students with relevant research interests that extend beyond these parameters. Conducted jointly by professors Robert Bird (Slavic and Cinema and Media Studies, University of Chicago) and Christina Kiaer, Art History, Northwestern University, course meetings will be divided evenly between the campuses of Northwestern Univ, Socialist Realism was declared the official mode of Soviet aesthetic culture in 1934. Though it has been dismissed within the totalitarian model as propaganda or kitsch, this seminar will approach it from the perspective of its aesthetics. By this we mean not only its visual or literary styles, but also its sensory or haptic address to its audiences. Our premise is that the aesthetic system of Socialist Realism was not simply derivative or regressive, but developed novel techniques of transmission and communication; marked by a constant theoretical reflection on artistic practice, Socialist Realism redefined the relationship between artistic and other forms of knowledge, such as science. Operating in an economy of art production and consumption diametrically opposed to the Western art market, Socialist Realism challenged the basic assumptions of Western artistic discourse, including the concept of the avant-garde. It might even be said to offer an alternate model of revolutionary cultural practice, involving the chronicling and producing of a non-capitalist form of modernity. The seminar will focus on Soviet visual art, cinema and fiction during the crucial period of the 1930s under Stalin (with readings available in translation), but we welcome students with relevant research interests that extend beyond these parameters. Conducted jointly by professors Robert Bird (Slavic and Cinema and Media Studies, University of Chicago) and Christina Kiaer, Art History, Northwestern Univ

Instructor(s): Robert Bird Terms Offered: TBD
Equivalent Course(s): ARTH 44502, REES 36067

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 wald 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): MUSI 45019, ITAL 41419, TAPS 41401, CDIN 41401, EALC 41401

CMST 45540. Fact and Fiction. 100 Units.

Since Grierson’s definition of the documentary as "creative treatment of actuality," critics have been struggling to establish distinctions between documentary and fiction. Furthermore, the critical discourse has been constantly challenged by new artistic mediations of reality and its representation, and works blurring the border between the logic of facts and the logic of fiction. Additionally, this dualism is complicated by the difficult question of truth telling. Cinema has a long and winding history of non-fiction: from staged or dramatized actualities at its beginning, via docudrama, fake documentaries and mockumentary, to trends in recent documentaries that incorporate reenactment and animation. Since the mid-1990s the "documentary turn in contemporary art" has seen more and more artists experimenting with documentary modes through which they are questioning the mediations by which facts/documents acquire their facticity. The aim of this seminar will be to examine films and works in contemporary art that address these difficult questions of fact and fiction. Readings will
include work from film and art criticism and theory, as well as critical literature addressing questions of fact and fiction in historiography, narratology, and philosophy. Films may include works by Edison, Robert Flaherty, Ari Folman, Abbas Kiarostami, Chris Marker, George Méliès, Avi Mograbi, Rithy Panh, Peter Watkins. Works by contemporary artists may include Kutlug Ataman, The Atlas Group/

Equivalent Course(s): CMST 25540, ARTH 25540, ARTV 45540, ARTH 35540, MAPH 45540, ARTV 20540

CMST 47007. Seeing and Knowing. 100 Units.
The concept of visuality attends to the ways in which things become seeable, knowable, and governable. Scholars who study optical instruments, architecture, cinema, and media have done much to show us how visual technologies change our ways of seeing. Others in the history of science study how practices of observation and psychology of visual perception, we will investigate a series of configurations of seeing and knowing. These sites range from the history of disability to contemporary climate science, and students will be asked to contribute visual topics from their own research or disciplines for collective exploration in our seminar. Through comparative study, we will work to develop new categories or relationships for linking perception and knowledge.

Instructor(s): Alex Campolo Terms Offered: Spring
Equivalent Course(s): ARTH 40307, CHSS 40307, KNOW 40307

CMST 47803. The Body of Cinema: Hypnoses, Emotions, Animalities. 100 Units.
This course explores the role of emotions in movies. Films represent emotions, such as the feelings of a character; and they elicit emotions in viewers, making it part of their cinematic experience. Cinematic emotions are often constitutive of genre, ranging from the laughter in slapstick comedy to cathartic tears in melodrama. While film has long been scrutinized for the visual representation of emotions (for example with the close-up of a face), sound and music are vital contributors to representing and eliciting emotions. This seminar will focus on a series of films that mix emotions in order to express social dilemmas and dramatic conflict, often connected to issues of gender, sexual, and racial identity. Films discussed range from Stella Dallas (1937) and Imitation of Life (1937) to Moonlight (2016) and Parasite (2019). Readings will include scholarship in film studies, affect theory, and some empirical research in cognitive and social psychology. Participants will take turns in functioning as "experts" for select class sessions by preparing readings and objects for class discussion. In weeks 7-10, the seminar will partly focus on objects and research pertinent to participants' research papers, which will be presented at a mini-conference in Week 11.

