Department of Cinema and Media Studies

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

Core Faculty

Department Chair - Daniel Morgan
Director of Graduate Studies - Daniel Morgan
Director of Undergraduate Studies - Maria Belodubrovskaya

Professors

- James Chandler
- Thomas Lamarre
- David Levin
- Daniel Morgan
- Richard Neer
- Jacqueline Stewart

Associate Professors

- Maria Belodubrovskaya
- Allyson Nadia Field
- Patrick Jagoda
- James Lastra
- Rochona Majumdar
- Salomé Skvirsky

Lecturers

- Thomas Comerford
- Marc Downie
- Marco Ferrari
- Clint Froehlich

Affiliated Faculty

- Ina Blom, Department of Art History
- James Conant, Department of Philosophy
- Anne Eakin Moss, Department of Slavic Languages and Literature
- 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
- Malyne Sternstein, Department of Slavic Languages and Literature
- Catherine Sullivan, Department of Visual Arts

Emeritus Faculty

- Tom Gunning
- Yuri Tsivian
- Rebecca West

Staff

- Jane Bohsack, Department Administrator
- Brianna Considine, Department Assistant

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,
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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 exception 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 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 one (1) modern foreign language by earning High Passes (‘P’+) on the University’s Foreign Language Reading Examinations. The language will be chosen in consultation with the DGS, and proficiency must be demonstrated before the student will be permitted to take the fields examination. The language should be relevant to the student’s areas of research and may be a programming language.
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 these examinations 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 students 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)**

Students from Cinema and Media Studies compete for positions in diverse institutions of higher education. Many of these institutions are teaching intensive, and all institutions require significant evidence of teaching experience and training. Graduates from CMS who are successful on the academic job market have had a strong teaching profiles in addition to producing quality research.

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

Further information on teaching in CMS can be found in the Graduate Student Handbook (https://canvas.uchicago.edu/courses/43039/pages/graduate-student-handbook/?module_item_id=1773776).

**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 toward degree requirements. This support will include full tuition coverage, annual stipend, student services fee, 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/) (MAHP); 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.
CMST 30101. Women Mystery Writers: From Page to Screen. 100 Units.
Many distinguished filmmakers have found inspiration in mystery novels written by women. This course is a reading of novels by Patricia Highsmith (Strangers on a Train, The Talented Mr. Ripley, Ripley’s Game) and Ruth Rendell (Tree of Hands, The Bridesmaid, Live Flesh). Time permitting, we also read Laura by Vera Caspary, Bunny Lake Is Missing by Evelyn Piper, and Mischief by Charlotte Armstrong. We also analyze the films based on these novels, directed by such luminaries as Hitchcock, Chabrol, Caviani, Clément, Wenders, Almodóvar, and Preminger. Topics include techniques of film adaptation; transnational dislocations from page to screen; the problematics of gender; and the transformations of “voice,” understood both literally and mediatically.
Equivalent Course(s): GNSE 30202, GNSE 20202, CMST 20101

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

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.
Equivalent Course(s): GNSE 30107, CMST 20605, GNSE 20107, MAAD 10605

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;" "guerrilla" 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 introduce and develop debates about the Black public image, Black access to means of cultural production, and articulations of a Black aesthetic. Films made by, about, and for African Americans will be considered in light of segregationist policies and practices, blackface minstrelsy, anti-racist activism (including anti-lynching, voting rights, and fair employment and housing campaigns), Black women's artistic and political work, Black movie-going and spectatorship, uses of Black music in Hollywood and independent film making, gestures toward integration initiated by the Brown v. Board of Education Supreme Court decision of 1954, and articulations of Black nationalism. The course will also consider the emerging body of scholarship on race and cinema, particularly pertaining to Black film culture of this period. Topics to be discussed include the earliest Black images on film from the 1890s; Black independent "race movies" (by Oscar Micheaux, Spencer Williams); popularity of Black artists in early sound films; all-Black Hollywood musicals; post-World War II "social problem" films; and nonteatrical films, including educational films about racial difference, the ethnographic films of Zora Neale Hurston, and home movies
Equivalent Course(s): SIGN 26061, GNSE 30114, GNSE 20114, MAAD 10904, CMST 20904

CMST 31002. The Politics and Art of Black Death. 100 Units.
Equivalent Course(s): CMST 21002, ARTV 27404, CRES 27404, PLSC 26501, ARTV 37404, PLSC 36501, CRES 37404

CMST 31019. African American Cinema 1900 to 1950. 100 Units.
This course surveys African American cinema from its origins to the 1960s. We will consider how the introduction and development of moving image technologies, film styles, and exhibition practices intersected with long-standing debates about the Black public image, Black access to means of cultural production, the politics of emergent forms of mass culture, and articulations of a Black aesthetic. Films made by, about, and for African Americans will be considered in light of segregationist policies and practices, blackface minstrelsy, anti-racist activism (including anti-lynching, voting rights, and fair employment and housing campaigns), Black women's artistic and political work, Black movie-going and spectatorship, uses of Black music in Hollywood and independent film making, gestures toward integration initiated by the Brown v. Board of Education Supreme Court decision of 1954, and articulations of Black nationalism. The course will also consider the emerging body of scholarship on race and cinema, particularly pertaining to Black film culture of this period. Topics to be discussed include the earliest Black images on film from the 1890s; Black independent "race movies" (by Oscar Micheaux, Spencer Williams); popularity of Black artists in early sound films; all-Black Hollywood musicals; post-World War II "social problem" films; and nonteatrical films, including educational films about racial difference, the ethnographic films of Zora Neale Hurston, and home movies
Equivalent Course(s): CRES 21019, CMST 21019, CRES 31019

CMST 31025. Creating a Different Image: Black Women’s Filmmaking of the 1970s-90s. 100 Units.
This course will explore the rich intersections between African American women’s filmmaking, literary production, and feminist thought from the 1970s to the early 1990s, with an emphasis on the formation of a Black women's film culture beginning in the 1970s. We will examine the range of Black feminisms presented through film and the ways that these films have challenged, countered, and reimagined dominant narratives about race, class, gender, and sexuality in America. We will explore the power and limitations of filmmaking as a mode of Black feminist activism; the range of Black feminisms presented through film; and the specific filmic engagements of well-known Black feminist critics such as bell hooks, Toni Cade Bambara, and Michele Wallace. As many Black feminist writers were engaged with filmmaking and film culture, we will look at these films alongside Black women’s creative and critical writing from the period. Approaching filmmaking in the context of Black feminist thought will allow us to examine the possibilities of interdisciplinary approaches to film studies.
broadly, as well as to think specifically about the research methods and theories that are demanded by Black women’s filmmaking in particular.
Equivalent Course(s): GNSE 21028, HIST 37415, HMRT 21025, GNSE 30128, HIST 27415, CMST 21025, CRES 21025, HMRT 31025, KNOW 31025

CMST 31082. African-American Documentary. 100 Units.
Though a “documentary impulse” can be traced in Black cinema from actualities of Black soldiers in the 1910s to the social realism of contemporary fiction films, documentary is a distinct form of persuasive media making that relies on evidence and invites performances of expertise and authenticity. Documentary conventions and production contexts have emphasized giving voice to marginalized subjects, allowing little space for Black people to craft their own systems representation, distribution and exhibition. Watching films as varied as The Negro Soldier (1944), Still a Brother: Inside the Negro Middle Class (1968), Eyes on the Prize (1987-1990), Four Little Girls (1997) and 13th (2016), we will consider how documentary film form and culture have been used, critiqued and transformed by Black artists, activists and intellectuals seeking to document Black lives, investigate Black subjectivities, and affect social change. We will look at works and careers of prolific documentarians (William Greaves, Madeline Anderson, St. Clair Bourne, Henry Hampton, Marlon Riggs, Shola Lynch), filmmakers who move between fiction and documentary (Spike Lee, Charles Burnett, Yvonne Welbon, Ava DuVernay) and artists who work at provocative intersections of experimental and documentary film and video (Camille Billops and James V. Hatch, Barbara McCullough, Kevin Jerome Everson, Martine Syms). Class work includes developing a pitch for a documentary about Black documentary.
Equivalent Course(s): CMST 31082, CMST 21082, CMST 21082

CMST 31110. Imagining Futures: Speculative Design and Social Justice. 100 Units.
This experimental course seeks to disrupt dominant narratives about “the future”: a monolithic concept that often comes from technologists and policymakers. Instead, we explore what alternative futures might look like when imagined by and with marginalized communities. Beginning with movements such as Afrofuturism, we will read speculative and science fiction across media, including short stories, critical theory, novels, films, transmedia narratives, and digital games. Rather than merely analyzing or theorizing various futures, this course will prepare students in hands-on methods of “speculative design” and “critical making.” Instead of traditional midterm essays and final research papers, the work of the course will consist primarily of blog responses to shared readings, coupled with short-form, theoretically-founded, and collaborative art projects. These projects will imagine alternative futures of climate change, gender, public health, finance, policing, and labor. The work will be challenging, transdisciplinary, and will blur expectations about the relationship between theory and practice at every turn. As such, it is not a course for the craven; it is a course for students who wish to explore the complexities of collaboration and the sociopolitical possibilities of art. (B, H)
Equivalent Course(s): ARTV 31110, ENGL 21110, ARTV 21110, ENGL 31110, CMST 21110, TAPS 28432, TAPS 38432, MAAD 21110

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.
Equivalent Course(s): CMST 21703, GRMN 27710, GRMN 37710

CMST 31801. Chicago Film History. 100 Units.
This course will screen and discuss films made mostly by Chicagoans, concentrating on the period after WWII, until 1980 when Hollywood began using Chicago as a location. By examining various genres, including those not normally interrogated by academics, such as educational and industrial films, we will consider whether there is a Chicago style of filmmaking. Technological advances that enabled both film and video to escape the restrictions of the studio and go hand-held, into city streets and homes, will be discussed. If there is a Chicago style of filmmaking, one must look at the landscape of the city—the design, the politics, the cultures and labor of its people and how they live their lives. The protagonists and villains of Chicago stories are the politicians and community organizers, our locations are the neighborhoods, and the set designers are Mies Van Der Rohe and the Chicago Housing Authority.
Equivalent Course(s): CMST 21801, CHST 21801, HMRT 25104, MAAD 18801, ARCH 26750, HMRT 35104, ARTV 30750, ARTV 20750

CMST 31805. Chicago Film Cultures. 100 Units.
Chicago not only boasts a rich history of film production (from silent comedies to industrial, educational, student, documentary, and contemporary Hollywood filmmaking) but also has a long, significant history of film presentation. Chicago features iconic movie palaces built downtown and in neighborhoods across the city in the 1920s. And it is has been the site of a wide variety of film exhibition venues and film-related events that are currently thriving: festivals, conferences, workshops, lectures. Films are screened in every type of museum (history, art, science), in large mainstream venues and in smaller, community-based and artist-run spaces. Our own campus boasts Doc Films, the longest-running film society in the country. This course examines the conceptual and historical frameworks that have been used for presenting cinema - historical and
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?

Equivalent Course(s): GNSE 32235, GNSE 22235, EALC 22235, EALC 32235, CMST 22235

**CMST 32507. Cinema and the Holocaust. 100 Units.**
Focuses on cinematic responses by several leading film directors from East & Central Europe to a central event of 20th century history -- the Holocaust. Nazis began a cinematic documentation of WWII at its onset, positioning cameras in places of actual atrocities. Documentary footage produced was framed by hostile propagandistic schemes; contrary to this 'method', Holocaust feature films are all but a representation of Jewish genocide produced after the actual traumatic events. This class aims at discussing the challenge of representing the Jewish genocide which has often been defined as un-representable. Because of this challenge, Holocaust films raise questions of ethical responsibility for cinematic production & a search for relevant artistic means with which to engage post-traumatic representation. Therefore, among major tropes we will analyze voyeuristic evocation of death & suffering; a truthful representation of violence versus purported necessity of its cinematic aestheticization; intertwined notions of chance & hope as conditions of survival versus hagiographic representation of victims. The main goal is to grasp the potential of cinema for deepening our understanding of the Holocaust, the course simultaneously explores extensive & continuous cinematic production of the genre & its historical development in various European countries, to mention the impact of censorship by official ideologies in the Soviet Union, Poland, Hungary & Czechoslovakia during the Cold War.

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

**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).

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

**CMST 33321. Bollywood Beats: Music and Sound in Popular Hindi Cinema. 100 Units.**
This course explores the music and sound of popular Hindi cinema from aesthetic, social, cultural, economic, historical, and political perspectives. Students will be introduced to the musical conventions and practices of the genre, and to changes in Bollywood musical style over the course of the 20th and 21st centuries. We will watch select films with keen attention to music's imbrication with cinematic visuality, narrative, technology, and dance, and with consideration of issues like emulation, gender, caste, religion, capitalism, nationalism, and transnationalism. Bollywood is a cosmopolitan music, drawing from and contributing to a range of regional and international music practices; we also venture into some of those streams.

Equivalent Course(s): MUSI 23321, CMST 23321, MUSI 33321, SALC 23321, SALC 33321

**CMST 33404. French Cinema of the 1930s. 100 Units.**
In our study of this important decade in the history of French cinema, we will track the rise of the poetic realist style from the culture of experimentation that was alive in both the French film industry and its surrounding artistic and literary landscape. As an exercise in the excavation of a history of film style, we will consider the salient features of the socio-political, cultural, theoretical, and critical landscape that define the emergence and the apex of poetic realism, and that reveal it as a complicated nexus in the history of film aesthetics. Main texts by Dudley Andrew and Richard Abel will accompany a wide range of primary texts.

Equivalent Course(s): CMST 23404, FREN 23404, FREN 33404

**CMST 33405. A Topography of Modernity: Cinema in Paris, 1890-1925. 100 Units.**
In the Arcades Project, Walter Benjamin wrote: "Couldn't an exciting film be made from the map of Paris? From the compression of a centuries-long movement of streets, boulevards, arcades, and squares into the space of half an hour?" In this course, we will undertake a study of modernity as both a philosophical concept and historical phenomenon by focusing on film style,
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."La ricotta," "Edipo Re," "Teorema," and "Salo".

Equivalent Course(s): CMST 33805, ARTH 33805, ARTH 23805, CMST 23805

CMST 33900. 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".

Equivalent Course(s): CMST 33901, FREN 33701, FREN 33901, FREN 23701, FREN 33701, CMST 23900

CMST 33903. 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 CMST 23931 Documentary Production II to complete their work. Consent of instructor is required to enroll.

Equivalent Course(s): CHST 23930, HMRT 23930, CHST 23930, ARTV 23930, ARTV 33930, ARTV 33930, ARTV 23930, HMRT 35106

CMST 33931. Documentary Production II. 100 Units.

Documentary Production II focuses on the shaping and crafting of a non-fiction video. Enrollment will be limited to those students who have taken CMST 23930 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. Consent of instructor is required to enroll.

Equivalent Course(s): CHST 23931, HMRT 35107, CMST 23931, MAAD 23931, HMRT 25107, ARTV 33931, ARTV 23931
CMST 34107. Bombay to Bollywood. 100 Units.
This course maps the transformation of the Hindi film industry in India. Starting out as a regional film production center, how did the Bombay film industry and Hindi cinema gain the reputation of being the leader of Indian cinema? This despite the fact that most critical acclaim, by the state and film critics, was reserved for "art cinema." Through an analysis of Hindi films from the 1950s to the present we map the main trends of this complex artistic/industrial complex to arrive at an understanding of the deep connect between cinema and other social imaginaries.
Equivalent Course(s): HIST 36709, CMST 24107, SALC 20509, SALC 30509, GNSE 20509, HIST 26709

CMST 34110. India on Film. 100 Units.
This course introduces you to the different ways in which we might think about India through films. What was/is India on-screen? To what extent was India produced by these filmic imaginations? To be sure, there was/is no monolithic India represented in film. Over the course of the quarter, we will focus on some important films to chart the idea of India they constructed and held up for critique. We will also focus on the region within the nation. In what ways does "Bombay" cinema overlap with "Tamil" "Bengali" and/or Malayalam cinemas? What are its overlaps with "Lahore" cinema both before and after India and Pakistan became sovereign states? Our films will cover a wide temporal range: from the classical period of Indian cinema into the era of globalization in the 21st Century. They will include popular, documentary, and art films. Our goal will be to understand the relationship between films and emergent ideas of nationhood, modernity, and citizenship in a decolonial world. Open to all students, both undergraduate and graduate.
Equivalent Course(s): CMST 24110

CMST 34112. Screening India: Bollywood and Beyond. 100 Units.
Cinema is, unarguably, the medium most apposite for thinking through the complexities of democratic politics, especially so in a place like India. While Indian cinema has recently gained international currency through the song and dance ensembles of Bollywood, there remains much more to be said about that body of films. Moreover, Bollywood is a small (though very important) part of Indian cinema. Through a close analysis of a wide range of films in Hindi, Bengali, Kannada, and Urdu, this course will ask if Indian cinema can be thought of as a form of knowledge of the twentieth century.
Equivalent Course(s): SALC 20511, KNOW 24112, HIST 26808, GNSE 24112, HIST 36808, CMST 24112, SALC 30511, GNSE 34112, KNOW 34112

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 Sembène, 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)
Equivalent Course(s): GNSE 48602, RDIN 37600, RDIN 27600, ENGL 47600, ENGL 27600, CMLT 22900, CMLT 42900, CMST 24201, GNSE 28602

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

CMST 34505. Russian Cinema. 100 Units.
Russian cinema occupies an important and distinctive place within world film culture. It rose to prominence in the 1920s through the revolutionary (in all senses) films and film theory of Sergei Eisenstein, Vsevolod Pudovkin, Dziga Vertov, and others, and maintained its distinction through the early years of socialist realism, a unique media system in which film was recognized, in Lenin’s saying, as “the most important of the arts.” After Stalin’s death, Russian film re-captured its revolutionary energy amidst the “Soviet new wave,” characterized by the films of Mikhail Kalatozov, Sergei Paradzhanov, and Andrei Tarkovsky. In recent years, film has continued to play a crucial role in defining and animating a post-Soviet cultural identity, both through poetic filmmakers such
as Aleksandr Sokurov and through genre films. We will survey this history, from 1917 right up to the present moment, with a selection of the most energizing films and theoretical writings by their makers. We will examine how a national style gets established and maintained; how film form and film style have responded to the pressures of ideology and power; how film art has served both as a tool of colonization and identity-formation; and how film artists have negotiated the pressures of cultural tradition (including that of the Russian novel) and the world film market.

