

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 student 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.


**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): GNSE 20107, MAAD 10605, CMST 20605, GNSE 30107

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): SIGN 26061, GNSE 20114, MAAD 10904, CMST 20904, 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): GRMN 27710, GRMN 37710, CMST 21703

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): CMST 22119, GRMN 23419, TAPS 26519, MUSI 24520, GRMN 33419, TAPS 36519, FNDL 23419, MUSI 32520
CMST 32235. Revolutionary Romance in Socialist China. 100 Units.

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

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

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

CMST 33500. Pasolini. 100 Units.

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

Instructor(s): A. Maggi Terms Offered: Winter
Equivalent Course(s): GNSE 28600, ITAL 28400, CMST 23500, ITAL 38400, FNDL 28401

CMST 33930. Documentary Production I. 100 Units.

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

Instructor(s): J. Hoffman Terms Offered: Autumn
Note(s): Prior or concurrent enrollment in CMST 10100 recommended for undergraduate students.
Equivalent Course(s): ARTV 23930, CMST 23930, HMRT 25106, ARTV 33930, MAAD 23930, HMRT 35106
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): CMST 23931, ARTV 33931, HMRT 25107, ARTV 23931, HMRT 35107, MAAD 23931

CMST 34201. Cinema in Africa. 100 Units.
This course examines Africa in film as well as films produced in Africa. It places cinema in Sub Saharan Africa in its social, cultural, and aesthetic contexts ranging from neocolonial to postcolonial, Western to Southern Africa, documentary to fiction, art cinema to TV, and includes films that reflect on the impact of global trends in Africa and local responses, as well as changing racial and gender identifications. We will begin with La Noire de... (1966), by the ‘father’ of African cinema, Ousmane Sembene, contrasted w/a South African film, African Jim (1960) that more closely resembles African American musical film, and anti-colonial and anti-apartheid films from Lionel Rogosin’s Come Back Africa (1959) to Sarah Maldoror’s Sambizanga, Sembene’s Camp de Thiaroye (1984), and Jean Marie Teno’s Le Plumerai (1995). The rest of the course will examine 20th and 21st century films such as I am a not a Witch and The wound (both 2017), which show tensions between urban and rural, traditional and modern life, and the implications of these tensions for women and men, Western and Southern Africa, in fiction, documentary and fiction film. (20th/21st)
Instructor(s): Loren Kruger Terms Offered: Spring
Prerequisite(s): One or more of the following: Intro to Film/ International Cinema AND/OR Intro to African Studies or equivalent
Note(s): This course also includes a weekly screening section.
Equivalent Course(s): ENGL 27600, GNSE 28602, CMLT 42900, ENGL 48601, CMLT 22900, ENGL 47600, GNSE 48602, CMST 24201, RES 24201, CRES 34201

CMST 34531. Cowboy Modernity. 100 Units.
This course examines the western movie genre through the lens of what is thought of as the cinema’s special relationship to and place within twentieth century modernity. From the beginnings of narrative cinema through the 1960s, more westerns were made than any other genre, and the iconography and ideology of the western influenced not only other film genres but also spilled over into other aspects of popular culture and even high art. Why was the cinema, the medium that exemplified modernity for so many people around the world, dominated by westerns, a genre set in the past and in the wilderness? How did the western manifest aspects, anxieties, possibilities, and widespread phenomena of twentieth century modernity? We will examine the western’s intersection with modern phenomena, activities, and artforms including tourism, abstract expressionism, feminism, the Baby Boom & television, toys, mining and atomic energy and weapons, and the rise of Las Vegas as a hub for recreational gambling.
Equivalent Course(s): MAPH 35514, CMST 24531