Terms Offered: Winter
Note(s): Open for MAPH students only.
Equivalent Course(s): MAPH 48108

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): For students majoring in Cinema and Media Studies, the entire History of International Cinema three-course sequence must be taken.
Equivalent Course(s): CMLT 22400, ARTH 20002, CMLT 32400, MAPH 33600, ENGL 48700, ENGL 29300, CMST 28500, ARTH 28500, MAAD 18500, ARTH 38500

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): ARTH 28600, ARTH 38600, REES 48500, REES 25005, MAAD 18600, MAPH 33700, CMLT 32500, ARTV 20003, ENGL 29600, CMLT 22500, CMST 28600, 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): CDIN 53500, FREN 43501

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 stardom. The larger aims of the course are two-fold: one, to articulate a pragmaticist account of the evenemental semiotics of cinema as institutional and textual form-as broached both through ethnographic and close textual methods of analysis-and in doing re-conceptualize 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 anthropology 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.
Instructor(s): TBA Terms Offered: Winter
Equivalent Course(s): CRES 61102

CMST 61120. Issues and Aesthetics in Contemporary Black Film. 100 Units.
This course considers innovations and trends in Black film aesthetics and politics over the past twenty years. We will focus specifically on their implications for film theory and criticism.
Instructor(s): Kara Keeling Terms Offered: Winter

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, acousticitized, 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 65500. Horror and Beyond. 100 Units.
All films are horror films. Film's spectrality had been a given since the earliest days of its existence, as it exists as the captured shadows of people and things no longer present. Joining photographs, the telegraph, the telephone, and the phonograph, film immediately presented itself as a kind of sense-memory that could present the traces of those not present, and even, traces of the dead. Nipper's perch on the coffin of his owner, reacting to his very live voice, sets the stage for Edison to announce the kinetograph, which "would do for the eye what the phonograph had done for the ear." That is, it would bring us into the uncanny presence of a world beyond the reach of our unaided senses. In this context, horror would seem to lay claim to being a "cine-genre," as defined by Pitorofsky - a genre that deals with fundamental properties of the medium. Throughout its history, and even its pre-history horror films have mediated our encounters with the non-human: technology, the dead, the world of creatures, and our bodies, to the extent that they do not belong to us. Terror, disgust, shock, trauma, and the uncanny all find their expression in horror films, and this course aims to explore how the horror film has explored the uncanny, animism, "primitive" thought, evil, the mind and the body's relationship to technology, climate change, and the world considered as excluding humans. As Benjamin once said, "It is a different nature that speaks to the camera than to the eye."

Instructor(s): James Lastra Terms Offered: Autumn

CMST 67006. Cognitive Approaches to Spectatorship. 100 Units.
This course provides an overview of cognitive approaches to film and media spectatorship to date. It reviews theories of perception, emotion, and cognitive processing as they relate to film viewing and appropriation, and specifically: cognitive theories of human emotions; how film viewing engages body and mind; cognitive approaches to analyzing storytelling and style; cognitive games films play with us; and the theories of attention, identification, and ideological persuasion.

Instructor(s): Maria Belodubrovskaya Terms Offered: Autumn

CMST 67021. Performance Captured. 100 Units.
Technologies that turn human action, appearance and performance into data for storage, transformation and redisplay have a long history inside and outside of moving image arts. This class will look at the opportunities, aesthetics and politics of these approaches running through contemporary special effects, traditional and experimental animation, dance on camera and live performance at a moment when boundaries between these categories have become especially porous.

Instructor(s): Marc Downie Terms Offered: Winter

CMST 67035. Framing, Reframing, Unframing Cinema. 100 Units.
This class combines three emerging ways of looking at cinema: a continuously growing barrage of AI-based algorithms that seek to unlock data latent in images; existing films and digital archives of moving image material; and tools and programming environments oriented towards the construction of new moving-image works, viewing situations and logics. At a time when we are perhaps further away from the stable objects of cinema than we have ever been, when digital streaming repackages and recomposes film in front of our very eyes, or when virtual, augmented and mixed realities embed and dissolve cinema's frames in new and virtual spaces, what new positive opportunities for scholarship and creation can we find? This class is open to graduate students regardless of their production, coding, film-making experience. If you have any curiosity around the potentials and mechanisms of computers seeing us, seeing our film and video, helping navigate and bootstrap new digital humanities approaches or curiosities that shade quantitative or algorithmic, join us in this class - there's important work to be started here.