Equivalent Course(s): REES 36048, REES 26048, CMST 24505

CMST 34521. Film and Revolution. 100 Units.

On the fiftieth anniversary of 1968 our course couples the study of revolutionary films (and films about revolution) with seminal readings on revolutionary ideology and on the theory of film and video. The goal will be to articulate the mechanics of revolution and its representation in time-based media. Students will produce a video or videos adapting the rich archive of revolutionary film for today's situation. The films screened will be drawn primarily from Soviet and US cinema, from the 1920s to the present day, proceeding more or less chronologically. We begin with newsreels and a "poetic documentary" by Dziga Vertov; they will be paired with classic readings from revolutionary theory, from Karl Marx and Vladimir Lenin to Fidel Castro and Bill Ayres, and from film theory, including Vertov, Andre Bazin and Jean-Luc Godard. Readings will acquaint students with contemporary assessments of the emancipatory potential of film.

Equivalent Course(s): ARTV 28000, ARTV 38000, REES 26071, CMST 24521, REES 36071

CMST 34550. Central Asian Cinema. 100 Units.

Nowhere has the advent of modernity been more closely entwined with cinema than in Central Asia, a contested entity which for our purposes stretches from Turkey in the West to Kyrgyzstan in the East, though our emphasis will be squarely on Soviet and post-Soviet Central Asia (especially Uzbekistan and Kazakhstan). This course will trace the encounter with cinematic modernity through the analysis of individual films by major directors, including (but not limited to) Shukhrat Abbasov, Melis Ubukeev, Ali Khamraev, Tolomush Okeev, Sergei Paradzhanov, Gulshad Omarova. In addition to situating the films in their cultural and historical situations, close attention will be paid to the sources of Central Asian cinema in cinemas both adjacent and distant; to the ways in which cinema enables a distinct encounter with modernity; and to the cinematic construction of Central Asia as a cultural entity.

Equivalent Course(s): REES 23157, CMST 24550

CMST 34568. The Underground: Alienation, Mobilization, Resistance. 100 Units.

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

Equivalent Course(s): REES 23157, CMST 24568

CMST 34505. Adaptation and Genre in Chinese Film and Media. 100 Units.

The course explores a central aspect of Chinese contemporary culture, namely the process of transposing new and old stories from the page to the stage to the screen. In addition, the class seeks to expand the concept of adaptation to investigate how cinema appropriates and repurposes other media, and why specific intermedial genres emerge more prominently at certain historical conjunctures. The films we will watch encompass three genres: comedy, opera film, and documentary, each respectively characterized by thematic and formal engagements with television, regional theater, and screen-based news. Some of the screenings will be followed by discussions with filmmakers, in person or on Zoom.

Equivalent Course(s): EALC 34505, EALC 24505

CMST 34507. 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.

Equivalent Course(s): EALC 34507, EALC 24607, CMST 24607
CMST 34611. Cities in Sinophone Cinemas. 100 Units.
From the treaty port of Shanghai to the imperial capital of Beijing, from the pre-colonized city of Taipei to the floating city of Hong Kong, and from an anonymous city in inland China to global Chinatowns, cities in Chinese-language cinemas at once reflect and participate in the historical transformations of modern China and the negotiation between national, local, and cosmopolitan identities. Meanwhile, throughout its history, the motion-picture medium has shown an affinity with the city as an audio-visual ensemble, which in turn has provided constant inspiration for cinematic experimentation. Taking the chronotope of the sinophone city as an entry point, this course participates in both the ongoing discussion of cinematic cities and the emerging discourse on the phonic articulation and visual mediation of a global sinophone culture. No knowledge of Chinese is required. Equivalent Course(s): CMST 24611, EALC 24611, EALC 34611

CMST 34612. Chinese-Language Film Comedies. 100 Units.
With the exception of the Hong Kong martial arts comedies that have gained worldwide popularity in recent decades, comedy has not been a genre generally associated with Chinese-language cinemas. Yet precisely because of the “seriousness” of China’s long 20th century laden with suffering and crisis, Chinese-language comedies provide a concentrated site for investigating national cinema on the one hand and the generic conventions of comedy on the other. Various modes of production and style will be explored in this course, including slapstick comedy and costume drama in the silent era; left-wing romantic comedy in the 1930s; post-WWII screwball comedy; the post-1949 tripartite development of comedy in China, Hong Kong and Taiwan; Chinese-American “comedy of immigration”; as well as post-modern pastiche and dark comedy from the post-new-era in the 21st century. Equivalent Course(s): EALC 24612, EALC 34612, CMST 24612

CMST 34615. Chinese Musicals. 100 Units.
Are there Chinese musicals? It very much depends on what we would consider a Chinese musical. To answer Adrian Martin’s call for "Musical Mutations: Before, Beyond and Against Hollywood," this course will look for Chinese musicals in both obvious and unlikely places. The “musical mutations” under discussion include traditional opera adaptation, back-stage opera film, martial-arts opera film, Maoist opera film, musical comedy, song-and-dance film, melo-drama, Hong Kong musical, and most certainly the “apocalyptic” musical named by Martin, The Hole (Tsai Ming-liang, 1998). The tripartite developments of Chinese-language cinemas provide a privileged site to chart the ways the musical genre expands, transforms, and rejuvenates across time and borders. Equivalent Course(s): EALC 34615, EALC 24614, CMST 24615

CMST 34813. South African Fictions and Facations. 100 Units.
This course examines the intersection of narrative in print and film (fiction and documentary) in Southern Africa since mid-20th century. We begin with Cry, the Beloved Country, a best seller written by South African Alan Paton while in the US, and the original film version by British-based director (Korda), and American screenwriter (Lawson), which show both the international impact of South African stories and important elements missed by overseas audiences. We continue with fictional and nonfictional responses to apartheid and decolonization, and examine the power and the limits of the "rhetoric of urgency" (L. Bethlehem). We will conclude with writing and film that grapples with the contradictory post-apartheid world, whose challenges, from crime and corruption to AIDS and the particular problems faced by women and gender minorities, elude the heroic formulas of the anti-apartheid era. (Fiction, Film/Drama, Black Studies) Equivalent Course(s): ENGL 24813, CRES 24813, CMLT 24813, CMST 24813, ENGL 44813, CMLT 44813

CMST 34913. Making Sense of a Moving World: Japanese Cinema Through 1945. 100 Units.
The aim of this course is to explore a variety of filmmaking practices in relation to historical and cultural trends in Japan from the 1910s to the end of the Second World War. While we will watch films of the great auteurs such as Mizoguchi, Ozu, and Naruse, the increasing number of subtitled films and DVDs of prewar Japanese cinema allows for unprecedented access to a wide variety of filmmaking practices. Hence, in addition to auteur films, we will watch old-school period films and adaptations from popular literature, high speed nihilistic action films, socialist “tendency” films, critical documentaries, melodramas, experimental film and animation, and wartime propaganda. Along with the films, we will read writings on film by a range of thinkers and artists to engage with a variety of issues, including gender, realism, modernism, propaganda, human/animal, violence, and mass culture. We will look at the ways cinema, as both a participant in and a unique reflection on modernity, fundamentally transformed the relationship of Japan to the world. Equivalent Course(s): ENGL 24813, CRES 24813, CMLT 24813, ENGL 44813, CMLT 44813

CMST 34915. INSECT MEDIA. 100 Units.
How have insects affected ways of knowing and relating to the world? This course opens a dialogue between insects and Japanese audiovisual cultures, including fiction, poetry, visual art, manga, anime, and film. We aim to address the important and profound challenge that recent trends in animal studies, environmental humanities, and eco-criticism pose to received ways of studying human cultures and societies. The challenge lies in offering alternatives to the entrenched reliance on a nature-culture divide, which gives culture explanatory preference over nature. In the case of Japan and insects, for instance, there exists a fairly significant body of scholarship on how Japanese people respond to, interact with, and represent insects, and yet priority is generally given to culture, and Japan is treated monolithically. To offer alternatives to this monolithic culturalism, in this course we will (a) open dialogue between culture accounts of insects and scientific accounts and (b) explore different
forms of media offering different milieus where human animals and more-than-human insects come into relation without assuming the ascendency of one over the other.

Equivalent Course(s): CDIN 24910, EALC 34910, CMST 24910, CDIN 34910, ARTH 34910, ARTH 24910

CMST 34916. Yōkai Media. 100 Units.
This course centers on yōkai (monsters or fantastic creatures) and theories of the fantastic in cinema and media. Historically, it spans the range from medieval emaki and Edo chōnin culture through 20th and 21st century manga and anime. Inquiry into yōkai and the fantastic is intended to develop new strategies for putting cinema and media into dialogue with theories of political sovereignty and capitalism in the context of everyday life and its urban myths.

Equivalent Course(s): EALC 24916, CMST 24916, MAAD 14916, EALC 34916

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

Equivalent Course(s): EALC 20421, EALC 30421, CMST 24921

CMST 34922. Films by Akira Kurosawa and Their Literary Sources. 100 Units.
This interdisciplinary graduate course focuses on nine films of Akira Kurosawa which were based on literary sources ranging from Ryunosuke Akutagawa, Georges Simenon, and Shakespeare to Dostoevsky, Tolstoy, Gorky, and Arseniev. The course will not only introduce some theoretical and intermedial problems of adaptation of literature to film but also address cultural and political implications of Kurosawa's adaptation of classic and foreign sources. We will study how Kurosawa's turn to literary adaptation provided a vehicle for circumventing social taboos of his time and offered a screen for addressing politically sensitive and sometimes censored topics of Japan's militarist past, war crimes, defeat in the Second World War, and ideological conflicts of reconstruction. The course will combine film analysis with close reading of relevant literary sources, contextualized by current work of political, economic, and cultural historians of postwar Japan. Prerequisites: Good reading knowledge of Japanese; successful completion of Intro to Film, or Close Analysis of Film.

Equivalent Course(s): REES 39814, EALC 33312, CMLT 43302

CMST 34923. Contemporary Media in Japan. 100 Units.
This course will investigate contemporary films, audiovisual media works, and electronic media creations that explore and/or reflect such issues as ambient aesthetics, self-mediation, and new techniques of everyday life.

Equivalent Course(s): CMST 24923

CMST 34924. (Re-)Presenting the Real: Nonfiction Cinema in Japan and East Asia. 100 Units.
The primary aim of the course is to investigate the historical trajectory of the theories and practices of documentary film in Japan from the 1920s to the present. We will engage in rigorous examination of the transformations of cinematic forms and contents, and of the social, cultural and political elements bound up with those transformations. Over the quarter, you will also learn the tools necessary to analyze documentaries. The course assumes no prior knowledge of film or documentary theory. Each week we will engage with theoretical or analytical readings, through which we will explore 1) how particular ethics and politics are imbricated in various documentary modes and genres and 2) the specific cases of Japanese documentaries and their styles/techniques, measuring them against today's media regime (and measuring that regime against them). Various traces of Japanese documentary filmmaking practice can be seen carried forward and extended in cinematic creations worldwide, from works by Chris Marker, Abbas Kiarostami and Wim Wenders to recent independent documentaries in East Asia. To locate such traces in the transnational framework, the final sections of the course will be devoted to China's new documentary film movement since the 1990s and contemporary Taiwanese documentaries.

Equivalent Course(s): EALC 24924, CMST 24924, EALC 34924

CMST 35102. Narratives Suspense in European/Russian Lit/Film. 100 Units.
This course examines the nature and creation of suspense in literature and film as an introduction to narrative theory. We will question how and why stories are created, as well as what motivates us to continue reading, watching, and listening to stories. We will explore how particular genres (such as detective stories and thrillers) and the mediums of literature and film influence our understanding of suspense and narrative more broadly. Close readings of primary sources will be supplemented with critical and theoretical readings. Literary readings will include work by John Buchan, Arthur Conan Doyle, Feodor Dostoevsky, Graham Greene, Bohumil Hrabal, and J.M. Coetzee. We will also explore Alfred Hitchcock’s take on 39 Steps and the Czech New Wave manifesto film, Pears of the Deep. With theoretical readings by: Roland Barthes, Viktor Shklovsky, Erich Auerbach, Paul Ricoeur, and others.

Equivalent Course(s): HUMA 26901, REES 23137, ENGL 46901, CMLT 22100, REES 33137, CMST 25102, ENGL 26901
CMST 35503. Issues in Contemporary Horror. 100 Units.
This course takes the modern horror film as its object. For the purposes of this class, modern horror spans the period from 1960 to the present, although much of our attention will be directed toward the period from the 1980s to the present. We will examine key problems in the genre including, but not limited to an examination of the nature of the horrific, close formal analysis (which typically is neglected in favor of more culturally oriented approaches), questions of POV and camera movement, the articulation and construction of space, the role of gender in the genre, the changing importance of women as performers, characters, directors, and spectators, found footage/surveillance, and the genre's address to the viewer.
Equivalent Course(s): CMST 25503

CMST 35505. The Detective Film. 100 Units.
This course will survey the detective genre from its origins in the silent serial film through its development in film noir and neo-noir as well as its transformation in what is often called Metaphysical Detective films which explore the limits of the genre.
Equivalent Course(s): CMST 25505, ARTH 25505

CMST 35506. Long-Take Cinema. 100 Units.
As a stylistic device, the long take has long been a definitive feature of art cinema, being particularly conspicuous in filmmakers who make ethical and even metaphysical claims for their "slow cinema." After surveying the use of the long take in silent and classical cinema (including Orson Welles and Alfred Hitchcock), we will concentrate on the long-take style that spanned the art cinemas of Western Europe (Michelangelo Antonioni, Chantal Akerman), Russia and Eastern Europe (Miklós Jancsó, Andrei Tarkovsky), and Central Eurasia (Ebrahim Golestan). We will then consider its influence on contemporary art cinema, from Aleksandr Sokurov and Béla Tarr to Nuri Bilge Ceylan and Alejandro González Iñárritu (Birdman). Along the way we will also consider the long-take style in documentary cinema, and will also consider the links between long-take cinema and certain tendencies in video art, exemplified by the work in video of Sharon Lockhart and James Benning. We will close by considering the feature films of artists Steve McQueen and Lucien Castaing-Taylor. Treating long-take style as a distinct approach to cinematic realism, in each case we will evaluate the claims made for the ethical, metaphysical and even political valences of the long take, with readings by filmmakers and by theorists from Henri Bergson and André Bazin to Gilles Deleuze, Jacques Rancière, Laura Mulvey and beyond.
Equivalent Course(s): CMST 25506

CMST 35508. Cinemania: Movies and Madness. 100 Units.
This course will consider the representation of mental illness in a wide range of films, beginning with silent classics like The Cabinet of Dr. Caligari and A Page of Madness. The course will ask the question, what does madness bring to cinema, and vice versa? in the three main genres that have dealt with this subject, documentary, narrative, and experimental film. The emphasis will be on films that consider both the mad individual, and the doctor or institution that claims to understand and cure mental disorders. The engagement of film theory with the nature of dreams, hallucinations, and delusions will be examined alongside experiments with psychological manipulation aided by the cinematic apparatus (e.g., Parallax View; A Clockwork Orange). Films to be studied include One Flew Over the Cuckoo’s Nest, Shock Corridor, The Snake Pit, Spellbound, Now Voyager, The Devils, Persona, The Manchurian Candidate, Marat/Sade, Titicut Follies, Assault, David and Lisa, A Beautiful Mind, and Shutter Island.
Equivalent Course(s): CMST 25508, ENGL 13508, ENGL 33508, ARTH 33508, ARTH 23508

CMST 35519. Global Melodrama. 100 Units.
This course is a comparative examination of screen melodrama. The first part of the course will offer an overview of the critical literature on melodrama and a survey of significant film melodramas from around the world. In the second part of the course, we will narrow our focus to melodramas from the two regions: the United States and Latin America. The conceit of the course is to put different regional traditions of melodrama into conversation. In addition to offering a basic orientation, the class will also test the boundaries of the category in our work on the racial melodrama and the conjuncture of documentary form and melodrama. Other topics will include melodrama as a mode and as a genre; melodrama and national allegory; melodrama and revolution; melodrama and realism; melodrama and emotion; melodrama and the temporally displaced spectator.
Equivalent Course(s): LACS 25519, CMST 25519, LACS 35519

CMST 35531. Framing the I: Autobiography and Film. 100 Units.
Cinema offers almost endless ways of telling one’s own story-diaries, confessions, album, travelogues, accounts of a distressing period, letters, searches for one’s origins, autobiographies, self-portraits, work notes, autofictions—and filmmakers continually create new hybrid forms that innovate or transgress former “genres.” This seminar examines film history’s various modes of autobiographical discourse in the context of philosophical and psychoanalytic considerations of the self as well as of experiments in literary and pictorial self-representation.
Equivalent Course(s): MAAD 25531, CMST 25531

CMST 35550. Movies and Madness. 100 Units.
We propose to investigate representations of madness in fictional, documentary, and experimental film. We divide the topic this way to emphasize the different dimensions of cinematic address to questions of mental illness, and the ways that film genres imply distinct formal and epistemological conventions for the representation of insanity. Documentary ranges from instructional and neutral reportage, to polemical, essayistic interventions in the politics of psychiatry and the asylum, the actual conditions of mental illness in real historical
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moments. Documentary also includes the tendency in new media for "the mad" to represent themselves in a variety of media. With experimental film, our aim will be to explore the ways that the cinematic medium can simulate experiences of mania, delirium, hallucination, obsession, depression, etc., inserting the spectator into the subject position of madness. We will explore the ways that film techniques such as shot-matching, voice-over, montage, and special effects of audio-visual manipulation function to convey dream sequences, altered states of consciousness, ideational or perceptual paradoxes, and extreme emotional states. Finally, narrative film we think of as potentially synthesizing these two strands of cinematic practice, weaving representations of actual, possible, or probable situations with the special effects of mad subjectivity. Our emphasis with narrative film will be to focus—not simply on the mentally ill subject as hero.