CMST 34568. The Underground: Alienation, Mobilization, Resistance. 100 Units.
The ancient and multivalent image of the underground has crystallized over the last two centuries to denote sites of disaffection from-and strategies of resistance to-dominant social, political and cultural systems. We will trace the development of this metaphor from the Underground Railroad in the mid-1800s and the French Resistance during World War II to the Weather Underground in the 1960s-1970s, while also considering it as a literary and artistic concept, from Fyodor Dostoevsky’s Notes from the Underground and Ellison’s Invisible Man to Chris Marker’s film La Jetée and Andrei Tarkovsky’s Stalker. Alongside with such literary and cinematic tales, drawing theoretical guidance from refuseniks from Henry David Thoreau to Guy Debord, this course investigates how countercultural spaces become-or fail to become-sites of political resistance, and also how dissenting ideologies give rise to countercultural spaces. We ask about the relation between social deviance (the failure to meet social norms, whether willingly or unwittingly) and political resistance, especially in the conditions of late capitalism and neo-colonialism, when countercultural literature, film and music (rock, punk, hip-hop, DIY aesthetics etc.) get absorbed into-and coopted by-the hegemonic socio-economic system. In closing we will also consider contemporary forms of disidence—from Pussy Riot to Black Lives Matter—that rely both on the vulnerability of individual bodies and global communication networks.
Instructor(s): R. Bird Terms Offered: Spring
Equivalent Course(s): REES 26068, REES 36068, CMST 24568, SIGN 26012
CMST 34607. Chinese Independent Documentary Film. 100 Units.
This course explores the styles and functions of Chinese independent documentary since 1989, with particular attention to the social and political contexts that underpin its flourishing in Mainland China and Taiwan. We will discuss the ways in which recent Chinese documentaries challenge current theories of the genre, how they redefine the relationship between fiction and non-fiction, and the problems of media aesthetics, political intervention, and ethics of representation that they pose. We will look at their channels of circulation in Asia and elsewhere, and will discuss the implications and limits of the notion of independence. Readings will include theorizations of the documentary genre in relation to other visual media and narrative forms, analyses of specific works, and discussions on the impact of digital media.
Instructor(s): P. Iovene Terms Offered: Spring
Equivalent Course(s): CMST 24607, EALC 24607, EALC 34607

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

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

CMST 36210. XCAP: Food for Thought. 100 Units.
If anthropology and contemporary art have one thing in common, it is the aim to de-familiarize taken-for-granted ways of being in the world by means of ethnographic comparison or aesthetic provocation so as to open up new perspectives on the complexities of human social life. Co-taught by an artist and an anthropologist, this course considers what's at stake when contemporary artists build on this longstanding practice to explore the complexities of current societal, political, and cultural contexts.
Instructor(s): Laura Letinsky & Stephan Palmié Terms Offered: Autumn
Note(s): for 3rd and 4th year students only
Equivalent Course(s): ANTH 35315, ANTH 25315, ARTV 26210, CMST 26210, ARTV 36210, KNOW 29942, ARTH 29942

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

CMST 36500. The Films of Alfred Hitchcock. 100 Units.
This course focuses on the films of Alfred Hitchcock, one of the greatest filmmakers of the 20th century. We study both his films and a variety of approaches to them. We investigate the enduring power of his movies; his contributions to genre and popular cinema; his storytelling techniques; his stylistic command; his approach to romance, suspense, and action; his status as a master and auteur; and his remarkable control over the audience’s thoughts and feelings. Equivalent Course(s): ARTH 28405, CMST 26500, ARTH 38405, FNDL 26510

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): REES 22010, CMST 26603, FNDL 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 Kieślowski. Without mechanically relating the films to the Ten Commandments, Kieślowski explores the relevance of the biblical moral rules to the state of modern man forced to make ethical choices. Each part of the series contests the absolutism of moral axioms through narrative twists and reversals in a wide, universalized sphere. An analysis of the films will be accompanied by readings from Kieślowski’s own writings and interviews, including criticism by Zizek, Insdorf, and others. Instructor(s): Bozena Shallcross Terms Offered: Autumn Equivalent Course(s): FNDL 24003, REES 27026, REES 37026, CMST 26705

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): MAAD 21011, CMST 27011, ARTV 37923, ARTV 27923

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. (1) Instructor(s): J. Conant, R. Pippin Terms Offered: Spring Equivalent Course(s): PHIL 30208, SCTH 38112, CMST 27205, PHIL 20208
CMST 37802. Art and Public Life. 100 Units.
The aim of this seminar-colloquium will be to work through some of the most advanced thinking on ideas about publics and their relation to questions of community, politics, society, culture, and the arts. From John Dewey through Hannah Arendt and Jurgen Habermas, the notion of the public has remained central to a wide variety of debates in the humanities and social sciences. What is a public? How are publics constituted? What is the role of real and virtual space, architectural design, urban planning, and technical media, in the formation of publics? And, most centrally for our purposes, what role can and do the arts play in the emergence of various kinds of publics? The colloquium aspect of the course will involve visiting speakers from a variety of disciplines, both from the University of Chicago faculty, and from elsewhere.
Instructor(s): W.J.T. Mitchell, T. Gates Terms Offered: Autumn
Equivalent Course(s): ARTV 37911, MUSI 35014, ARTH 47911, ENGL 32821

CMST 37805. Framing, Re-framing, and Un-framing Cinema. 100 Units.
By cinema, we mean the art of the moving image, which is not limited to the material support of a flexible band called film. This art reaches back to early devices to trick the eye into seeing motion and looks forward to new media and new modes of presentation. With the technological possibility of breaking images into tiny pixels and reassembling them and of viewing them in new way that this computerized image allows, we now face the most radical transformation of the moving image since the very beginnings of cinema. A collaboration between the OpenEndedGroup (Marc Downie and Paul Kaiser), artists who have created new modes of the moving image for more than 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.
Equivalent Course(s): CMST 27805, ARTV 30805, ARTV 20805