Instructor(s): Marc Downie Terms Offered: Spring

CMST 67120. The Cinematic Camera and the Single-shot Film. 100 Units.
This course hopes to interrogate the specificities of the cinematic camera by paring the variables down to single-shot films. We will examine the idea of the cinematic dispositif or "apparatus" and ask whether there is such a thing as the camera rather than a multiplicity of cameras. We will address the persistence of animism in film theory and criticism, attempts to define the quiddity of the filmed image, analogies between human and creaturely perception, machine vision, forms and logics of picturing and pictorial organization. We will also take the opportunity to examine acoustic analogs (the microphone, the recording) in order to help us understand the logics and the fallacies at work in our basic analytic concepts. Our film viewing will concentrate upon very early cinema (the Lumière, Edison, etc.) and on the avant-garde (Warhol, Snow, Gottheim, Jacobs, Gehr, etc.). Along the way, we will examine some mainstream films like Rope and Russian Ark, or Birdman.

Instructor(s): Jim Lastra Terms Offered: Spring
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 67221. Postcolonial Theory. 100 Units.
An introduction to postcolonial theory; its rise in the Anglophone academy; overlaps with critical race studies, feminist theory, indigenous studies. I will conclude with the recent planetary turn in postcolonial studies.
Instructor(s): Rochona Majumdar Terms Offered: Spring

CMST 67234. The New Formalisms. 100 Units.
This graduate seminar investigates a range of recent works that aim to create new models of formal analysis. The subject matter will be wide-ranging, covering literary studies (e.g., surface reading), art history, and cinema and media studies. We’ll focus in particular on the way that debates over form resonate with broader philosophical and theoretical problems.
Instructor(s): Daniel Morgan Terms Offered: Spring

CMST 67804. Media Ecology. 100 Units.
The seminar aims to develop an ecological understanding of media (infrastructures, platforms, forms). The focus will be on the conceptual shift from dialectics to energetics (as well as the relation between them) that runs through German media theory, philosophies of technology, and new materialisms. The thematic focus for Fall 2020 will be on oceans and waterways.
Terms Offered: Autumn
Equivalent Course(s): EALC 67804

CMST 67830. What’s New in New Media. 100 Units.
This seminar explores new writing on the topic of new media, digital technology, and new practices of image-making. We’ll explore a range of different theoretical texts, but also explore recent writing on some of the following topics: media infrastructures; the materiality of media; techniques and technologies of image-making (3D, VR, animation); video games; media archeology; race and media; the politics of social media; queer theory and media studies; and the internationalization of debates on media. We’ll look at writers such as: Nicole Starosielski; Melody Jue; Yak Hui; Kara Keeling; Lisa Nakamura; Lisa Parks; Wendy Hui Kyong Chun; Andrew Johnston; Ina Blom; Patrick Jagoda; Kris Cohen; Shane Denson; Brooke Belisle; and others.
Instructor(s): Daniel Morgan 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 68820. Film Propaganda. 100 Units.
This seminar explores film propaganda and propaganda films. We will look at various conceptions of propaganda and ask: What is the difference between propaganda, rhetoric, and persuasion? What is the relationship between film propaganda, mass art, and information? What is the relationship between film propaganda and the state? Is film propaganda an art form, and what are its formal features? How has film propaganda been used throughout film history, including in Nazi Germany, the Soviet Union, the United States, and China? And what do we know about propaganda films’ effects on audiences?
Instructor(s): Maria Belodubrovskaya Terms Offered: Autumn

CMST 69002. Cinema and Labor. 100 Units.
TBD

CMST 69110. The Archive: Materiality, Aesthetics, Visual Culture. 100 Units.
This graduate seminar will prepare students to conduct archival research, and to build a research archive from different historical, methodological, and theoretical perspectives. While we will engage a range of texts on archival methodology, theory, and the phenomenology of the archive, we will also examine questions concerning aesthetics, materiality, visual culture, and the digital that inform our understanding of archives today. The seminar will be partially organized around case studies that foreground different archival modes of discovery, evaluation, and interpretation—including those that constitute the “counter archive.” Students will learn practical skills for conducting research in filmic, paper and print, and internet archives, and develop the investigative, analytical abilities that are necessary for building an archive around either material objects or theoretical questions.
Instructor(s): Jennifer Wild Terms Offered: Winter
Equivalent Course(s): ARTH 49700, FREN 49100

CMST 69901. The Films of Ozu Yasujirō. 100 Units.
This course explores Ozu Yasujirō’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