Equivalent Course(s): CMST 25550, ARTV 36411, BPRO 26400, ARTH 36905, ENGL 38703, ENGL 28703, ARTV 26411, ARTH 26905

CMST 35602. Animation: Practices & Principles. 100 Units.

Sitting at the intersection of fine arts and filmmaking, animation has held a unique place in visual culture since its inception and has more recently become a ubiquitous presence in our society. Through a combination of workshops, screenings, and discussions, this course will examine the advantages and particularities that come with the art form as well as the diverse range of technologies and techniques that it can include. Students learn both analog and digital animation methods— including cut-out, hand-drawn, and stop motion, among others—to explore their own artistic voice through moving image, culminating with a final project in the medium of their choice. Works screened for discussion will range from the traditional and studio-based to the experimental and alternative. No previous drawing experience required.

Equivalent Course(s): CMST 25602, MAAD 20602, ARTV 20035

CMST 35610. Line, Trace, Motion: Computation and Experiment in Animation. 100 Units.

Interpreting what we mean by animation broadly, this course will investigate computational moving-image making through the lens of experimental animation. We will take as our point of departure the films of Rettinger, Ruttman, Fischinger, McLaren, and Breer, but will also draw upon artifacts and 'animated lines' taken from further afield: found footage films and algorithmic editing, dance drawings of Trisha Brown, kinetic sculptures of Bit International, early plotter art, avant-garde music notation, and contemporary techniques of motion and performance capture. This course will develop theoretical lines of inquiry that run in two directions: an excavation of a "pre-history" of contemporary new media and a reinterpretation / re-invigoration of our understanding of early animation. Any film production, hand-animation or computer programming experiences are welcome - but none are perquisites for the course. Students will be expected to complete regular short "sketches" of techniques culminating in a final short animated project.

Equivalent Course(s): MAAD 20610, CMST 25610

CMST 35611. Line, Trace, Motion: Computation and Experiment in Animation. 100 Units.

Interpreting what we mean by animation broadly, this course will investigate computational moving-image making through the lens of experimental animation. We will take as our point of departure the films of Rettinger, Ruttman, Fischinger, McLaren, and Breer, but will also draw upon artifacts and 'animated lines' taken from further afield: found footage / artifact films of Jacobs, dance drawings of Brown, kinetic sculptures of Bit International, early plotter art, avant-garde music notation, and contemporary techniques of motion and performance capture. This course will develop theoretical lines of inquiry that run in two directions: an excavation of a "pre-history" of contemporary new media graphic techniques and a reinterpretation / re-invigoration of our understanding of early animation. Film production, hand-animation or computer programming experiences are welcome (but none are perquisites for the course). Students will be expected to complete regular short "sketches" of techniques towards a final short animated film.

Equivalent Course(s): MAAD 20610, CMST 25610

CMST 35620. Japanese Animation: The Making of a Global Media. 100 Units.

This course offers an introduction to Japanese animation, from its origins in the 1910s to its emergence as global culture in the 1990s. The goal is not only to provide insight into Japanese animation within the context of Japan but also to consider those factors that have transformed it into a global cultural form with a diverse, worldwide fanbase. As such, the course approaches Japanese animation from three distinct perspectives on Japanese animation, which are designed to introduce students to three important methodological approaches to contemporary media - film studies, media studies, and fan studies or cultural studies. As we look at Japanese animation in light of these different conceptual frameworks, we will also consider how its transnational dissemination and 'Americanization' challenge some of our basic assumptions about global culture, which have been shaped primarily through the lens of Americanization.

Equivalent Course(s): EALC 35620, SIGN 26070, CMST 25620, MAAD 15620, EALC 25620

CMST 35854. Alternate Reality Games: Theory and Production. 100 Units.

Games are one of the most prominent and influential media of our time. This experimental course explores the emerging genre of "alternate reality" or "transmedia" gaming. Throughout the quarter, we will approach new media theory through the history, aesthetics, and design of transmedia games. These games build on the narrative strategies of novels, the performative role-playing of theater, the branching techniques of electronic literature, the procedural qualities of video games, and the team dynamics of sports. Beyond the subject matter, students will design modules of an Alternate Reality Game in small groups. Students need not have...
a background in media or technology, but a wide-ranging imagination, interest in new media culture, or arts practice will make for a more exciting quarter.
Equivalent Course(s): BPRO 28700, MAAD 20700, ARTV 30700, ENGL 32314, ENGL 25970, ARTV 20700, CMST 25954, TAPS 28466

CMST 36043. The Aesthetics of Artificial Intelligence. 100 Units.
With the emergence of generative AI tools such as ChatGPT, DALL-E, and Midjourney, the production of computer-generated content has become accessible to a wide range of users and use cases. Knowledge institutions are particularly challenged to find adequate responses to changing notions of authorship as the mainstreaming of ‘artificial’ texts, audio-visual artifacts, and code is transforming our paradigms of communication in real-time. This course offers a survey of scholarship from the nascent field of critical AI studies to investigate the impact of AI, machine learning, and big data on knowledge production, representation, and consumption. In addition to theoretical discussions, we will conduct research-creation experiments aimed at documenting and evaluating emerging methods of AI-augmented content creation across text, image, and sound. Prospective students should demonstrate a substantial interest in media art and design and its connections to digital humanities, critical theory, and pedagogy. Experience with artistic and/or engineering practice is a plus. Please submit a 300 word max statement of interest to uhl@uchicago.edu by 12/22 in order to be considered for enrollment.
Equivalent Course(s): KNOW 36043, MACS 36043, ANTH 26043, ANTH 36043, HIPS 26043, CMST 26043, KNOW 26043, CHSS 36043, MAAD 12043

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.
Equivalent Course(s): KNOW 29942, ARTV 36210, ARTH 29942, ANTH 35315, ARTV 26210, ANTH 25315, CMST 26210

CMST 36302. Ernst Lubitsch: An International Style. 100 Units.
How would Lubitsch do it?” asks Billy Wilder, who famously hung this question in his office. He asked the question hanging in the minds of generations of filmmakers around the world, most likely including Lubitsch himself. In a career spanning nearly three decades, Lubitsch’s name has come to denote a style about style, first exported from Germany to Hollywood and then from Hollywood to the world. In this sense, Lubitsch is first and foremost a filmmaker for filmmakers, and his style decidedly an international one. It is the goal of this course to examine a broadly defined international stylistic history developed by and associated with Lubitsch, whose legacy cannot be adequately assessed without such a perspective. With dual emphases on formal and historical analyses, we will look at Lubitsch’s early Weimar comedy and epic films, American silent masterpieces, musicals, sound comedies, and political farces, as well as Lubitsch-esque films made in Japan, China, and France.
Equivalent Course(s): CMST 26302

CMST 36303. Chris Marker. 100 Units.
Chris Marker (1921-2012) is one of the most influential and important filmmakers to emerge in the post-war era in France, yet he remains relatively unknown to a wider audience. Marker’s multifaceted work encompasses writing, photography, filmmaking, videography, gallery installation, television, and digital multimedia. He directed over 60 films and is known foremost for his “essay films,” a hybrid of documentary and personal reflection, which he invigorated if not invented with films like Lettre de Sibérie (Letter from Siberia, 1958) or Sans Soleil (Sunless, 1983). His most famous film, La Jetée (1962), his only (science) fiction film made up almost entirely of black-and-white still photographs, was the inspiration for Terry Gilliam’s 12 Monkeys (1995). In 1990, he created his first multi-media installation, Zapping Zone, and in 1997 he experimented with the format of the CD-Rom to create a multi-layered, multimedia memoir (Immemory). In 2008, he continued his venture into digital spaces with Ouvroir, realized on the platform of Second Life. Marker was a passionate traveler who documented the journeys he took, the people he met, and revolutionary upheavals at home and afar. We will follow Marker’s travels through time, space, and media, during which we will also encounter artists with whom he crossed paths, with whom he collaborated, or who were inspired by his work.
Equivalent Course(s): CMST 26303, ARTV 20032, FNDL 26102, MAAD 13503

CMST 36400. The Cinema of Charlie Chaplin. 100 Units.
The course looks at Chaplin and his long film career from a number of perspectives. One of these is Chaplin’s acting technique inherited from commedia dell’arte and enriched by cinematic devices; another is Chaplin as a person involved in a series of political and sexual scandals; yet another one is Chaplin as a myth fashioned within twentieth-century art movements like German Expressionist poetry, French avant-garde painting, or Soviet Constructivist art.
Equivalent Course(s): ARTH 28406, CMST 26400, FNDL 26402, ARTH 38406

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

Equivalent Course(s): CMST 26402

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): CMST 26405, AMER 36405, FNDL 26405, AMER 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): FNDL 26510, ARTH 28405, CMST 26500, ARTH 38405

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

Equivalent Course(s): CMST 26503

CMST 36504. Ingmar Bergman: Cinema & Theater. 100 Units.
This course will focus on cinematic representations of theatrical and other artistic practices, primarily exemplified by many of Ingmar Bergman’s films (e.g. The Seventh Seal and Fanny and Alexander) but also in the work of other film-directors. It will explore historical and theoretical issues related to the mutual interactions between cinema and theatre also discussing cinematographic techniques in playwriting as exemplified in plays by Henrik Ibsen (e.g. Peer Gynt) and August Strindberg (e.g. A Dream Play and The Ghost Sonata). Throughout most of his creative career Bergman worked both in theatre and film and even if he is mostly known outside of Sweden as a film director, his theatrical career was as innovative. The work of the film-auteur and the theatre director are for Bergman closely connected, not only through the actors he worked with - during summers for the screen and during the theatre seasons in stage productions - but also through the choice of themes, which are often in direct dialogue with each other in the two media, generating complex meta-aesthetic, inter-medial discourses, depicting and problematizing the work and role of the artist in a broad range of social and ideological contexts. Interested 3rd and 4th year undergraduates allowed by instructor consent. ATTENDANCE AT FIRST CLASS SESSION IS MANDATORY.

Equivalent Course(s): CMST 26504

CMST 36505. Straight-line sensibilities. A hidden history of 20th Century Art. 100 Units.
The proliferation of straight lines in 20th Century art and architecture is generally associated with rational and universalist procedures and perspectives, and closely associated with the rise of industrial society. This course will look at straight lines in modern art from a very different perspective. We will study a hidden genealogy of straight lines that all seem to evoke the vagaries of sensory realities and capacities and that are aesthetic through and through. These type of straight lines are all, in their various ways, related to the close interaction between bodies and media technologies - one of the major themes in modern art. The question, of course, is how and why straight lines comes to express this relationship. To look at this question, we will study artworks and ideas that extend from the mid 19th-century to 21st century art and that includes a wide range of media and expressions, including architecture, painting, drawing, film, video and computer art.

Equivalent Course(s): TAPS 38310, TAPS 28310, CMST 26504

CMST 36601. The Soviet Visual Experience. 100 Units.
The Soviet Union was a world in pictures, enabled and shaped by the media revolutions that accompanied every major period in its history, from the rise of cinema to the dawn of the internet. We will try to see communism as history and as promise, and to see how this relates to our own desire for social change in our own worlds. We will examine the interaction between Marxism, state power and image culture by focusing on key moments from the entire lifespan of the USSR (1917-1991) and from across the range of media, from graphic art and film to their reflections in literature and aesthetic theory. In addition to class readings and discussions, we will be able to engage directly with a vast array of material at exhibits of graphic art (three on campus, three more across the city) and film series that will be conducted in fall 2011 as part of the city-wide Soviet Arts Experience.
Equivalent Course(s): MAAD 21011, ARTV 37923, ARTV 27923, CMST 27011

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 32010, FNDL 22010, CMST 26603, REES 22010

CMST 36610. Eisenstein. 100 Units.
TBD
Equivalent Course(s): FNDL 26504, ARTH 36710, ARTH 26710, CMST 26610

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

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

CMST 37006. Cinema and Incarceration. 100 Units.
With case studies that include fiction films, documentaries, and personal filmmaking by presently or formerly incarcerated filmmakers, this course examines the relationship between cinema and the carceral state. Major animating questions include: How do the fantasies of incarceration presented in fictional films emerge from and feed into societal-wide ideologies around mass incarceration? How can the relationship between cinematic technologies and surveillance society best be interrogated? Can documentary filmmaking affect radical change around issues of incarceration-and how can incarcerated people tell their own stories and represent their own lives? Equivalent Course(s): CMST 27006

CMST 37007. Law and Order: Police and Procedure on the Global Screen. 100 Units.
This course will take a comparative approach to the representation of police procedure, broadly construed. On the one hand, we will look at a range of international examples from the fictional screen genre of the police procedural. Part of our focus will be on the effect that different legal institutions in different national contexts have on the representation of police procedure. On the other hand, we will be interested in various non-fictional approaches (e.g. documentaries and ethnographic studies) to the intersection between police and procedure. Of course there are innumerable approaches to thinking about the representation of police; this experimental class aims to investigate the topic exclusively through the lens of procedure. It will pose the following questions (among others): Why are procedural approaches to the representation of police work so ubiquitous? What constitutes a procedural approach to police? What is the relevant history of the police procedural? How does a comparative approach to police procedures impact the kinds of questions a researcher asks? How useful is a genre studies approach to the police procedural? Equivalent Course(s): CMST 27007

CMST 37011. Experimental Captures. 100 Units.
This production-based class will explore the possibilities and limits of capturing the world with imaging approaches that go beyond the conventional camera. What new and experimental image-based artworks can be created with technologies such as laser scanning, structured light projection, time of flight cameras, photogrammetry, stereography, motion capture, sensor augmented cameras or light field photography? This hands-on course welcomes students with production experience while being designed to keep established tools and commercial practices off-kilter and constantly in question. Equivalent Course(s): MAAD 21011, ARTV 37923, ARTV 27923, CMST 27011
CMST 37200. Live Cinema. 100 Units.
This production-oriented class will examine contemporary approaches to the performed digital moving image. Through studying the range of tools and conceptual frameworks that have sought to fuse live visuals in performance in contexts spanning theater, dance, music, installation and public art, students will complete a series of critical sketches leading towards a final project using custom software developed in and for the class. Film production, music composition, and computer programming experience are welcome (but none are prerequisites for the course). Students will be expected to ultimately use the techniques they learn in a final performance.
Equivalent Course(s): MAAD 23020, CMST 27200

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.
Equivalent Course(s): CMST 27205, PHIL 30208

CMST 37206. Movement. 100 Units.
Movement is central to the history of cinema, from its earliest origins and antecedents to the GoPro and related videos that currently populate YouTube, and to the history of thinking about it. This course investigates the various ways in which movement has appeared and been talked about. Combining philosophical, critical, and historical readings with careful analysis of films, we will cover topics that include the appeal of the moving image itself, movement that exists within the world shown in the frame, problems posed by the history of camera movement, and different technologies for recording and producing movement. Readings will include Bergson, Eisenstein, Merleau-Ponty, McLaren, Michotte, Deleuze, and Gunning; films will be from the Lumière Brothers, Murnau, Renoir, Mizoguchi, Ophuls, Breer, Gehr, Raimi, Malick, and others.
Equivalent Course(s): CMST 27206