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): MAAD 25416, CMST 27867, MAPH 34516

CMST 37911. Augmented Reality Production. 100 Units.
Focusing on experimental moving-image approaches at a crucial moment in the emerging medium of augmented reality, this class will explore and interrogate each stage of production of AR works. Students in this production-based class will examine the techniques and opportunities of this new kind of moving image. During this class we'll study the construction of examples across a gamut from locative media, journalism, and gameplay-based works to museum installations. Students will complete a series of critical essays and sketches towards a final augmented reality project using a custom set of software tools developed in and for the class.
Instructor(s): M. Downie Terms Offered: Winter
Equivalent Course(s): CMST 27911, ARTV 27921, ARTV 37921, MAAD 22911
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
Equivalent Course(s): MAAD 24920, CMST 27920, ARTV 27920, ARTV 37920

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 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 28700/48700 and CMST 28600/48600, but these are not prerequisites.
Equivalent Course(s): CMST 28700, MAAD 18700

CMST 38703. Video Art: The Analog Years. Theory, Technology, Practice. 100 Units.
The course gives a critical introduction to early video and television art - from the proto-televisual impulses in the historical avant-gardes to the increasing proximity between analog and digital technologies in video art in the late 1970’s and early 1980’s. We will focus on the various technical aspects of analog video, as well as on artistic practice and early writings on the subject. Topics will include the technics and politics of time; video, feedback systems and ecology; the reconfiguration of the artist’s studio; guerilla politics and alternative TV; video and autobiography; the relation between video and painting; the musical history of video; the invention of new machines; and video as a ‘television viewer’.
Instructor(s): I. Blom
Terms Offered: Autumn
Equivalent Course(s): ARTH 21313, ARTH 31313, MAAD 18703, CMST 28703

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

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

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

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

CMST 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 redefined 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 Cinemaand 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 and 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 hierarchies 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 extraverant 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): EALC 35402, CMST 24606, EALC 24502

CMST 44606. China’s New Documentary Cinema. 100 Units.
Since the early 1990s, the ‘new documentary’ has emerged as one of the most prominent phenomena in Chinese film and video, widely circulating at international film festivals and eliciting considerable critical debate. This course examines the styles and functions of China’s ‘new documentary’ over the last fifteen years, paying particular attention to the institutional, cultural, economic, and political conditions that underpin its flourishing. This overview will lead us to consider questions that concern the recent explosion of the documentary form worldwide, and to explore the tensions and imbalances that characterize the global circulation of the genre. We will address such issues as: what is ‘new’ about China’s recent documentary cinema; the ‘national’ and ‘transnational’ dimensions of documentary filmmaking, and the ways in which these dimensions intersect in its production and circulation; the extent to which the international demand for ‘unofficial’ images from China has contributed to its growth; the politics involved in documentary filmmaking, and the forms and meanings of ‘independent’ cinema in the wake of intensified globalization; the links between Chinese documentary and the global rise of documentary filmmaking, and the ways in which they challenge extant concepts and theorizations of the genre.
Instructor(s): P. Iovene
Equivalent Course(s): EALC 35402, CMST 24606, EALC 24502

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): MAPH 45540, ARTH 35540, ARTV 20540, ARTH 25540, ARTV 45540, CMST 25540

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): ARTH 40307, CHSS 40307, KNOW 40307
CMST 47801. Media Archaeology vs. Media Aesthetics. 100 Units.
The course stages an encounter between media archaeology and media aesthetics, two distinct but related research perspectives that are at times seen as incommensurable approaches to the media technological environment. Media archaeology focuses on the non-human agencies and complex machinic arrangements that are at work in technologies whose microtemporal operations cannot be grasped by human perception: media archaeology typically refuses phenomenological approaches. In contrast, media aesthetics focuses on the phenomenological interface between machine systems and human perception and sensation, and various forms of cultural and political negotiations of a lifeworld that is increasingly dominated by technologies that both store and produce time. We will read key texts from both fields and discuss how we may understand their differences as well as their points of intersection.
Instructor(s): I. Blom Terms Offered: Autumn
Note(s): Students must attend 1st class to confirm enrollment.
Equivalent Course(s): ARTH 41313

CMST 47803. The Body of Cinema: Hypnoses, Emotions, Animalities. 100 Units.
CMST 47815. Media Atmospheres: Art, Technology, and Environment in the 21st Century. 100 Units.
In the late 1990's and early 00's contemporary art seemed to turn towards design and architecture, leading many critics to claim that the boundaries between the practices of art and design were eroding. This course proposes a different line of inquiry, based on the fact that so many of the artworks in question were in fact hidden media machines, improvisations on a life environment increasingly suffused in the dynamics of networked media technologies and their various modes of time production and -control. Elements of design and architecture were in other words enlisted in the construction of what we may call media atmospheres, everyday sensorial surrounds that addressed the intimate integration of bodies and real-time technologies in the information economy, a new modality of the capture of life forces that Michel Foucault called biopolitics. The course will be oriented around a close study of a select number of artistic positions, in addition to reading theoretical and critical texts that are important to the artists in question as well as to the larger field of discussion. Ultimately, the course is about a form of new media art less invested in technical invention than in new aesthetic techniques of social/environmental production.
Instructor(s): I. Blom Terms Offered: Autumn
Equivalent Course(s): ARTH 41315

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

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

CMST 48500. History of International Cinema I: Silent Era. 100 Units.
This course provides a survey of the history of cinema from its emergence in the mid-1890s to the transition to sound in the late 1920s. We will examine the cinema as a set of aesthetic, social, technological, national, cultural, and industrial practices as they were exercised and developed during this 30-year span. Especially important for our examination will be the exchange of film techniques, practices, and cultures in an international context. We will also pursue questions related to the historiography of the cinema, and examine early attempts to theorize and account for the cinema as an artistic and social phenomenon.
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): ARTH 28500, ARTV 20002, ARTH 38500, CMST 28500, ENGL 48700, MAAD 18500, CMLT 32400, CMLT 22400, MAPH 33600, ENGL 29300
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): MAAD 18600, CMLT 32500, ARTV 20003, CMST 28600, ARTH 28600, ARTH 33700, MAPH 33700, REES 25005, REES 45005

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 evenemential 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 filmmakers 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.
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, accousticized, and registered by other sensory cues in the cinema? How was the emergence of the new film 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 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 67035. Framing, Re-Framing, Un-Framing Cinema. 100 Units.
Description N/A
Terms Offered: Spring

CMST 67100. Realism, Social Modernism: Aesthetics and Politics Between the Wars. 100 Units.
The theoretical influence of arguments in the 1920s and 1930s about the relative value of realism and modernism is well known, but the entwinement of theory with cultural production and political debates is less so. This intensive reading course will attempt to historicize theory between the world wars—or more specifically between Bolshevik and German revolutionary responses to the first war and Popular Front against the rise of Fascism leading to the second—by revaluating the work relatively familiar theorists such as Benjamin, Lenin, and esp. Lukacs in the light of their interlocutors, in fiction, film, and drama Brecht, Gladkov, Gorki, Pudovkin, Eisenstein, Dovzhenko, Seghers, Sholokhov, Christa Wolf, Konrad Wolf, Frank Beyer and their counterparts in America, the Living Newspaper, Film and Photo League, writers for New Masses as well as in theory Bloch, Eisler, Zhdanov, Kenneth Burke, Mike Gold, John Howard Lawson, among others. Essential texts are available in English but working knowledge of German (or Russian) and/or marxist theory very helpful.
Instructor(s): Loren Kruger Terms Offered: Autumn
Equivalent Course(s): SCTH 59400, ENGL 59401, TAPS 59400, CMLT 59400, GRMN 43700

CMST 67120. The Single-Shot Film. 100 Units.
Description TBD
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 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 67814. Cinema Without an Archive. 100 Units.
This seminar takes a comparative approach to issues of archival precarity with particular attention to cinema, memory, and materiality. We will investigate the fraught and contested histories and problems of the archive and the limitations of archival thinking and practice in a comparative context, focusing on post-colonial and post-conflict sites in the Middle East, Asia, Africa, as well as the low rates of survival for minoritarian film practices in the United States. Some of these problems are about gaps: how do we attend to the absence and instability of the film artifact? How do these problems surface-and how are they mediated-in postcolonial sites that grapple with conflict, weak state structures, and contested commemorative practices and issues? Other questions concern definitive versions, remediation, degraded extant material, and barriers to archival access. Topics include the use of extrafilmic evidence and primary paracinematic evidence, fiction and speculative approaches to history, theories of evidence, archival theories and practices, commemorative practices, and the role of state and nongovernmental institutions in the formation of cultural memory.
Instructor(s): Allyson Nadia Field & Ghenwa Hayek Terms Offered: Winter
Prerequisite(s): none
Note(s): There will be a weekly screening with this seminar.
Equivalent Course(s): NEHC 40711, CMLT 67814, CDIN 67814

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

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
Equivalent Course(s): ARTH 48905

CMST 68400. Style and Performance from Stage to Screen. 100 Units.
Actor is the oldest profession among arts. Cinema is the youngest art there is. What happens with faces, gestures, monologues, and voices; ancient skills like dance or mime; grand histrionics etc. when arts of performance hit the medium of screen? This course will focus on the history of acting styles in silent films, mapping 'national' styles of acting that emerged during the 1910s (American, Danish, Italian, Russian) and various 'acting schools' that proliferated during the 1920s ('Expressionist acting,' 'Kuleshov's Workshop,' et al.). We will discuss film acting in the context of various systems of stage acting (Delsarte, Stanislavsky, Meyerhold) and the visual arts.
Equivalent Course(s): ARTH 48905
CMST 69002. Cinema and Labor. 100 Units.