CMST 37207. Film Criticism. 100 Units.
A workshop and seminar for both graduate students and undergraduates devoted to reading, writing, and (in the cases of some audiovisual essays and features) watching and listening to various forms of film criticism, including historical, journalistic, academic, and experimentally and artistically shaped examples of this practice. Weekly screenings and readings will help to focus the discussions, along with writing assignments that will be read aloud and critiqued in class. Part of the overall direction of this course will be determined by the particular interests of the students and their willingness to articulate them. A workshop and seminar for both graduate students and undergraduates devoted to reading, writing, and (in the cases of some audiovisual essays and features) watching and listening to various forms of film criticism, including historical, journalistic, academic, and experimentally and artistically shaped examples of this practice. Weekly screenings and readings will help to focus the discussions, along with writing assignments that will be read aloud and critiqued in class. Part of the overall direction of this course will be determined by the particular interests of the students and their willingness to articulate them.
Equivalent Course(s): CMST 27207

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

CMST 37230. Modern Film Theory. 100 Units.
This course will examine influential writings on photography, film, and film narrative published in the post-war period in the context of semiology, structuralism, and narratology. We will examine how questions of form, structure, and narrative in film and photography are addressed by critics writing from the end of World War II until the early seventies, especially in France and Italy. In what ways can the image be considered a sign? How do images come to have meaning in a denotative or connotative sense? What are the principal codes organizing images as narrative media and how do spectators recognize those codes? Readings will include work by Roland Barthes, Christian Metz, Jean Mitry, Noël Burch, Raymond Bellour, Umberto Eco, Pier Paolo Pasolini, and David Bordwell, among others.
Equivalent Course(s): CMST 27230
CMST 37240. Contemporary Film Theory I: Ideology and Critique. 100 Units.
This two-part course provides a critical and historical survey of the major questions, concepts, and trends in film theory since 1968. Contemporary Film Theory I will examine theories of ideology and cinema, political modernism, and counter-cinema through the critical reading of important texts and films from Latin America, France, and the United Kingdom. 
Equivalent Course(s): CMST 27240

CMST 37241. Contemporary Film Theory II: Spectatorship and Its Discontents. 100 Units.
This two-part course provides a critical and historical survey of the major questions, concepts, and trends in film theory since 1968. Organized broadly around questions of film, ideology, and spectatorship, weekly readings, films, and discussion will examine how the study of film in the last forty years has been influenced by semiology, psychoanalysis, Marxism, postmodernism, feminism, critical race studies, gay and lesbian criticism, and post-colonial theory, especially with respect to theories of spectatorship.
Equivalent Course(s): CMST 27241

CMST 37300. Perspectives on Imaging. 100 Units.
Taught by an imaging scientist and an art historian, this course explores scientific, artistic, and cultural aspects of imaging from the earliest attempts to enhance and capture visual stimuli through the emergence of virtual reality systems in the late twentieth century. Topics include the development of early optical instruments (e.g., microscopes, telescopes), the invention of linear perspective, the discovery of means to visualize the invisible within the body, and the recent emergence of new media. We also consider the problem of instrumentally mediated seeing in the arts and sciences and its social implications for our image-saturated contemporary world.
Equivalent Course(s): CMST 27300, BPRO 27000, ARTH 26900, ARTH 36900, HIPS 24801, BIOS 02927

CMST 37505. Metapictures. 100 Units.
This course is based on an exhibition that was first staged at the Overseas Contemporary Art Terminal in Beijing in the fall of 2018, and subsequently re-enacted at the Royal Academy in Brussels in the spring of 2020. The exhibition explores "pictures within pictures," images that reflect on the nature of image-making, across a range of media and genres. A virtual version of the exhibition is available on the Prezi platform, and a physical installation, supported by the Smart Museum, will be installed in the Media Arts Data and Design Center (MADD). Visual materials for the course include paintings and drawings, diagrams, models of the visual process, image "atlas," multi-stable images, cinematic and literary representations of images nested within narratives. The readings for the course will include Michel Foucault on Velasquez’s Las Meninas, Walter Benjamin on "dialectical images," C. S. Peirce on iconicity, Nelson Goodman on analog and digital codes, and Georges Didi-Huberman on Aby Warburg’s Mnemosyne Bilderatlas. Students will be encouraged to explore traditional examples of metapictures such as the Duck-Rabbit (canonized by Gombrich and Wittgenstein) or to investigate newly emergent forms of self-reflexive media. Guest lectures will be given by Patrick Jagoda on experimental games and Hillary Chute on comics and graphic narrative; these might be coordinated with the Media Aesthetics course sequence in the fall term, which focuses on the question of the image.
Equivalent Course(s): ARTV 20022, ARTH 29992, ARTH 39992, ENGL 49992, MAAD 10992, ARTV 30022, ENGL 29992, CMST 27505

CMST 37800. Theories of Media. 100 Units.
This course will explore the concept of media and mediation in very broad terms, looking not only at modern technical media and mass media, but at the very idea of a medium as a means of communication, a set of institutional practices, and a habitat in which images proliferate and take on a "life of their own." The course will deal as much with ancient as with modern media, with writing, sculpture, and painting as well as television and virtual reality. Readings will include classic texts such as Plato’s Allegory of the Cave and Cratylus, Aristotle’s Poetics, and modern texts such as Marshall McLuhan’s Understanding Media, Regis Debray’s Mediology, and Friedrich Kittler’s Gramophone, Film, Typewriter. We will explore questions such as the following: What is a medium? What is the relation of technology to media? How do media affect, simulate, and stimulate sensory experiences? What sense can we make of concepts such as the “unmediated” or “immediate”? How do media become intelligible and concrete in the form of “metapictures” or exemplary instances, as when a medium reflects on itself (films about films, paintings about painting)? Is there a system of media? How do we tell one medium from another, and how do they become “mixed” in hybrid, intermedial formations? We will also look at recent films such as The Matrix and Existenz that project fantasies of a world of total mediation and hyperreality. This course includes a weekly screening and discussion section.
Equivalent Course(s): CMST 27800, ARTV 20400, ENGL 32800, ARTH 35900, ENGL 12800, ARTH 25900, AMER 30800, MAAD 12800

CMST 37803. Digital Media Theory. 100 Units.
This course introduces students to the critical study of digital media and participatory cultures, focusing on the late twentieth and early twenty-first centuries. Sub-fields and topics may include history of technology, software studies, platform studies, video-game studies, electronic literature, social media, mobile media, network aesthetics, hacktivism, and digital public. We will also discuss ways that digital media theory intersects with and complicates work coming from critical theory, especially feminist, Marxist, queer, and transnational theories. Readings may include work by theorists such as Ian Bogost, Wendy Chun, Mary Flanagan, Alexander Galloway, Mark Hansen, Katherine Hayles, Friedrich Kittler, Alan Liu, Lev Manovich, Franco Moretti, Lisa Nakamura, Rita Raley, and McKenzie Wark. Through a study of contemporary media theory, we will also think carefully
about emerging methods of inquiry that accompany this area of study, including multimodal and practice-based research. Students need not be technologically gifted or savvy, but a wide-ranging imagination and interest in new media culture will make for a more exciting quarter.
Equivalent Course(s): ENGL 32313, GNSE 32313

CMST 37804. Fluxus and the Question of Media. 100 Units.
The course investigates the international Fluxus network of the 1960s and 70s from a media perspective. Often identified with the concept of “intermedia” launched in a 1966 text by artist, writer and publisher Dick Higgins, Fluxus artists seemed at pain to distinguish their work from the multimedia or gesamtkunstwerk approaches of the Happening artists, seeking instead to formulate a mode of working between or even beyond media. Underpinned by a desire to pass beyond the work of art itself, this was a complex position that had profound implications for their approaches to technologies and practices such as film, video, computing, sound/music, theatre, poetry and image-making. We will try to map the various facets of this position, with particular emphasis on its relation to another key Fluxus concept: the work as event.
Equivalent Course(s): ARTH 31314, ARTH 21314, MAAD 11314, CMST 27804

CMST 37805. Framing, Re-framing, and Un-framing Cinema. 100 Units.
By cinema, we mean the art of the moving image, which is not limited to the material support of a flexible band called film. This art reaches back to early devices to trick the eye into seeing motion and looks forward to new media and new modes of presentation. With the technological possibility of breaking images into tiny pixels and reassembling them and of viewing them in new way that this computerized image allows, we now face the most radical transformation of the moving image since the very beginnings of cinema. A collaboration between the OpenEndedGroup (Marc Downie and Paul Kaiser), artists who have created new modes of the moving image for more than decade, and film scholar Tom Gunning, this course will use this moment of new technologies to explore and expand the moving image before it becomes too rigidly determined by the powerful industrial forces now propelling it forward. This course will be intensely experimental as we see how we might use new computer algorithms to take apart and re-experience classic films of the past. By using new tools, developed for and during this class, students will make new experiences inside virtual reality environments for watching, analyzing, and recombining films and that are unlike any other. These tools will enable students, regardless of previous programming experience, to participate in this crucial technological and cultural juncture.
Equivalent Course(s): ARTV 20805, CMST 27805, ARTV 30805

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

CMST 37815. Introduction to Art, Technology, and Media. 100 Units.
The course gives an introduction to the relationship between art, media, and technology, as articulated in art practice, media theory, and art theory/history. The key focus is the relationship between 20th-century art and so-called “new media” (from photography, film, radio, TV to computers and digital technologies), but older instances of art- and media-historical perspectives will also be discussed. The objective of the course is to give insight into the historical exchanges between art and technological development, as well as critical tools for discussing the concept of the medium and the relationship between art, sensation/perception, visibility, and mediation. The course will also function as an introduction to the fields of media aesthetics and media archeology.
Equivalent Course(s): ARTH 21315, ARTH 31315, MAAD 11315, CMST 27815

CMST 37816. From Open Worlds to Angry Birds: Videogame History 2000-2010. 100 Units.
This course will trace developments in the videogame medium and videogame cultures in the first decade of the new millennium. Topics include, but are not limited to, the following: the rise and influence of the open world/sandbox genre; the spread of online gaming with Massively Multiplayer Online RPGs, networked First-Person Shooters, and virtual worlds; changes in the embodied experience of play introduced by rhythm/music games, motion controls, and touch screen interfaces; the proliferation of independent game development and online distribution; the rise of “art games” as a distinct (and debated) category; the reemergence of “retro” styles and repackaging of vintage games; the blurred boundaries of the “magic circle” and everyday life in Alternate Reality and Augmented Reality gaming; the increasing popularity of mobile and casual gaming; and the emergence of Videogame Studies as an academic field. This class will be a mix of history and historiography. We will not only learn about the history of the decade, but also discuss the unique possibilities and difficulties arising from the study of recent history - and put these discussions into practice through research-based assignments.
Equivalent Course(s): CMST 27816, MAPH 45516, MAAD 25650

CMST 37817. Sonic the Hedgehog. 100 Units.
In this course, we will use a single franchise - Sonic the Hedgehog - as an access point to study media history, aesthetics, social and cultural practice, and the relationships between games, film, and other artforms. Originally
released in 1991 for Sega's Genesis console, the Sonic series has spawned over three decades of games, cartoons, manga, novels, films, music, board games, action figures, fan art, cosplay, and merchandizing. Both the volume and the variety of these texts allow the Sonic corpus to be a focal point for questions with broader stakes for the study of games and media in general. Some of the questions we will be considering in this course include: What has been the relationship between particular videogame characters and franchises and the business practices and strategies of entertainment industries? What form does stardom take in the world of digital games, and is it an appropriate concept to apply to a mascot like Sonic? How have established game franchises responded to major technological and aesthetic shifts in the medium? How might we understand the concept and practice of adaptation as applied to the digital games, and what does it reveal about the medium specificity of and the relationship between games, film, comics, novels, and other forms? What can a game franchise that has taken a wide variety of generic forms (platforming, racing, fighting, and pinball, to name just a few) tell us about how genre works as concept and system in digital games?
Equivalent Course(s): MAPH 37817, MAAD 17817, CMST 27817

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

As we now confront an economic contraction and reconstitution of unprecedented intensity in the face of the COVID-19 pandemic, a focus on the possibility of transmedial economic representation and its criticism offers a timely and necessary opportunity to consider what art is and does in our historical moment. "Economic Objects: Capitalism as Medium" explores how shifting modes of the representation of the economy reflect transformed medial practices and their critique. We seek to complicate the relationship of Marxist aesthetic theory with contemporary habits of criticism including notions of "economic performativity," debt and finance as objects of artistic analysis, and ongoing debates about the scope and logic of commodification, each of which opens up new questions about the very representability of capitalism itself. The course will be organized around a set of "economic objects," which range from proper art objects to phenomena (practices, objects, material) not conventionally belonging to the category of "art." Readings will offer students exposure to current debates in aesthetics, critical theory and economic criticism.
Equivalent Course(s): CMST 27821

CMST 37867. 1990s Videogame History. 100 Units.

This course will trace developments in the videogame medium and videogame cultures in the final decade of the 20th century, discuss the unique possibilities and difficulties arising from the study of recent history, and put these discussions into practice through research-based assignments. Questions that will guide our study include: 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?
Equivalent Course(s): MAAD 15416, CMST 27867, MAPH 34516

CMST 37870. Digital Media Aesthetics: Interaction, Connection, and Improvisation. 100 Units.

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

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

While videogames' mix of art, play, and advanced technology gives game studies much of its vitality, the technological and computational aspects of the medium can be daunting for many would-be students and designers. And yet no approach to the study of videogames can be exhaustive without some consideration of the material and technological grounds that make games possible. With this in mind, this course will introduce approaches to videogame studies that emphasize the platforms - the hardware, operating systems, etc. - on which games are played, and is intended for students with all levels of familiarity with the technological side of videogames. How do the various components of game platforms, from computer architecture to controllers to the underlying code, affect how games look, sound, and feel, how they are played, who designs them and how, how they are marketed and to whom, and how they are preserved? How do platforms emerge from particular technological, industrial, social, and cultural contexts, and how do they in turn affect the course of game history and culture? Classroom lectures and discussions of readings will be accompanied by weekly gameplay sessions at the MADD Center, which will provide close, hands-on engagement with game platforms. Possible objects of study include the Atari 2600 (1977), Colecovision (1982), Sega Game Gear (1990) and Genesis/CD/32X (1988-94), Panasonic 3DO (1993), Nintendo 64 (1996) and Wii (2006), and PlayStation 4/VR (2013-16).
Equivalent Course(s): CMST 27880, MAAD 17880, MAPH 37880

CMST 37887. The Platformer: History and Theory of a Videogame Genre. 100 Units.
This course will provide an introduction to genre history and theory in videogame studies through a focus on the "platformer." Though not a common name outside of videogame culture, the platformer has introduced or popularized some of the medium’s most recognizable figures (Mario, Sonic the Hedgehog, Donkey Kong) and gameplay mechanics (running, jumping, avoiding enemies, and collecting items). The genre has also been instrumental in and reflective of changes across the videogame medium. This course will cover two decades (roughly 1990 - 2010), emphasizing both historical details and theoretical questions, such as: How have game genres been defined? How do distinct genres emerge and change over time? How do broader trends (technological, formal, industrial, discursive, experiential, etc.) influence individual genres, and what roles do individual genres play in these broader trends? What resources and methodologies exist for studying videogame genres? Throughout the course we’ll see the platformer alternate between an emphasis on linear, acrobatic movement across two-dimensional spaces and the free exploration of three-dimensional virtual worlds; between providing mascots for the biggest game companies and becoming a marker of independent, small-team production; and between being hailed as "revolutionary" and epitomizing the retro-nostalgic. Classroom lecture and discussion of readings will be accompanied by weekly gameplay sessions on original hardware at the MADD Center.
Equivalent Course(s): MAAD 17887, CMST 27887, MAPH 37887

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

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

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

CMST 38003. Issues in Film Sound. 100 Units.
Taking advantage of recent developments in the field of sound studies, this course examines issues in film sound (technology, sense experience, histories of listening, sonic space, soundscape construction, the materiality of sound formats, etc.) that speak to broader concerns in the humanities, especially sound-related arts. While we will focus on a film or films every week, from blockbusters like Gravity to avant-garde and experimental films, the readings and issues will touch on everything from noise pollution, architecture, musical performance and recording, and mp3 files. Students interested in installation and environmental arts, sound in literary studies, music, and other sound-focused fields are welcome.
Equivalent Course(s): CMST 28003, MAAD 28003

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

Equivalent Course(s): CMST 28006, ARTV 23805, MAAD 23805, ARTV 33815

CMST 38114. Film and Philosophy: Issues in Melodrama. 100 Units.