CMST 69110. The Archive: Materiality, Aesthetics, Visual Culture. 100 Units.

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

Instructor(s): Jennifer Wild
Terms Offered: Winter

Note(s): To be considered for this seminar, interested students should thus submit a short (1-2 paragraph) research proposal prior to registration. Proposals do not have to focus on French or Francophone topics, nor do they have to be fully developed. They must, however, propose a set of coherent and exploratory, if tentative, questions or propositions that the student will explore through intensive archival research.

Equivalent Course(s): FREN 49100, ARTH 49700

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/departmentofcinemaandmediastudies/cinema@uchicago.edu)) with questions or to request more information.

INFORMATION ON HOW TO APPLY

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

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): GNSE 20107, MAAD 10605, CMST 20605, GNSE 30107
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): SIGN 26061, GNSE 20114, MAAD 10904, CMST 20904, 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): GRMN 27710, GRMN 37710, CMST 21703

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): CMST 22119, GRMN 23419, TAPS 26519, MUSI 24520, GRMN 33419, TAPS 36519, FNDL 23419, MUSI 32520

CMST 32235. Revolutionary Romance in Socialist China. 100 Units.

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

Instructor(s): P. Iovene Terms Offered: Winter

Equivalent Course(s): GNSE 32235, EALC 22235, GNSE 22235, CMST 22235, EALC 32235
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): R. De Gaetano Terms Offered: Spring
Note(s): Taught in English.
Equivalent Course(s): ITAL 23020, CMST 23030, ITAL 33020

CMST 33500. Pasolini. 100 Units.
This course examines each aspect of Pasolini’s artistic production according to the most recent literary and cultural theories, including Gender Studies. We shall analyze his poetry (in particular "Le Ceneri di Gramsci" and "Poesie informa di rosa"), some of his novels ("Ragazzi di vita," "Una vita violenta," "Teorema," "Petrolio"), and his numerous essays on the relationship between standard Italian and dialects, semiotics and cinema, and the role of intellectuals in contemporary Western culture. We shall also discuss the following films: "Accattone," "La ricotta," "Edipo Re," "Teorema," and "Salo".
Instructor(s): A. Maggi Terms Offered: Winter
Equivalent Course(s): GNSE 28600, ITAL 28400, CMST 23500, ITAL 38400, FNDL 28401

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

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): CMST 23931, ARTV 33931, HMRT 25107, ARTV 23931, HMRT 35107, MAAD 23931
CMST 34201. Cinema in Africa. 100 Units.
This course examines Africa in film as well as films produced in Africa. It places cinema in Sub Saharan Africa in its social, cultural, and aesthetic contexts ranging from neocolonial to postcolonial, Western to Southern Africa, documentary to fiction, art cinema to TV, and includes films that reflect on the impact of global trends in Africa and local responses, as well as changing racial and gender identifications. We will begin with La Noire de... (1966), by the “father” of African cinema, Ousmane Sembene, contrasted w/ a South African film, African Jim (1960) that more closely resembles African American musical film, and anti-colonial and anti-apartheid films from Lionel Rogosin’s Come Back Africa (1959) to Sarah Maldoror’s Sambizanga, Sembene’s Camp de Thiaroye (1984), and Jean Marie Teno’s Afrique, Je te Plumerai (1995). The rest of the course will examine 20th and 21st century films such as I am a not a Witch and The wound (both 2017), which show tensions between urban and rural, traditional and modern life, and the implications of these tensions for women and men, Western and Southern Africa, in fiction, documentary and fiction film. (20th/21st)
Instructor(s): Loren Kruger Terms Offered: Spring
Prerequisite(s): One or more of the following: Intro to Film/ International Cinema AND/OR Intro to African Studies or equivalent
Note(s): This course also includes a weekly screening section.
Equivalent Course(s): ENGL 27600, GNSE 28602, CMLT 42900, ENGL 48601, GNSE 48602, CMST 24201, CRES 24201, CRES 34201

CMST 34531. Cowboy Modernity. 100 Units.
This course examines the western movie genre through the lens of what is thought of as the cinema’s special relationship to and place within twentieth century modernity. From the beginnings of narrative cinema through the 1960s, more westerns were made than any other genre, and the iconography and ideology of the western influenced not only other film genres but also spilled over into other aspects of popular culture and even high art. Why was the cinema, the medium that exemplified modernity for so many people around the world, dominated by westerns, a genre set in the past and in the wilderness? How did the western manifest aspects, anxieties, possibilities, and widespread phenomena of twentieth century modernity? We will examine the western’s intersection with modern phenomena, activities, and artforms including tourism, abstract expressionism, feminism, the Baby Boom & television, toys, mining and atomic energy and weapons, and the rise of Las Vegas as a hub for recreational gambling.
Equivalent Course(s): MAPH 35514, CMST 24531

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

CMST 34607. Chinese Independent Documentary Film. 100 Units.
This course explores the styles and functions of Chinese independent documentary since 1989, with particular attention to the social and political contexts that underpin its flourishing in Mainland China and Taiwan. We will discuss the ways in which recent Chinese documentaries challenge current theories of the genre, how they redefine the relationship between fiction and non-fiction, and the problems of media aesthetics, political intervention, and ethics of representation that they pose. We will look at their channels of circulation in Asia and elsewhere, and will discuss the implications and limits of the notion of independence. Readings will include theorizations of the documentary genre in relation to other visual media and narrative forms, analyses of specific works, and discussions on the impact of digital media.
Instructor(s): P. Iovene Terms Offered: Spring
Equivalent Course(s): CMST 24607, EALC 24607, EALC 34607
CMST 35514. Symbolism and Cinema. 100 Units.
In his 1896 essay on cinema, Russian writer Maxim Gorky described the new medium to "madness or symbolism." The connection between cinema and symbolism was not surprising insofar as symbolism was a dominant aesthetic paradigm throughout Europe at the time. However it does suggest (perhaps surprisingly) that from the very beginning cinema was seen as a means of visualizing the non-rational, uncanny and even invisible. This course examines the relationship between symbolism and cinema with particular attention to French and Russian writings and films. Examining how symbolist aesthetics became applied to the cinematic medium, we will pay particular attention the resources it provided for conceptualizing the uncanny and the mystical. We will question whether there exists a distinct symbolist tradition in film history and how it relates to notions of poetic or experimental cinema. Films will represent a broad cross-section of European (and some American) cinema, from Jean Epstein to Sergei Eisenstein and Alexander Dovzhenko, and from Stan Brakhage to Andrei Tarkovsky.
Instructor(s): R. Bird
Equivalent Course(s): REES 36019, CMST 25514, REES 26019

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

CMST 36210. XCAP: Food for Thought. 100 Units.
If anthropology and contemporary art have one thing in common, it is the aim to de-familiarize taken-for-granted ways of being in the world by means of ethnographic comparison or aesthetic provocation so as to open up new perspectives on the complexities of human social life. Co-taught by an artist and an anthropologist, this course considers what's at stake when contemporary artists build on this longstanding practice to explore the complexities of current societal, political, and cultural contexts.
Instructor(s): Laura Letinsky & Stephan Palmié Terms Offered: Autumn
Note(s): for 3rd and 4th year students only
Equivalent Course(s): ANTH 35315, ANTH 25315, ARTV 26210, CMST 26210, ARTV 36210, KNOW 29942, ARTH 29942

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

CMST 36405. D.W. Griffith. 100 Units.
Controversies fuel American politics and culture. One hundred years ago, Intolerance shook the world, if not the most famous, then the most the most expensive and seminal movie ever made. One hundred and one, The Birth of a Nation generated the loudest controversy on the issue of race; at the same time, its powerful suspense sequence in the finale made this movie a fundamental of action-movie filmmaking for the century to come. Griffith came to movie industry in 1908 and dropped out of it in 1931. This course offers a quarter-of-a-century vast panorama of inventions and innovations, shames and triumphs, brilliant successes and spectacular failures connected with D.W. Griffith, the most famous pioneer in the history of film.
Equivalent Course(s): AMER 36405, CMST 26405, AMER 26405, FNDL 26405

CMST 36500. The Films of Alfred Hitchcock. 100 Units.
This course focuses on the films of Alfred Hitchcock, one of the greatest filmmakers of the 20th century. We study both his films and a variety of approaches to them. We investigate the enduring power of his movies; his contributions to genre and popular cinema; his storytelling techniques; his stylistic command; his approach to romance, suspense, and action; his status as a master and auteur; and his remarkable control over the audience's thoughts and feelings.
Equivalent Course(s): ARTH 28405, CMST 26500, ARTH 38405, FNDL 26510
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.
Equivalent Course(s): REES 22010, CMST 26603, FNDL 22010, REES 32010

Instructor(s): Malynne Sternstein Terms Offered: Winter

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

Instructor(s): Bozena Shallcross Terms Offered: Autumn

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

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

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)
Equivalent Course(s): PHIL 30208, SCTH 38112, CMST 27205, PHIL 20208