The general question to be addressed: might film (fictional narratives or "movies") be a reflective form of thought, and if so, might that form of reflection be considered a philosophical one? The genre to be interrogated with this question in mind will be melodramas, narratives of great suffering and extreme emotional experiences, the best of which explore how we might make sense of such suffering. A prominent question: the difference between tragedy and melodrama, and the bearing of that difference on the general question. Another: might such films be a form of collective self-knowledge at a time? Another: might such films be a unique way to explore the problems philosophers call "moral psychology," and what difference should it make to philosophers if the psychological subjects in such an inquiry are women? We shall watch nine films in connection with these questions: Stella Dallas (1937); Now Voyager (1942); Letter from an Unknown Woman (1948); Caught (1949); Rebel Without a Cause (1955); All that Heaven Allows (1955); Ali: Fear Eats the Soul (1974); Written on the Wind (1956); and Imitation of Life (1959); Readings will include Stanley Cavell's Contesting Tears, and essays by Linda Williams, Laura Mulvey, George Wilson, Christine Gledhill, Victor Perkins, Rainer Fassbinder, Thomas Elsaesser, and others. (A) (I)

Equivalent Course(s): SCTH 28114, CMST 28114, SCTH 38114, GRMN 35550, PHIL 28114, PHIL 38114

CMST 38115. The Films of Robert Bresson: Contemplative Cinema and Poetic Thinking. 100 Units.

Bresson's films are known for their minimal and highly original style, the avoidance of any reliance on theatrical conventions, the use of nonprofessional actors ("models," he called them), unusual and "unnatural" editing techniques, distinctive pacing, and for its themes of grace, redemption, fate, moral severity, and several other philosophical and religious issues in the lives of the characters. This course will explore Bresson's innovations as aiming at a new form of contemplative cinema, one in which style is a matter of a kind of poetic thinking (as understood by Martin Heidegger), a reflective interrogation of philosophical issues that for which traditional philosophy is inadequate. We shall watch and discuss his films: Les dames du Bois de Boulogne (1945); The Diary of a Country Priest (1951); A Man Escaped (1956); Pickpocket (1959); Au hazard Balthasar (1966); Mouchette (1967); Four Nights of a Dreamer (1971) and L'argentin (1983). Readings will include, among others, Bresson's Notes on the Cinematograph and Bresson on Bresson; Paul Schrader, The Transcendental Style in Film, selected essays about particular films, and selections from Heidegger.

Equivalent Course(s): PHIL 38115, PHIL 28115, CMST 38115, SCTH 38115

CMST 38200. Nonfiction Film: Representations and Performance. 100 Units.

This course attempts to define nonfiction cinema by looking at the history of its major modes (e.g., documentary, essay, ethnographic, agitprop film), as well as personal/autobiographical and experimental works that are less easily classifiable. We explore some of the theoretical discourses that surround this most philosophical of film genres (e.g., ethics and politics of representation; shifting lines between fact and fiction, truth and reality). The relationship between the documentary and the state is examined in light of the genre's tendency to inform and instruct. We consider the tensions of filmmaking and the performative aspects in front of the lens, as well as the performance of the camera itself. Finally, we look at the ways in which distribution and television effect the production and content of nonfiction film.

Equivalent Course(s): ARTV 25100, HMRT 25101, HMRT 35101, ARTV 35100, CMST 28200

CMST 38201. Political Documentary Film. 100 Units.

This course explores the political documentary film, its intersection with historical and cultural events, and its opposition to Hollywood and traditional media. We will examine various documentary modes of production, from films with a social message, to advocacy and activist film, to counter-media and agit-prop. We will also consider the relationship between the filmmaker, film subject and audience, and how political documentaries are disseminated and, most importantly, part of political struggle.

Equivalent Course(s): ARTV 28204, ARTV 38204, CMST 28201

CMST 38202. Contemporary Documentary. 100 Units.

In our era of post-truth, this course proposes to investigate strategies developed by contemporary documentaries to present and/or question facts, truth, and objectivity. Among other topics, we will consider questions such as the following: What lines can be drawn between discourse, representation, and fiction? Do these documentaries aim to create truthfulness or skepticism? What kind of awareness--individual, social, or political--to they try to raise and promote?

Equivalent Course(s): CMST 28202

CMST 38221. Non-Fiction Film. 100 Units.

Description to be announced.

Equivalent Course(s): CMST 28221

CMST 38265. Biography, History, Art: Documenting Blakelock. 100 Units.

This Gray Center sponsored research practicum is tied to a film project with documentary-maker and Mellon Collaborative Fellow Ric Burns about outsider artist Ralph Blakelock. America's van Gogh, Blakelock created art
far ahead of his time, went mad, and spent nearly twenty years in an asylum before emerging into the glare of flashbulbs as the most sought-after painter of the 1910s, only to end his life as victim of a con game. In between, he sojourned with the Sioux, hobnobbed with Gilded Age millionaires, channeled Longfellow and Mendelsohn in his art, struggled in the emergent New York "art world", played vaudeville piano, and became one of the first major figures in modern celebrity-driven mass media. How best to capture this kaleidoscopic life and Blakelock's dizzying art in a documentary is the creative challenge of the seminar. Our focus will be on Blakelock's Ghost Dance/The Vision of Life. Art Institute conservators, assisted by chemistry department Professor Steven Sibener, will use scientific imaging to see inside the painting, whose provenance and context of production and reception need to be researched. Participants will be assigned to specific topics based on area of expertise. The course should be of particular interest to students in DOVA, Art History, History, English, Psychology, Chemistry, Cinema Studies, and Anthropology.

Equivalent Course(s): ARTV 20203, ENGL 26522, CMST 28265, ARTV 30203, ENGL 36522, ARTH 26522, ARTH 36522

CMST 38301. Opera in the Age of Its Mechanical Reproducibility. 100 Units.


Equivalent Course(s): MUSI 34517, MUSI 24517, CMST 28301, TAPS 28422, TAPS 38422, GRMN 27717, GRMN 37717, MAAD 17717

CMST 38310. Kafka and Performance. 100 Units.

This seminar offers a critical introduction to performance theory organized around three conceptual clusters: a) action, acting, and forms of production or play, in theories from classical (Aristotle) through modern (Hegel, Brecht, Artaud); to contemporary (Richard Schechner, Philip Zarilli, others); b) affect, and its intersections with emotion and feeling; to contemporary theories of affect and emotion we will read earlier modern texts that anticipate recent debates (Diderot, Freud) and their current interpreters (Joseph Roach, Erin Hurley and others), as well as those writing about the absence of affect and the performance of failure (Sara Bailes etc); and c) archives and related institutions and theories of recording performance, including the formation of audiences (Susan Bennett) and evaluating print and other media recording ephemeral acts, including the work of theorists of memory (Pierre Nora) and remains (Rebecca Schneider; Mark Fleishman), theatre historians (Rose Bank, Ellen Mackay etc) and tensions between archive and repertoire (Diana Taylor).(20th/21st)

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

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

This laboratory seminar is devoted to exploring the texts of Franz Kafka through the lens of performance. In addition to weekly scenic experiments and extensive critical readings (on Kafka as well as performance theory) we will explore the rich history of adapting Kafka in film, theater, puppetry, opera, and performance.

Equivalent Course(s): GRMN 32110, TAPS 22110, FNDL 22115, TAPS 32110, CMST 28310, GRMN 23110

CMST 38601. History of International Film, Part III: 1960 to Present. 100 Units.

This course will continue the study of cinema around the world from the late 1950s through the 1990s. We will focus on New Cinemas in France, Czechoslovakia, Germany, the United States, the UK, and other countries. We will pay special attention to experimental developments, women directors, and well-known auteurs. After the New Cinema era we will examine various developments in world cinema, including the rise of Bollywood, East Asian film cultures, and other movements. A course like this is necessarily going to omit many important films and filmmakers, but we will try to attenuate those omissions by scheduling two screenings a week.

Equivalent Course(s): CMST 28601

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 1960s to the 2000s. The continued development of film style and form over this period - one of seismic changes in audio-visual aesthetics - will be one of the primary themes of the course. Additionally, lectures and discussions will wrestle with the rise of global film cultures, technological innovations and their effects on style (such as post-magnetic sound, and visual effects techniques), major international directors and the solidification of auteurism as both a commercial and aesthetic imperative, the increasing internationalization of Hollywood, and post-1970s genre reorientation elevating horror, science-fiction, and other genres to the highest levels of mainstream respectability, critical appraisal, and/or commercial success. Screenings are mandatory and include work by filmmakers including Pedro Almodovar, Michael Bay, Kathryn Bigelow, Claire Denis, Federico Fellini, Hollis Frampton, Kiyoshi Kurosawa, Djibril Diop Mambety, Cristian Mungiu, and more, in addition to a selection of music videos.

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-television 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 techniques 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”.

Equivalent Course(s): ARTV 33861, ARTV 23861, CMST 28925

CMST 38800. Politics and Cinema under Authority. 100 Units.
Why do authoritarian regimes take interest in art and culture? How do citizens respond to these efforts? Between authoritarian propaganda and outright contestation of authoritarianism is a wide niche of art and media production that is just independent enough to capture the attention of the citizens and yet subtle enough to not alarm authoritarian rulers. This is relevant for film and television in particular, which cannot function under authoritarian regimes without official approval. In this course, we explore the compromises filmmakers make to continue their creative practice and the concessions state actors grant to accommodate artistic work using the 10-episode television series, Dekalog (1988), by the acclaimed Polish director Krzysztof Kieslowski. To answer our questions, we draw on literature and methodology from political science and film and media studies. We investigate what is to be gained by combining approaches from two disciplines that are rarely in conversation with each other.

Equivalent Course(s): MAAD 18703, ARTH 31313, ARTH 21313, CMST 28703

CMST 38900. Introduction to Video. 100 Units.
This course is an introduction to video making with digital cameras and nonlinear (digital) editing. Students produce a group of short works, which is contextualized by viewing and discussion of historical and contemporary video works. Video versus film, editing strategies, and appropriation are some of the subjects that are part of an ongoing conversation.

Equivalent Course(s): ARTV 33800, ARTV 23800, CMST 28900

CMST 38921. Introduction to 16mm Filmmaking. 100 Units.
The goal of this intensive laboratory course is to give its students a working knowledge of film production using the 16mm gauge. The course will emphasize how students can use 16mm technology towards successful cinematography and image design (for use in both analog and digital postproduction scenarios) and how to develop their ideas towards constructing meaning through moving pictures. Through a series of group exercises, students will put their hands on equipment and solve technical and aesthetic problems, learning to operate and care for the 16mm Bolex film camera; prime lenses; Sekonic light meter; Sachtler tripod; and Arri light kit and accessories. For a final project, students will plan and produce footage for an individual or small group short film. The first half the course will be highly structured, with demonstrations, in-class shoots, and lectures. As the semester continues, class time will open up to more of a workshop format to address the specific concerns and issues that arise in the production of the final projects. This course is made possible by the Charles Roven Fund for Cinema and Media Studies. Students will need written permission to enroll in the course. To bid for entry into the class, please email the instructor with your name, major and year — and please list any other media production or photography experience.

Equivalent Course(s): ARTV 23808, MAAD 28308, CMST 28921, ARTV 33808

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

Equivalent Course(s): ARTV 38001, ARTV 28001, CMST 28922

CMST 38925. Expanded Cinema. 100 Units.
Though often overlooked, the act of projection is at the heart of cinema (the act or process of causing a picture to appear on a surface). This studio course focuses on the creation of moving image-based work, exploring how time and space are used as materials to create form and inspire content within the contemporary film genre known as expanded cinema. The technical, historical and political aspects of the projected image will be studied in order to re-think cinema as a group and investigate how the projected image can find meaning outside the black box of theaters or the white cube of galleries. Two personal experimental video projects will lead to a third final collective video installation that will use the environment within the vicinity of UChicago’s campus to inspire the work while also become the location of the final outdoor projection event. Note(s): Students will need written permission to enroll in the course. To bid for entry into the class, please email the instructor with your name, major, year, and list any other media production experience. Enrollment priority will be given to graduate and undergraduate CMS students, beginning with seniors, then to students in other departments.

Equivalent Course(s): ARTV 33861, ARTV 23861, CMST 28925
CMST 39000. Experimental Cinema and Speculative Approaches to the Archive and Media Histories. 100 Units.
Recent years have seen the flourishing of work by experimental filmmakers that imaginatively engages with absences in the historical record, especially around the visual history of African Americans. How might scholarship adapt methodologies from these creative practices? How can scholarly methods, in turn, inform art making (as the formation of another kind of history)? Engaging theory and practice, this course investigates these questions through-and-against African American media history's precarious archival condition.
Equivalent Course(s): CMST 29000

CMST 39022. Research Design and Archival Theory and Practice for Cinema and Media Studies. 100 Units.
What constitutes archival research in cinema and media studies? What role do archives play in research into and studies of media? What role does research play in shaping archival policy and practice? This course will explore the process of research on moving image media through a range of formats: the archive as space and repository, digital tools used for archival practice and access, and archival theory, questions of evidence, and the writing of history—both of and through moving images. Emphasis is on the process of research with attention to foundations of historiography, evidence, archival theory, and the various stages of writing. The course has two main threads. First, we will investigate a range of sites, practices, policies, and theoretical concerns surrounding moving image archiving. We will meet scholars and professional archivists working on a wide variety of research projects who will share their processes with us. Second, we will embark on one collective project that collaboratively weaves together multiple lines of inquiry around one topic. Drawing from traditional archives and libraries as well as engaging with digital tools, students will gain first-hand experience following the research process from discovery to identification to interpretation. From this course, students will learn how to design and implement archival research projects in cinema and media studies (with translatability to related disciplines).
Equivalent Course(s): MAPH 39022, CMST 29022, IRHU 27011

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.
Equivalent Course(s): ENGL 48000, ARTH 39900, MAPH 33000

CMST 40001. Methods and Issues in Media Studies. 100 Units.
This class will introduce a toolkit for thinking about and researching media, mediation, and new media cultures. We will begin with questions of technology. These will include the tension between technological determinism and the social construction of technology, as well as methods for investigating the historical evolution of media technologies. To explore how power operates within and through media, we will engage concepts and theoretical frameworks including algorithmic bias, transmedia, fan studies, platform studies, and media infrastructures. Students will develop critical and aesthetic perspectives on digital media, with special attention to games, participatory media, and code.

CMST 40400. Problems in the Study of Gender and Sexuality: Media Wars. 100 Units.
In our contemporary moment, we have become accustomed to terms such as 'counter-terrorism' that signal an effort to resist internal and external threats, and those suggesting that we live in an age of 'post-truth' dominated by 'corporate-media,' 'fake news,' and 'fact-challenged' journalism. Taking this platform as our starting place, this class explores how these terms and their use have been gendered; have situated both gender and sexuality as either weapons of resistance or objects of destruction. This class will be historically organized insofar as we will begin our discussion with ways that media - broadly conceived to include cinema, print and visual-cultural forms, television, and the internet - have aimed to 'counter' patriarchal, heteronormative, and hegemonic systems of representation of gender and sexuality. Equivalent Course(s): GNSE 31105, MAAD 11005, GNSE 11005, CMST 20400

CMST 40500. Adaptation Laboratory: Staging Berlin. 100 Units.
From 2000-2018, the graphic novelist Jason Lutes published Berlin, a sprawling, formally inventive, & idiosyncratic account of life in the Weimar Republic. Court Theatre has commissioned the playwright Mickle Maher to prepare an adaptation of Lutes' novel; David Levin is the collaborating dramaturg. The production is slated for Court's 2023-24 season. This interdisciplinary seminar invites students into the process of adaptation, exploring a broad range of conceptual & artistic challenges. We will consider works in a host of genres - e.g., Lisa Kron and Jeanine Tesori's adaptation of Alison Bechdel's graphic novel Fun Home or Walter Ruttmann's 1927 film "Berlin: Symphony of a Metropolis" - to establish a dialogue between Lutes' work, its progenitors, and a range of theoretical materials. An additional & significant component of our work will involve creative exercises. Students will prepare adaptations of their own - first, of Lutes' novel, then of works of their own choosing. We will invite collaborators from the production to join us for workshop sessions. The seminar seeks to serve as an adaptation laboratory, exploring & investigating theoretical stakes and practical problems while seeking to reshape those stakes and problems into diverse forms of practice.
Equivalent Course(s): ARTV 33834, TAPS 40500, GRMN 35523, CDIN 40500
CMST 40651. Amateur Creativity in Modern China. 100 Units.
The ideal of the amateur author has repeatedly been invoked in different moments and for different purposes throughout the history of modern China. Non-professional writers have often been considered more "authentic"-their perceptions less hindered by conventions and more sensitive to the details of everyday life. In the socialist world, amateur writing and art was one of the strategies to contrast the division between mental and manual labor. And today, we assist to a veritable explosion made possible by digital media which fully reveals the inherent contradictions of amateur creativity. Seen by many as a means to escape oppressive labor regimes, it ends up being the most commodified form of labor of our times. This class will proceed through a series of case studies to understand the valorization of amateurism in modern Chinese culture in historical and comparative perspective. Special attention will be paid to the media environments that make it possible, and to the ways amateur writing and art depict labor. Our overall goal, in sum, will be to familiarize ourselves with some of the ways in which the relation between creativity, amateurism, and labor has been represented and theorized.
Equivalent Course(s): EALC 40651