Instructor(s): J. Conant, R. Pippin Terms Offered: Spring

CMST 37802. Art and Public Life. 100 Units.
The aim of this seminar-colloquium will be to work through some of the most advanced thinking on ideas about publics and their relation to questions of community, politics, society, culture, and the arts. From John Dewey through Hannah Arendt and Jurgen Habermas, the notion of the public has remained central to a wide variety of debates in the humanities and social sciences. What is a public? How are publics constituted? What is the role of real and virtual space, architectural design, urban planning, and technical media, in the formation of publics? And, most centrally for our purposes, what role can and do the arts play in the emergence of various kinds of publics? The colloquium aspect of the course will involve visiting speakers from a variety of disciplines, both from the University of Chicago faculty, and from elsewhere.
Equivalent Course(s): ARTV 37911, MUSI 35014, ARTH 47911, ENGL 32821

Instructor(s): W.J.T. Mitchell, T. Gates Terms Offered: Autumn

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): CMST 27805, ARTV 30805, ARTV 20805
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): MAAD 25416, CMST 27867, MAPH 34516

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

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): MAAD 24920, CMST 27920, ARTV 27920, ARTV 37920

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

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

CMST 39300. Aesthetics: Phil/Photo/Film. 100 Units.
Equivalent Course(s): PHIL 31301, PHIL 21100, ARTH 27301, CMST 29300, ARTH 37301

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): ENGL 48000, MAPH 33000, ARTH 39900

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

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

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

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

CMST 44606. China’s New Documentary Cinema. 100 Units.

Since the early 1990s, the “new documentary” has emerged as one of the most prominent phenomena in Chinese film and video, widely circulating at international film festivals and eliciting considerable critical debate. This course examines the styles and functions of China’s “new documentary” over the last fifteen years, paying particular attention to the institutional, cultural, economic, and political conditions that underpin its flourishing. This overview will lead us to consider questions that concern the recent explosion of the documentary form worldwide, and to explore the tensions and imbalances that characterize the global circulation of the genre. We will address such issues as: what is “new” about China’s recent documentary cinema; the “national” and “transnational” dimensions of documentary filmmaking, and the ways in which these dimensions intersect in its production and circulation; the extent to which the international demand for “unofficial” images from China has contributed to its growth; the politics involved in documentary filmmaking, and the forms and meanings of “independent” cinema in the wake of intensified globalization; the links between Chinese documentary and the global rise of documentary filmmaking, and the ways in which they challenge extant concepts and theorizations of the genre.

Instructor(s): P. Iovene
Equivalent Course(s): EALC 35402, CMST 24606, EALC 24502
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): MAPH 45540, ARTH 35540, ARTV 20540, ARTH 25540, ARTV 45540, CMST 25540

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): ARTH 40307, CHSS 40307, KNOW 40307

CMST 47801. Media Archeology vs. Media Aesthetics. 100 Units.
The course stages an encounter between media archeology and media aesthetics, two distinct but related research perspectives that are at times seen as incommensurable approaches to the media technological environment. Media archeology focuses on the non-human agencies and complex machinic arrangements that are at work in technologies whose microtemporal operations cannot be grasped by human perception: media archeology typically refuses phenomenological approaches. In contrast, media aesthetics focuses on the phenomenological interface between machine systems and human perception and sensation, and various forms of cultural and political negotiations of a lifeworld that is increasingly dominated by technologies that both store and produce time. We will read key texts from both fields and discuss how we may understand their differences as well as their points of intersection.
Instructor(s): I. Blom Terms Offered: Autumn
Note(s): Students must attend 1st class to confirm enrollment.
Equivalent Course(s): ARTH 41313

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

CMST 47815. Media Atmospheres: Art, Technology, and Environment in the 21st Century. 100 Units.
In the late 1990's and early 00's contemporary art seemed to turn towards design and architecture, leading many critics to claim that the boundaries between the practices of art and design were eroding. This course proposes a different line of inquiry, based on the fact that so many of the artworks in question were in fact hidden media machines, improvisations on a life environment increasingly suffused in the dynamics of networked media technologies and their various modes of time production and -control. Elements of design and architecture were in other words enlisted in the construction of what we may call media atmospheres, everyday sensorial surroundings that addressed the intimate integration of bodies and real-time technologies in the information economy, a new modality of the capture of life forces that Michel Foucault called biopolitics. The course will be oriented around a close study of a select number of artistic positions, in addition to reading theoretical and critical texts that are important to the artists in question as well as to the larger field of discussion. Ultimately, the course is about a form of new media art less invested in technical invention than in new aesthetic techniques of social/environmental production.
Instructor(s): I. Blom Terms Offered: Autumn
Equivalent Course(s): ARTH 41315
CMST 48117. Seminar: Music in Sound Studies. 100 Units.
This graduate research seminar will explore the relationship between film music and film sound. Our focus will be exploratory, based on an eclectic list of films, supplemented by relevant readings in film music studies and film sound studies. Participants will provide sample analyses of films, short reports on weekly readings, and write a research paper to be presented at a mini-conference in Week 11.
Equivalent Course(s): MUSI 44417