CMST 42027. New German Cinema. 100 Units.
This class will offer an intense exploration of the classical New German Cinema and some of the issues in its aesthetics, history and theory. Thus, we will see a broad variety of films (some familiar, some not so familiar: including work by R.W. Fassbinder, A. Kluge, W. Herzog, W. Wenders, H. Sanders-Brahms, U. Ottinger, J-M Straub/D Huillet, et al.) and read a broad range of material-incorporating, among others, questions of genre, auteurs theory, psychoanalysis, history, politics, and film style. Proficiency in German language, culture, or history is welcome but not required (all films have subtitles); a serious commitment to thinking about the logic, rhetoric, history, and textuality of film is essential. The pace and conceptual level of the readings make this course most appropriate for graduate students.
Equivalent Course(s): GRMN 35322, GRMN 25322

CMST 42802. Media, Environment, and Risk. 100 Units.
In 1991, Ulrich Beck wrote that "society is made into a laboratory." Following the Chernobyl disaster, Beck articulated how modern technology and its potential side-effects-such as radiation or chemical poisoning-had created the novel epistemological category of environmental risk defined by threats that escape human perception and transcend borders. Institutions monitoring ecological conditions gained responsibility for communicating public health. Political conflicts emerged between formations of expert and lay environmental knowledge. The technological application of modern science, and its associated environmental risks, pushed research beyond the laboratory and into the governmental fabric of social order: nuclear reactors had to be constructed and chemicals distributed to populations before their properties and safety could be understood. This seminar reads the debates on risk in environmental sociology alongside the emergence of risk criticism in media studies to interrogate the probabilistic thinking inherent to the communication of ecological threat. Two common traits characteristic of recent environmental catastrophes ranging from Bhopal, Fukushima Daiishi, Deepwater Horizon, Exxon Valdez, Hurricane Katrina, and the varied crises of global climate change, are that each disaster involves the failure or side-effect of an implemented technological project and that the corresponding risks-whether imperceptible or probable-are necessarily communicated to publics by media. Equivalent Course(s): HIPS 26059, KHOW 36059, SOCI 30329, CHSS 36059, MAAD 26059

CMST 43418. Surrealism and Cinema. 100 Units.
This seminar examines the relations between Surrealism and the cinema in interwar France, and the aesthetic, political, and 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 Cinema and Media Studies, University of
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 wander 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.
Equivalent Course(s): TAPS 41401, ITAL 41419, CDIN 41401, MUSI 45019, EALC 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.
Equivalent Course(s): EALC 24502, CMST 24606, EALC 35402

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

CMST 46000. Films of Josef von Sternberg. 100 Units.
Few figures in the history of cinema are as complex as Joseph von Sternberg. He can be seen both as the epitome of Hollywood glamour and as an excluded outsiders. He worked primarily in the USA, but made two of his most famous films in foreign countries (Der Blaue Engel, Germany 1930 and Anatahan, Japan 1957). A pioneer in international sound cinema, he was also an established director during the silent era. A lynchpin of the Paramount Studio, he was also one of the first independent filmmakers with his debut feature The Salvation Hunters. This course will explore Sternberg's manufacture of an authorial directorial persona and unique stylistics (and its relation to the "auteur theory"); his relation the Hollywood studio system of collaboration and his relation to the stars system, with especial attention to the films he made at Paramount with Marlene Dietrich. Most of Von Sternberg's surviving works will be screened.
Equivalent Course(s): CMST 26000, FNDL 26001, ARTH 28404, ARTH 38404

CMST 46200. Brechtian Representations: Theatre, Theory, Cinema. 100 Units.
Brecht is indisputably the most influential playwright in the 20th century, but his influence on film theory and practice and on cultural theory generally is also considerable. In this course we will explore the range and variety of Brecht's own theatre, from the anarchic plays of the 1920's to the agitprop Lehrstück and film esp Kühle
Wampe) to the classical parable plays, as well as the work of his heirs in German theatre (Heiner Müller, Peter Weiss) and film (RW Fassbinder, Alexander Kluge), in French film (Jean-Luc Godard, Chris Marker), film and theatre in Britain (Mike Leigh and Lucy Prebble), and theatre and film in Africa, from South Africa to Senegal and US (TBA). We will also give due attention to the often unacknowledged impact of Brecht’s theorizing on a range of genres and media on his better known contemporaries Adorno, Benjamin, Lukács as well as on cultural theory elsewhere from the Situationists to digital labor. Requirements: oral presentations; short midterm and final research paper.
Equivalent Course(s): CMLT 40500, ENGL 44500, TAPS 44500, GRMN 47200

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.
Equivalent Course(s): KNOW 40307, CHSS 40307, ARTH 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.
Equivalent Course(s): ARTH 41313

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

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

CMST 48108. Film, Music, Emotion. 100 Units.
This course explores the role of emotions in movies. Films represent emotions, such as the feelings of a character; and they elicit emotions in viewers, making it part of their cinematic experience. Cinematic emotions are often constitutive of genre, ranging from the laughter in slapstick comedy to cathartic tears in melodrama. While film has long been scrutinized for the visual representation of emotions (for example with the close-up of a face), sound and music are vital contributors to representing and eliciting emotions. This seminar will focus on a series of films that mix emotions in order to express social dilemmas and dramatic conflict, often connected to issues of gender, sexual, and racial identity. Films discussed range from Stella Dallas (1937) and Imitation of Life (1937) to Moonlight (2016) and Parasite (2019). Readings will include scholarship in film studies, affect theory, and some empirical research in cognitive and social psychology. Participants will take turns in functioning as “experts” for select class sessions by preparing readings and objects for class discussion. In weeks 7-10, the seminar will partly focus on objects and research pertinent to participants’ research papers, which will be presented at a mini-conference in Week 11.
Equivalent Course(s): MAPH 48108
CMST 48210. Data Driven Documentary. 100 Units.

TBD

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.
Equivalent Course(s): ENGL 29300, CMLT 22400, CMLT 32400, CMST 28500, ARTH 38500, MAPH 33600, ARTV 20002, ARTH 28500, ENGL 48700, MAAD 18500

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

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.
Equivalent Course(s): FREN 43501, CDIN 53500

CMST 55250. Straight Lines and Infrastructural Sensibilities. 100 Units.
In this course, we will use the proliferation of straight lines in 20th century art as a point of departure for studying the changing relations between art and infrastructural frameworks - whether such frameworks are used as models or sources of inspiration, or are concretely deployed as a technical or material support. In this context, composer and Fluxus pioneer La Monte Young’s 1960 Draw A Straight Line and Follow It (and a number related works) may be seen to signal a shift in the relation between art and infrastructure: Here, the industrial technologies evoked in the work of Bauhaus, Constructivism and Dada/Surrealism seem to have given way to the post-industrial infrastructures that become more socially and economically significant after 1945, with the emergence of electronic and digital networks. We will study the significance of the straight line across a wide range of media and expressions, including architecture, painting, drawing, film, video and computer art. More specifically, we will look at how the changing deployment of the straight line in art signals changes in the relation between bodies, sensation/sensibility and technical systems that operate at macroscale as well as microscale levels.
Equivalent Course(s): ARTH 41350

CMST 55900. Science Fiction Media. 100 Units.
This course will introduce students to key theoretical conversations about, and important examples of, science fiction media, and will discuss the ways that science and fiction interact across media. Case studies will concern the cross pollination of science and fiction via media, and the specific forms of speculation enabled by different media technologies including computer graphics, video games, and serial media.

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 eventential 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.
Equivalent Course(s): ANTH 57400

CMST 58910. Aesthetics and Politics. 100 Units.
Aesthetics and Politics: Adorno, Benjamin, Bloch, Brecht, Lowenthal, Lukacs, … This PhD seminar will examine arguments about the intersections and frictions between aesthetics and politics in high, middle, and mass cultural forms of literature, performance, film and other media, in the work of the above influential theorists and the formations that link and divide them, including Marxism, Critical Theory, and the Cold War in Europe, the US and beyond. Depending on class participants, readings may also include contemporary theorists influenced by the above. Equivalent Course(s): ENGL 58910, TAPS 58910, CMLT 58910

CMST 59900. Reading and Research, CMST. 100 Units.
This course is intended for graduate students in the Cinema and Media Studies program to take independent study with a faculty member. The subject matter, course of study, and individual requirements must be arranged with the instructor prior to registration.

CMST 60010. Speculation. 100 Units.

CMST 60990. Independent Study. 100 Units.
Independent study offered for a quality grade.

CMST 61001. Black Film as Art / Black Art as Film. 100 Units.
The aesthetic dimensions of "Black film" tend to be subordinated to historical, social and political lines of inquiry - histories of "art film" tend not to include works by Black artists. This seminar foregrounds questions of form and style in film and video works by a wide range Black artists in order to develop new ways of understanding the complex, mutually constitutive relations between Blackness and the moving image. We will pursue experimental practices by Black film and video makers - beginning in the era of segregated "race film" production of the 1910s-40s, considering moments of stylistic experimentation in the narrative films of Micheaux, Maurice and Williams. We then discuss later film and videomakers who work more consistently and explicitly in experimental modes - the second category includes film and video works by Black visual and performance artists who exhibit in gallery and museum contexts. Along the way, we will discuss intersections with vanguard practices in related art forms, curatorial efforts, and movements between the art world and the film industry.

CMST 61032. Theory, Blackness, and Cinema. 100 Units.
This seminar explores what might be encountered under the categories of "Blackness" and "audio-visuality" with an emphasis on African-American and Black diasporic audio-visual culture. We will consider a range of studies of "Blackness" produced in English in the areas of African American and Black Studies, cinema and media studies, performance studies, art history, and visual studies.

CMST 61100. African American Humor. 100 Units.
This course traces the development of African American humor from slavery to contemporary times, from Black folk culture to dominant popular culture. Focusing on film and television (but also considering literature, drama and visual art), the course considers how humor reflects the complex histories of American race relations and racialized performance. Some of the relationships examined include those that obtain between Black self-representation and stereotyping from the "outside"; between performances for mainstream and for African American audiences; and between visual, literary and verbal expressions. We will consider these issues in relation to general theories of humor (Freud, Bergson) and scholarship on race and humor (Boskin, Levine, Watkins, Carpio), and by examining the comic works of a range of African American artists from the late 19th century to the present, including Bert Williams, Josephine Baker, Langston Hughes, Zora Neale Hurston, Stepin Fetchit, Jackie "Moms" Mabley, Redd Foxx, Bill Cosby, Richard Pryor, Eddie Murphy, Whoopi Goldberg, Dave Chappelle, and Issa Rae. Equivalent Course(s): CRES 61110

CMST 61101. Birth of a Nation. 100 Units.
This seminar explores the history and resonance of D. W. Griffith's epic Birth of a Nation, 100 years after its release in 1915. Based on Thomas Dixon's novels The Leopard's Spots (1902) and The Clansman (1905) and their theatrical adaptations, the film's landmark stylistic innovations, unprecedented publicity and box office performance, and heavily protested representations of U.S. slavery and its aftermath have generated critical questions about the relationships between politics and film aesthetics that continue to animate our understanding of the "power" of the moving image. We will explore the film's style and its popular and critical reception, and the challenges it poses for film historiography. We will examine the film within Griffith's oeuvre (including his previous antebellum and Civil War dramas like His Trust and His Trust Fulfilled [1911]), and subsequent works including Intolerance (1916), his reflection on the Birth's contentious circulation. Topics explored include uses of blackface in the silent era; strategies of literary adaptation; the Dunning school of the Reconstruction era and critical responses (e.g., W. E. B. Du Bois and others); the careers of the film's cast and crew; film censorship and protest; silent film historiography and Birth's prominent place in it; cinematic responses to the film, especially by African American filmmakers, from Emmett Scott's Birth of a Race (1918) to Oscar Micheaux's Within Our Gates (1920) to Spike Lee's Bamboozled (2000). Equivalent Course(s): AMER 61101
CMST 61102. The L.A. Rebellion and the Politics of Black Cinema. 100 Units.
TBD
Equivalent Course(s): CRES 61102

CMST 6120. 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.

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

CMST 62201. Performance Theory: Action, Affect, Archive. 100 Units.
This PhD seminar offers a critical introduction to performance theory and its applications not only to theatre but also to performance on film and, more controversially, to ‘performativity’ to fictional and other texts that have nothing directly to do with performance. The seminar will be organized around three key conceptual clusters: a) action, acting, and other forms of production or play, in theories from the classical (Aristotle) through the modern (Hegel, Brecht, Artaud), to the contemporary (Richard Schechner, Philip Zarrilli, and others) b) affect, and its intersections with emotion and feeling: in addition to the impact of contemporary theories of affect and emotion (Massumi, Sedgwick) on performance theory (Erin Hurley), we will read earlier modern texts that anticipate recent debates (Diderot, Freud) and their current interpreters (Joseph Roach, Tim Murray and others), as well as those writing about the absence of affect and the performance of failure (Sara Bailes and others) c) archives and related institutions, practices and theories of recording performance, including the formation of audiences (Susan Bennett and with evaluating print and other media yielding evidence of ephemeral acts, including the work of theorists of memory (Pierre Nora) and remains (Rebecca Schneider), theatre historians (Rose Bank, Jody Enders, Bennett and with evaluating print and other media yielding evidence of ephemeral acts, including the work of theorists of memory (Pierre Nora) and remains (Rebecca Schneider), theatre historians (Rose Bank, Jody Enders, Tracy Davis and others) as well as current theorists on the tensions between the archive and the repertoire (Diana Taylor) or between excavation and
Equivalent Course(s): TAPS 59306, ENGL 59306

CMST 63422. Historiography, Visual Culture, Le Milieu. 100 Units.
TBA
Equivalent Course(s): FREN 43422

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

CMST 64903. Theory, Media and the Moving Image in Japan. 100 Units.
This course sets out to explore the history and present of film and media theory in Japan. To that end, we will engage close readings of translated writings spanning the 20th century and into the 21st. The course is most centrally focused on cinema as the predominant moving image art or technology for much of the 20th century. We will explore its relationship to sociological issues such as economy, technology, and mass consumption, as well as philosophical and aesthetic issues of subjectivity, time and space, mediation, and representation. At the same time, we will attempt to situate such writings within a broader constellation of writings on literature, philosophy, photography, animation, and new media in Japan, and when possible, Western film and media theory. The emphasis in the class is on readings, but there will be a screening component as well. No Japanese language ability is required.
CMST 64904. Remapping New Waves: New Cinemas, Film Theory and Criticism in Japan. 100 Units.
We have recently seen a growing number of works that aimed at a broader and renewed understanding of the new cinemas of the 1960s in Japan, with more complex accounts of the historical, geographical, and geopolitical trajectory of the Japanese New Wave. Ongoing investigations have largely ascribed its rise to Oshima Nagisa, the central figure in the publicity-driven phenomenon known as the “Shōchiku Nouvelle Vague” (Nūberu Bāgu). Amidst these new scholarly texts, there are still a series of theoretical and historical/historiographical questions that have remained underexplored: where did the Japanese New Wave come from, and what actually constituted it? How did the emergence of the new cinema intersect with larger media, social, and intellectual history? Did the cinematic medium have to be radicalized in order to become ‘new’? How was such ‘newness’ visualized, acousticized, and registered by other sensory cues in the cinema? How was the emergence of the new cinema in dialogue with institutions? Placing films in the contexts of the era’s media-scape, this course will delve into an analytical reconsideration of this rich period of Japanese cinema specifically from the perspective of the Japanese New Wave. While we will aim to capture the exhilaration of the Japanese New Wave by closely analyzing existing studies on some of its key makers and their works, special attention will be given to what has been left out of the category as it is conventionally understood, such as educational and industrial films. All required readings are in English. Participants with reading ability in Japanese will be asked to take on additional readings in Japanese and present on them in class.
Equivalent Course(s): EALC 44904

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

CMST 65501. Film and the Uncanny. 100 Units.
The images and experiences offered by photography and film have, from the very beginning, been described as uncanny. Whether early photographers describing photographs as produced by nature, the sun, the objects depicted themselves, or by a machine, photography and the cinema have been understood to emerge from an “elsewhere” and not strictly from human production. Photography’s defining uncanniness, it seems, took two general forms in the nineteenth century: forms of spectrality (ghostliness, shadowiness, production by occulted means) and forms of confusion between the human and the non-human. Corollary to uncertain boundaries between the human and the machine, the ghost, the object, and the animal there emerged a sustained epistemological debate about the nature and meaning of mediated sense experience: a debate about how technologically secured sense forms refer to the world they depict. This class argues that many of the most persistent instances of theoretical debate within media history are grounded in these issues. So rather than a narrowing view of film and related media, the term “uncanny” is meant to open up onto myriad questions and media, including acoustic, digital, traditional, and prosthetic forms of experience. Finally, this course embraces the belief that intuitive descriptions and accounts of media are rarely “wrong,” but rather register disruptions in knowledge and practice, and grasp for new forms of thought to account for them.

CMST 65511. Melodrama North and South. 100 Units.
This course is a comparative examination of film melodrama in Latin America and in the United States-two regions where the melodrama represents a dominant mode of film-making. Topics will include debates about melodrama as mode versus genre; the racial melodrama; melodrama and documentary form; melodrama and historical narrative; melodrama and utopian politics.
Equivalent Course(s): LACS 65511, CMST 21511, LACS 25511

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.

CMST 67021. Performance Captured. 100 Units.
Technologies that turn human action, appearance and performance into data for storage, transformation and redisplay have a long history inside and outside of moving image arts. This class will look at the opportunities, aesthetics and politics of these approaches running through contemporary special effects, traditional and
experimental animation, dance on camera and live performance at a moment when boundaries between these categories have become especially porous.  
Equivalent Course(s): MAAD 20721, CMST 27021

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

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, Zdanov, 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.  
Equivalent Course(s): TAPS 59400, GRMN 43700, ENGL 59401, CMLT 59400

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

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

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

CMST 67204. Cinema and Experience. 100 Units.  
This seminar will be devoted to close reading of Miriam Hansen’s path-breaking book, Cinema and Experience. As the most influential exponent of Critical Theory in cinema and media studies, we will discuss Hansen’s major contributions to the field, including her important reassessments of concepts of the public sphere and experience, modernity and mass culture, aesthetics and politics, the play-form of second nature, utopia and counter-utopia, and alternative accounts of spectatorship among others. We will also read in parallel and discuss the major texts of Theodor Adorno, Walter Benjamin, and Siegfried Kracauer that are the basis of her unique reconstruction of Critical Theory as a philosophy of cinema, photography, and visual culture.
CMST 67205. Deleuze and the Image. 100 Units.
The Image is a concept that returns and varies across Gilles Deleuze’s philosophical works. In this seminar, we will work through Deleuze’s characterization of the Image in its varying forms—image of thought, thought without image, movement-image, time-image, the visible and the expressible, Idea and percept, and sensation and figure, among others. Of special concern will be Deleuze’s arguments concerning the relation of philosophy to art. Readings will include selections from Proust and Signs, Difference and Repetition, Foucault, Cinema 1 and Cinema 2, Logic of Sensation, What is Philosophy?, and perhaps other texts.
Equivalent Course(s): SCTH 50800

CMST 67206. Philosophy and Film: Stanley Cavell. 100 Units.
This seminar is devoted to Stanley Cavell’s writings on film as read in the context of his larger philosophical project. Keeping in mind Cavell’s emphasis that film that film is not separate from philosophy, but is, rather, a philosophical accompaniment to our everyday lives, we will discuss all of his major works on cinema and many of the occasional essays while examining his major conceptual contributions to the study of photography and moving images. Cavell’s original contributions to the critical study of Hollywood and European cinema, the phenomenology of film and photography, the concept of genres, the study of gender, acting, and film stardom, and to relation between psychoanalysis and film will also be discussed.

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

CMST 67208. The Form of Politics/The Politics of Form. 100 Units.
This seminar will examine how twentieth-century filmmakers and artists have deployed form and formal experiment to engage not simply politics, but the visual, discursive, and material field of political life and experience. While our study will broadly proceed by way of a study of techniques such as collage, montage, and photomontage; the diagram, the ready-made, and appropriation; realism and materiality; and event-based and urban-geographical strategies, we will also engage several philosophical texts on the subject, namely, Jacques Rancière’s The Politics of Aesthetics. Consequently, our study will advance a discussion about the dialectical relationship between “form” and “aesthetics,” while we will also interrogate the evolution of “political subjectivity” and its modes of being and expression in twentieth-century film, art, and life. Additionally, this seminar is designed to coincide with and compliment the yearlong project “Concrete Happenings” in the Department of Art History, and the associated symposium on “Fluxus and Film” that will take place in the spring term.
Equivalent Course(s): FREN 33410

CMST 67211. What Was Mise-en-scène? 100 Units.
Mise-en-scène is often understood as a synonym for the act of directing, especially in theater. In film style it is associated with the importance accorded to the placement of props and characters within the film frame, usually in combination with camera movement. This concept was especially important in film criticism of the fifties and sixties and often connected with key post-WWII filmmakers such as Nicholas Ray, Douglas Sirk and Otto Preminger. This seminar will explore the concept both as historical critical concept, and as an ongoing way to discuss the nature of film style.
Equivalent Course(s): ARTH 47211

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

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

CMST 67310. Philosophy and Film. 100 Units.
This seminar addresses the intersection of aesthetics, post-analytic philosophy, and cinema. We are interested in a range of questions organized around issues of style and ethics; in particular, we hope to explore the role that criteria play in aesthetic judgments, and how these criteria might relate to the ones that support other sorts of judgments (about skepticism and the external world; seriousness; and the historical past). Our wager is that cinema can generate such questions and demonstrate both their significance and their mutual interrelation. Rather than rehearsing arguments to the effect that cinema can attain the condition of philosophy, we hope to
chart new routes of analytic description. To that end we will work through films by Mizoguchi, Welles, Chaplin, Lubitsch, Bresson, Godard, Malick, and Baillie, with readings from Cavell, Burch, Wittgenstein, Aumont, Austin, Chion and others.

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

CMST 67404. Cinema/Labor. 100 Units.
As recent dossiers, books, and essays devoted to labor in film studies and in literary studies suggest, contemporary anxiety over structural transformations in the sphere of work has prompted a renewed interest in the intersection between labor and aesthetic production. This seminar will explore--through both historical and formal approaches—the encounter between the topic "labor/work" and the varieties of its poeticization in cultural expression across genres, media, and media platform—but particularly in cinema. Topics will include the aestheticization of labor; labor and gesture; automation and machine aesthetics; anti-work politics; commodity fetishism and industrial film; cultural evolutionism and ethnographic cinema; pictorial instructions and educational cinema; absorption and the process genre; craftsmanship and skill; affective and other forms of immaterial labor; the operational aesthetic; and leisure.

CMST 67410. Cinema and Comedic Modernism. 100 Units.
Description forthcoming.

CMST 67411. Film Theory and the Competition of Modernisms. 100 Units.
This seminar explores the emergence of film theory during the period between the mid-1960s and mid-1970s. Part of the aim is historiographic: to look at accounts of how and why something called Film Theory emerged in the wake of a set of intellectual, political, and institutional forces. The main focus of the seminar, however, will be to create an alternate approach to a set of questions that-as the recent resurgence of work on Film Theory show-have not gone away, and also to pick up a set of questions and topics that got left by the wayside. We’ll examine the idea that film theory arose in these years as a struggle over the legacy and meaning of modernism, especially an inheritance of modernist movements in the 1920s and 1930s. Among the central ideas to be explored is that the line between theory and criticism was extremely porous in this period, and that film theory emerged out of a sustained dialogue with debates in art history. The seminar will trace three strands of film theory that laid claim to different modernist traditions: one exemplified by Stanley Cavell and Michael Fried; a second by Annette Michelson and Rosalind Krauss; and a third by Peter Wollen and what has been called "Screen Theory.”
Equivalent Course(s): ARTH 47411

CMST 67504. Cinema, Play, Modernity. 100 Units.
In this seminar we explore the idea of an international "ludic cinema" in the first half of the twentieth century. Our goal is two-fold: on the one hand, we will identify the trajectory of a ludic modernism in film history by rereading canons and introducing underexposed films; on the other hand, we will examine the interdisciplinary notion of play, ranging from anthropology and psychology to education and literary studies, through the prism of cinematic modernity. Readings include seminal texts by Walter Benjamin, Johan Huizinga, Roger Caillois, D. W. Winnicott, and Gregory Bateson, as well as more recent scholarly works by Miriam Hansen, Bill Brown, David Bordwell and Kristine Thompson. Films include early short and experimental films, city symphonies, American slapstick comedies, and films by Ernst Lubitsch, Jean Renoir, Frank Capra, Fei Mu, Yasujiro Ozu, and Jacques Tati.

CMST 67804. Media Ecology. 100 Units.
Studies of media in recent years have increasingly turned toward questions about ecologies and environments, energy and elemental forces, relational theories and non-discrete objects. The first aim of this seminar is to introduce some of the key problems associated with this ‘turn’ in media studies. At the same time, due to the proliferation of turns (elemental, environmental, ecological, energetic), objects (media forms, devices, platforms, networks, infrastructures) and concerns (more-than-human life, settler colonialism, indigenous struggles, migration), this seminar aims to provide a practical focus for doing media ecology or thinking media ecologically. The problematic for fall 2022 is Plant Media or “thinking with plants through media.” Topics includes contemporary research on plant intelligence, which raises questions about intelligence without physical correlates, forcing us to deal with intelligence in terms of the whole plant as an ecology. We will also consider the mediating role of media, from self-writing plants to time-lapse audio and video to parse movement as intelligence. Finally, this ecological approach encourages a reconsideration of eco-agriculture and alternative paths of cultivation.
Equivalent Course(s): EALC 67804

CMST 67808. Media Atmospheres: Art and Biopolitics at the End of the 20th C. 100 Units.
In the late 1990’s and early 00’s contemporary art seemed to turn towards design, architecture and fashion, leading many critics to claim that the boundaries between the practices of art and design were eroding. This course proposes a different line of inquiry, based on the fact that so many of the artworks in question were in
fact hidden media machines, improvisations on a life environment increasingly suffused in the dynamics of networked media technologies and their various modes of time production and -control. Elements of design and architecture were in other words enlisted in the construction of what we may call media atmospheres, everyday sensorial surrounds that addressed the intimate integration of bodies and real-time technologies in the information economy, a new modality of the capture of life forces that Michel Foucault called biopolitics.

Equivalent Course(s): ARTH 41314

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

Equivalent Course(s): CCCT 67812

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, and archival theories and practices. 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, and archival theories and practices. 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, and archival theories and practices. 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, and archival theories and practices.

Equivalent Course(s): CDIN 67814, NEHC 40711, CMLT 67814

CMST 67820. The Image in the Age of Artificial Intelligence. 100 Units.
This course will examine closely the recent dramatic advantages in the fields of image analysis and generation in a broad range of contexts: from the lab to their everyday use in social media and government surveillance. Students will be given the opportunity to sharpen their understanding of the possibilities and limits of machine learning by testing contemporary algorithms against datasets of their own design. This course seeks to close the critical and cultural distance between industrial advances in image understanding, the scientific discourses behind this field, and conceptions and uses of the image traditionally available to the humanities.

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 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.

Equivalent Course(s): SOCI 50119, ENGL 45327, GNSE 45327, CDIN 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.

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

Equivalent Course(s): ENGL 34770, CMST 37870, TAPS 34770, GNSE 34770

CMST 67922. Data Driven Dystopias. 100 Units.

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

CMST 68004. Issues in Sound Studies. 100 Units.

CMST 68008. Senses and Technology. 100 Units.

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

CMST 68400. Style and Performance from Stage to Screen. 100 Units.

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

Equivalent Course(s): ARTH 48905

CMST 68820. Film Propaganda. 100 Units.

This seminar explores film propaganda and propaganda films. We will look at various conceptions of propaganda and ask: What is the difference between propaganda, rhetoric, and persuasion? What is the relationship between film propaganda, mass art, and information? What is the relationship between film propaganda and the state? Is film propaganda an art form, and what are its formal features? How has film propaganda been used throughout film history, including in Nazi Germany, the Soviet Union, the United States, and China? And what do we know about propaganda films' effects on audiences?

CMST 69002. Cinema and Labor. 100 Units.

TBD

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

This graduate seminar will prepare students to conduct archival research, and to build a research archive from different historical, methodological, and theoretical perspectives. While we will engage a range of texts on archival methodology, theory, and the phenomenology of the archive, we will also examine questions concerning aesthetics, materiality, visual culture, and the digital that inform our understanding of archives today. The seminar will be partially organized around case studies that foreground different archival modes of discovery, evaluation, and interpretation-including those that constitute the "counter archive." Students will learn practical skills for conducting research in filmic, paper and print, and internet archives, and develop the investigative, analytical abilities that are necessary for building an archive around either material objects or theoretical questions.

Equivalent Course(s): FREN 49100, ARTH 49700

CMST 69200. Space, Place, and Landscape. 100 Units.

This seminar will analyze the concepts of space, place, and landscape across the media (painting, photography, cinema, sculpture, architecture, and garden design, as well as poetic and literary renderings of setting, and "virtual" media-scapes). Key theoretical readings from a variety of disciplines, including geography, art history, literature, and philosophy will be included: Foucault's "Of Other Spaces," Michel de Certeau's concept of heterotopia; Heidegger's "Art and Space"; Gaston Bachelard's "The Poetics of Space; Henri Lefebvre's Production of Space; David Harvey's Geography of Difference; Raymond Williams's "The Country and the City; Mitchell, Landscape and Power. Topics for discussion will include the concept of the picturesque and the rise of landscape
painting in Europe; the landscape garden; place, memory, and identity; sacred sites and holy lands; regional, global, and national landscapes; embodiment and the gendering of space; the genius of place; literary and textual space. Course requirements: 2 oral presentations: one on a place (or representation of a place); the other on a critical or theoretical text. Final paper. Preference to PhD students in ENGL / ARTH / CMST / CMLT.

Equivalent Course(s): ENGL 60301, ARTH 48900, CMLT 50900

CMST 69900. Pedagogy: The Way We Teach Film. 100 Units.
This course, spread across the year, is an introduction to pedagogical methods in the field of Cinema and Media Studies. It is intended for - and open only to - CMS PhD Students in second and third year.

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

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

CINEMA AND MEDIA STUDIES COURSES

CMST 30101. Women Mystery Writers: From Page to Screen. 100 Units.
Many distinguished filmmakers have found inspiration in mystery novels written by women. This course is a reading of novels by Patricia Highsmith (Strangers on a Train, The Talented Mr. Ripley, Ripley's Game) and Ruth Rendell (Tree of Hands, The Bridesmaid, Live Flesh). Time permitting, we also read Laura by Vera Caspary, Bunny Lake Is Missing by Evelyn Piper, and Mischief by Charlotte Armstrong. We also analyze the films based on these novels, directed by such luminaries as Hitchcock, Chabrol, Caviani, Clément, Wenders, Almodóvar, and Preminger. Topics include techniques of film adaptation; transnational dislocations from page to screen; the problematic of gender; and the transformations of "voice," understood both literally and mediatically.
Equivalent Course(s): GNSE 30202, GNSE 20202, CMST 20101

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

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.
Equivalent Course(s): GNSE 30107, CMST 20605, GNSE 20107, MAAD 10605

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.”

Equivalent Course(s): SIGN 26061, GNSE 30114, GNSE 20114, MAAD 10904, CMST 20904

CMST 31002. The Politics and Art of Black Death. 100 Units.
Equivalent Course(s): CMST 21002, ARTV 27404, CRES 27404, PLSC 26501, ARTV 37404, PLSC 36501, CRES 37404

CMST 31019. African American Cinema 1900 to 1950. 100 Units.
This course surveys African American cinema from its origins to the 1960s. We will consider how the introduction and development of moving image technologies, film styles, and exhibition practices intersected with long-standing debates about the Black public image, Black access to means of cultural production, the politics of emergent forms of mass culture, and articulations of a Black aesthetic. Films made by, about, and for African Americans will be considered in light of segregationist policies and practices, blackface minstrelsy, anti-racist activism (including anti-lynching, voting rights, and fair employment and housing campaigns), Black women’s artistic and political work, Black movie-going and spectatorship, uses of Black music in Hollywood and independent film making, gestures toward integration initiated by the Brown v. Board of Education Supreme Court decision of 1954, and articulations of Black nationalism. The course will also consider the emerging body of scholarship on race and cinema, particularly pertaining to Black film culture of this period. Topics to be discussed include the earliest Black images on film from the 1890s; Black independent “race movies” (by Oscar Micheaux, Spencer Williams); popularity of Black artists in early sound films; all-Black Hollywood musicals; post-World War II “social problem” films; and nontheatrical films, including educational films about racial difference, the ethnographic films of Zora Neale Hurston, and home movies

Equivalent Course(s): CRES 21019, CMST 21019, CRES 31019

CMST 31025. Creating a Different Image: Black Women’s Filmmaking of the 1970s-90s. 100 Units.
This course will explore the rich intersections between African American women’s filmmaking, literary production, and feminist thought from the 1970s to the early 1990s, with an emphasis on the formation of a Black women’s film culture beginning in the 1970s. We will examine the range of Black feminisms presented through film and the ways that these films have challenged, countered, and reimagined dominant narratives about race, class, gender, and sexuality in America. We will explore the power and limitations of filmmaking as a mode of Black feminist activism; the range of Black feminisms presented through film; and the specific filmic engagements of well-known Black feminist critics such as bell hooks, Toni Cade Bambara, and Michele Wallace. As many Black feminist writers were engaged with filmmaking and film culture, we will look at these films alongside Black women’s creative and critical writing from the period. Approaching filmmaking in the context of Black feminist thought will allow us to examine the possibilities of interdisciplinary approaches to film studies broadly, as well as to think specifically about the research methods and theories that are demanded by Black women’s filmmaking in particular.