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

CMST 48500. History of International Cinema I: Silent Era. 100 Units.
This course provides a survey of the history of cinema from its emergence in the mid-1890s to the transition to sound in the late 1920s. We will examine the cinema as a set of aesthetic, social, technological, national, cultural, and industrial practices as they were exercised and developed during this 30-year span. Especially important for our examination will be the exchange of film techniques, practices, and cultures in an international context. We will also pursue questions related to the historiography of the cinema, and examine early attempts to theorize and account for the cinema as an artistic and social phenomenon.
Instructor(s): A. Field
Terms Offered: Autumn
Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring or minoring in Cinema and Media Studies.
Note(s): For students majoring in Cinema and Media Studies, the entire History of International Cinema three-course sequence must be taken.
Equivalent Course(s): ARTH 28500, ARTV 20002, ARTH 38500, CMST 28500, ENGL 48700, MAAD 18500, CMLT 32400, CMLT 22400, MAPH 33600, ENGL 29300

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): MAAD 18600, CMLT 32500, ARTV 20003, CMST 28600, ARTH 38600, ARTH 28600, CMLT 22500, ENGL 48900, ENGL 29600, MAPH 33700, REES 25005, REES 45005

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 eventenimental 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.
Equivalent Course(s): CRES 61102

CMST 6120. Issues and Aesthetics in Contemporary Black Film. 100 Units.
This course considers origins 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): Maria Belodubrovskaya Terms Offered: Autumn

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, accoustcized, 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 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 67035. Framing, Re-Framing, Un-Framing Cinema. 100 Units.
Description N/A
Terms Offered: Spring

CMST 67100. Realism, Social Modernism: Aesthetics and Politics Between the Wars. 100 Units.
The theoretical influence of arguments in the 1920s and 1930s about the relative value of realism and modernism is well known, but the entwinement of theory with cultural production and political debates is less so. This intensive reading course will attempt to historicize theory between the world wars--or more specifically between Bolshevik and German revolutionary responses to the first war and Popular Front against the rise of Fascism leading to the second--by reevaluating the work relatively familiar theorists such as Benjamin, Lenin, and esp. Lukacs in the light of their interlocutors, in fiction, film, and drama Brecht, Gladkov, Gorki, Pudovkin, Eisenstein, Dovzhenko, Seghers, Sholokhov, Christa Wolf, Konrad Wolf, Frank Beyer and their counterparts in America, the Living Newspaper, Film and Photo League, writers for New Masses as well as in theory Bloch, Eisler, Zhdanov, Kenneth Burke, Mike Gold, John Howard Lawson, among others. Essential texts are available in English but working knowledge of German (or Russian) and/or marxist theory very helpful.
Instructor(s): Loren Kruger Terms Offered: Autumn
Equivalent Course(s): SCTH 59400, ENGL 59401, TAPS 59400, CMLT 59400, GRMN 43700

CMST 67120. The Single-Shot Film. 100 Units.
Description TBD
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 67804. Media Ecology. 100 Units.
The seminar takes a comparative approach to issues of archival precarity with particular attention to cinema, memory, and materiality. We will investigate the fraught and contested histories and problems of the archive and the limitations of archival thinking and practice in a comparative context, focusing on post-colonial and post-conflict sites in the Middle East, Asia, Africa, as well as the lowest of survival for minoritarian film practices in the United States. Some of these problems are about gaps: how do we attend to the absence and instability of the film artifact? How do these problems surface-and how are they mediated-in postcolonial sites that grapple with conflict, weak state structures, and contested commemorative practices and issues? Other questions concern definitive versions, remediation, degraded extant material, and barriers to archival access. Topics include the use of extralimic evidence and primary paracinematic evidence, fiction and speculative approaches to history, theories of evidence, archival theories and practices, commemorative practices, and the role of state and nongovernmental institutions in the formation of cultural memory.
Instructor(s): Allyson Nadia Field & Ghenwa Hayek Terms Offered: Winter
Prerequisite(s): none
Note(s): There will be a weekly screening with this seminar.
Equivalent Course(s): NEHC 40711, CMLT 67814, CDIN 67814

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

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; visuality and networked technologies. Alongside readings in an expanded media theory, we will 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," etc.) and the context of acting in the context of various systems of stage acting (Delsarte, Stanislavsky, Meyerhold) and the visual arts.
Equivalent Course(s): ARTH 48905
CMST 69002. Cinema and Labor. 100 Units.

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

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