Equivalent Course(s): GNSE 20128, HIST 37415, HMRT 21025, GNSE 30128, HIST 27415, CMST 21025, CRES 21025, HMRT 31025, KNOW 31025

CMST 31082. African-American Documentary. 100 Units.
Though a “documentary impulse” can be traced in Black cinema from actualities of Black soldiers in the 1910s to the social realism of contemporary fiction films, documentary is a distinct form of persuasive media making that relies on evidence and invites performances of expertise and authenticity. Documentary conventions and production contexts have emphasized giving voice to marginalized subjects, allowing little space for Black people to craft their own systems representation, distribution and exhibition. Watching films as varied as The Negro Soldier (1944), Still a Brother: Inside the Negro Middle Class (1968), Eyes on the Prize (1987-1990), Four Little Girls (1997) and 13th (2016), we will consider how documentary film form and culture have been used, critiqued and transformed by Black artists, activists and intellectuals seeking to document Black lives, investigate Black subjectivities, and affect social change. We will look at works and careers of prolific documentarians (William Greaves, Madeline Anderson, St. Clair Bourne, Henry Hampton, Marlon Riggs, Shola Lynch), filmmakers who move between fiction and documentary (Spike Lee, Charles Burnett, Yvonne Welbon, Ava DuVernay) and artists who work at provocative intersections of experimental and documentary film and video (Camille Billops and James V. Hatch, Barbara McCullough, Kevin Jerome Everson, Martine Syms). Class work includes developing a pitch for a documentary about Black women’s filmmaking in particular.

Equivalent Course(s): CRES 31082, CMST 21082, CRES 21082

CMST 31110. Imagining Futures: Speculative Design and Social Justice. 100 Units.
This experimental course seeks to disrupt dominant narratives about “the future”: a monolithic concept that often comes from technologists and policymakers. Instead, we explore what alternative futures might look like when imagined by and with marginalized communities. Beginning with movements such as Afrofuturism, we will read speculative and science fiction across media, including short stories, critical theory, novels, films, transmedia narratives, and digital games. Rather than merely analyzing or theorizing various futures, this course will prepare students in hands-on methods of “speculative design” and “critical making.” Instead of traditional
midterm essays and final research papers, the work of the course will consist primarily of blog responses to
shared readings, coupled with short-form, theoretically-founded, and collaborative art projects. These projects
will imagine alternative futures of climate change, gender, public health, finance, policing, and labor. The work
will be challenging, transdisciplinary, and will blur expectations about the relationship between theory and
practice at every turn. As such, it is not a course for the craven; it is a course for students who wish to explore the
complexities of collaboration and the sociopolitical possibilities of art. (B, H)
Equivalent Course(s): ARTV 31110, ENGL 21110, ARTV 21110, ENGL 31110, CMST 21110, TAPS 28432, TAPS
38432, MAAD 21110

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.
Equivalent Course(s): CMST 21703, GRMN 27710, GRMN 37710

CMST 31801. Chicago Film History. 100 Units.
This course will screen and discuss films made mostly by Chicagoans, concentrating on the period after WWII,
until 1980 when Hollywood began using Chicago as a location. By examining various genres, including those
not normally interrogated by academics, such as educational and industrial films, we will consider whether
there is a Chicago style of filmmaking. Technological advances that enabled both film and video to escape the
restrictions of the studio and go hand-held, into city streets and homes, will be discussed. If there is a Chicago
style of filmmaking, one must look at the landscape of the city-the design, the politics, the cultures and labor of
its people and how they live their lives. The protagonists and villains of Chicago stories are the politicians and
community organizers, our locations are the neighborhoods, and the set designers are Mies Van Der Rohe and
the Chicago Housing Authority.
Equivalent Course(s): CMST 21801, CHST 21801, HMRT 25104, MAAD 18801, ARCH 26750, HMRT 35104, ARTV
30750, ARTV 20750

CMST 31805. Chicago Film Cultures. 100 Units.
Chicago not only boasts a rich history of film production (from silent comedies to industrial, educational,
student, documentary, and contemporary Hollywood filmmaking) but also has a long, significant history of
film presentation. Chicago features iconic movie palaces built downtown and in neighborhoods across
the city in the 1920s. And it is has been the site of a wide variety of film exhibition venues and film-related
events that are currently thriving: festivals, conferences, workshops, lectures. Films are screened in every type
of museum (history, art, science), in large mainstream venues and in smaller, community-based and artist-
run spaces. Our own campus boasts Doc Films, the longest-running film society in the country. This course
examines the conceptual and historical frameworks that have been used for presenting cinema - historical and
contemporary - in the city's varied institutional and cultural contexts. Students will study past film and current
cultures in Chicago by researching particular events, venues, critics and curators, and by employing a variety of
methods, including archival research, participant observation and interviews. Topics covered will include include
exhibition, funding and marketing, debates on curating and film in museums, audience and fan culture studies
(with attention to Chicago's particular demographic contours), national cinemas, genre, authorship and multi-
media presentational modes.
Equivalent Course(s): CMST 21805

CMST 31806. The New Latin American Cinema. 100 Units.
This course will introduce students to Latin American film studies through an assessment of its most critically
celebrated period of radical filmmaking. The New Latin American Cinema (NLAC) of the late 1950s-70s
generated unprecedented international enthusiasm for Latin American film production. The filmmakers of
this loosely designated movement were defining themselves in relation to global realist film traditions like
Italian Neo-realism and Griersonian documentary, in relation to--mostly failed--experiments in building
Hollywood-style national film industries, and in relation to regional discourses of underdevelopment and
mestizaje. Since the late 1990s, a reassessment of the legacy of the NLAC has been taking shape as scholars have
begun to interrogate its canonical status in the face of a changed political climate. In the sphere of filmmaking,
contemporary Latin American new wave cinemas are also grappling with that legacy-sometimes disavowing it,
sometimes appropriating it. We will situate the NLAC in its historical context, survey its formal achievements and
political aspirations, assess its legacy, and take stock of the ways and the reasons that it haunts contemporary
production.
Equivalent Course(s): CMST 21806, LACS 31806, LACS 21806

CMST 31810. Post-War American Avant-Garde. 100 Units.
In the 1940's the American avant garde cinema gained a new identity with the work of filmmakers like Maya
Deren, and Kenneth Anger. Working primarily in 16mm, exhibiting mainly in non-commercial theaters, pursuing
new models of sexuality, perception and political action, a generation of filmmakers formulated an alternative
cinema culture and a new visionary aesthetic. This tradition gained further definition in the following, with
journals, new critical discourses and a network of exhibition. Film modes moved through the mythic and dream-
CMST 32118. Nazi Cinema. 100 Units.
Nazi cinema. An examination of a broad range of films produced under the National Socialist regime, from mass spectacles to domestic melodramas, from comedies to hagiographic bio-pics to dramatized propaganda. Throughout we will seek to explore the national, formal, and ideological particularity of these films and to trace their conceptual logic. What, we will ask, constitutes the National Socialist (film) aesthetic? Readings in film history and cultural theory. No prerequisites, but a commitment to close readings - of films and criticism - and lively, thoughtful engagement will be essential. In English. A German language discussion section may be added. Equivalent Course(s): GRMN 22118, CMST 22118, GRMN 32118

CMST 32119. Richard Wagner's Ring of the Nibelung in Performance. 100 Units.
This seminar, open to undergraduates and beginning graduate students, serves as a critical introduction to and intensive exploration of Richard Wagner's 19th century tetralogy. In addition to critical readings (e.g., by Wagner, Adorno, Nietzsche, Badiou, Dahlhaus, et al.) and screenings of a host of productions, we will travel downtown to Lyric Opera to attend performances of the Ring cycle in David Pountney's new production. Our discussions of the Chicago production will be supplemented by conversations with members of the Lyric Opera production team, including Anthony Freud, Lyric Opera's General Director. No previous knowledge is required although a curiosity about opera, German culture, media history, and/or theater & performance studies will be essential. Equivalent Course(s): CMST 22119, GRMN 33419, GRMN 23419, FNDL 23419, MUSI 24920, MUSI 32520

CMST 32205. Caring for Technology. 100 Units.
This seminar will draw on media technology studies, game studies, and feminist science studies to think about care as an operative theoretical concept that can help reframe our understandings of contemporary technology. We will be concerned with media representations of caring technologies—technologies that give care and technologies we care for and about. We will also be concerned with how care itself is mediated by technology-on whose behalf do technologies care? What does technology care about? What does it mean to care in a technogenic world? Readings and assignments will draw on video games, animations, and films, but also treat technoscientific objects as media objects: machine learning algorithms, infrastructures, sensors and medical implants are designed and calibrated to mediate flows of information and material, producing ways of seeing, knowing, and relating. We will address three primary axes of technological care: (1) imaginaries of caring and being cared for by artificial intelligence, (2) the care and maintenance of techno-social infrastructures, and (3) technologies that mediate care-giving relationships. Equivalent Course(s): KNOW 32205

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? Equivalent Course(s): GNSE 32235, GNSE 22235, EALC 22235, EALC 32235, CMST 22235

CMST 32507. Cinema and the Holocaust. 100 Units.
Focuses on cinematic responses by several leading film directors from East & Central Europe to a central event of 20th century history -- the Holocaust. Nazis began a cinematic documentation of WWII at its onset, positioning cameras in places of actual atrocities. Documentary footage produced was framed by hostile propagandistic schemes; contrary to this 'method', Holocaust feature films are all but a representation of Jewish genocide produced after the actual traumatic events. This class aims at discussing the challenge of representing the Jewish genocide which has often been defined as un-representable. Because of this challenge, Holocaust films raise questions of ethical responsibility for cinematic production & a search for relevant artistic means with which to engage post-traumatic representation. Therefore, among major tropes we will analyze voyeuristic evocation of death & suffering; a truthful representation of violence versus purported necessity of its cinematic aesthetization; intertwined notions of chance & hope as conditions of survival versus hagiographic representation of victims. The main goal is to grasp the potential of cinema for deepening our understanding of the Holocaust, the course simultaneously explores extensive & continuous cinematic production of the genre & its historical development in various European countries, to mention the impact of censorship by official ideologies in the Soviet Union, Poland, Hungary, & Czechoslovakia during the Cold War.
Equivalent Course(s): JWSC 29550, REES 37027, CMST 22507, REES 27027
CMST 33030. The Italian Cinematographic Comedy. 100 Units.
An important genre in Italian cinema is represented by the "commedia," in particular the declaration "all'italiana." It is a very original form of representation of the world invented by Italian cinema. The comedy genre has marked many decades of Italian cinematography: from the plot comedies of the Fifties (going back until the Thirties) with films like "Due soldi di speranza" (1952) by Renato Castellani, to the grotesque comedy of masks of the Sixties, with authors such as Dino Risi ("Il sorpasso," 1962, "I mostri," 1963), Mario Monicelli ("La Grande Guerra," 1999) and Pietro Germi ("Divorzio all'italiana," 1961, "Sedotta e abbandonata," 1964), up to the dominance of the grotesque representation of the world, with authors such as Elio Petri ("Indagine su un cittadino al di sopra di ogni sospetto," 1972). The heritage of the commedia all'italiana can be found in contemporary Italian cinema, as for example with Nanni Moretti. Moretti's cinema in fact summarizes the entire heritage of Italian cinematographic modernity - starting from neorealism and up to comedy and author cinema - in one of the most effective ways. The Italian cinematographic comedy is also rooted in the Italian literary tradition, in the masks of "commedia dell'arte," and generally speaking in the different aspects of grotesque tradition (as analyzed by Bachtin).
Equivalent Course(s): ITAL 33020, CMST 23030, ITAL 23020

CMST 33321. Bollywood Beats: Music and Sound in Popular Hindi Cinema. 100 Units.
This course explores the music and sound of popular Hindi cinema from aesthetic, social, cultural, economic, historical, and political perspectives. Students will be introduced to the musical conventions and practices of the genre, and to changes in Bollywood musical style over the course of the 20th and 21st centuries. We will watch select films with keen attention to music's imbrication with cinematic visuality, narrative, technology, and dance, and with consideration of issues like emplacement, gender, caste, religion, capitalism, nationalism, and transnationalism. Bollywood is a cosmopolitan music, drawing from and contributing to a range of regional and international music practices; we also venture into some of those streams.
Equivalent Course(s): MUSI 2321, CMST 2321, MUSI 3321, SALC 2321, SALC 3321

CMST 33404. French Cinema of the 1930s. 100 Units.
In our study of this important decade in the history of French cinema, we will track the rise of the poetic realist style from the culture of experimentation that was alive in both the French film industry and its surrounding artistic and literary landscape. As an exercise in the excavation of a history of film style, we will consider the salient features of the socio-political, cultural, theoretical, and critical landscape that define the emergence and the apex of poetic realism, and that reveal it as a complicated nexus in the history of film aesthetics. Main texts by Dudley Andrew and Richard Abel will accompany a wide range of primary texts.
Equivalent Course(s): CMST 23404, FREN 23404, FREN 33404

CMST 33405. A Topography of Modernity: Cinema in Paris, 1890-1925. 100 Units.
In the Arcades Project, Walter Benjamin wrote: "Couldn't an exciting film be made from the map of Paris? From the unfolding of its various aspects in temporal succession? From the compression of a centuries-long movement of streets, boulevards, arcades, and squares into the space of half an hour?" In this course, we will undertake a study of modernity as both a philosophical concept and historical phenomenon by focusing on film style, cinema culture, film exhibition practices, and the visual culture and urban milieu of Paris-"the capital of the 19th century"-between 1890 and 1925. Knowledge of French is desirable, but not required.
Equivalent Course(s): FREN 33405, FREN 23405, CMST 23405

CMST 33412. Philippe Parreno's Media Temporalities. 100 Units.
In the 2013 exhibition "Anywhere, Anywhere Out of the World, the French artist Philippe Parreno (b. 1964) turned the monumental space of the Palais de Tokyo in Paris into a living, evolving organism, where music, light, films, images, and performances led visitors through a precisely choreographed journey of discovery, based on the idiosyncratic body of work that he had created since the early 1990s. This course is devoted to an in-depth study of Parreno's work and the highly original form of media thinking that informs it. Rather than focusing on the properties of distinct media or on multimedial forms or presentation, his works explore the new forms of life and social existence that result from the various ways in which 20th- and 21st-century media technologies store, manipulate, and produce time. This is a form of thinking and artistic creation that addresses the realities of formats, programs, and platforms rather than media apparatuses and messages, and that engages everything from architecture and design to social situations, natural worlds, and virtual beings. (The course will be taught in collaboration with Jörn Schäffli).
Equivalent Course(s): ARTH 21320, MAAD 11320, ARTH 31320, CMST 23412

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".
Equivalent Course(s): GNSE 38600, ITAL 28400, ITAL 38400, GNSE 28600, FNDL 28401, CMST 23500

CMST 33701. The Cinema of Jean Renoir. 100 Units.
TBD
This course introduces you to the different ways in which we might think about India through films. What was/is India on-screen? To what extent was India produced by these filmic imaginations? To be sure, there was/is no monolithic India represented in film. Over the course of the quarter, we will focus on some important films to chart the idea of India they constructed and held up for critique. We will also focus on the region within the nation. In what ways does "Bombay" cinema overlap with "Tamil" "Bengali" and/or Malayalam cinemas? What are its overlaps with "Lahore" cinema both before and after India and Pakistan became sovereign states? Our films will cover a wide temporal range: from the classical period of Indian cinema into the era of globalization in the 21st century. They will include popular, documentary, and art films. Our goal will be to understand the relationship between films and emergent ideas of nationhood, modernity, and citizenship in a decolonial world. Open to all students, both undergraduate and graduate.

Equivalent Course(s): CMST 23931

CMST 34101. Bombay to Bollywood. 100 Units.

This course maps the transformation of the Hindi film industry in India. Starting out as a regional film production center, how did the Bombay film industry and Hindi cinema gain the reputation of being the leader of Indian cinema? This despite the fact that most critical acclaim, by the state and film critics, was reserved for "art cinema." Through an analysis of Hindi films from the 1950s to the present we map the main trends of this complex artistic/industrial complex to arrive at an understanding of the deep connect between cinema and other social imaginaries.

Equivalent Course(s): HIST 36709, CMST 23930, MAAD 23930, ARTV 33930, ARTV 23930, HMRT 35106

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 CMST 33931 Documentary Production II to complete their work. Consent of instructor is required to enroll.

Equivalent Course(s): CHST 23930, HMRT 25106, CMST 23931, MAAD 23930, ARTV 33930, ARTV 23930, HMRT 35106

CMST 33931. Documentary Production II. 100 Units.

Documentary Production II focuses on the shaping and crafting of a non-fiction video. Enrollment will be limited to those students who have taken CMST 33930 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. Consent of instructor is required to enroll.

Equivalent Course(s): CHST 23931, HMRT 35107, CMST 23931, MAAD 23931, HMRT 25107, ARTV 33931, ARTV 23931

CMST 35106. Documentary Video Production. 100 Units.

This workshop will focus on the making of an independent documentary video. Works-in-progress 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 CMST 33931 Documentary Production II to complete their work. Consent of instructor is required to enroll.

Equivalent Course(s): CHST 23930, HMRT 25106, CMST 23931, MAAD 23930, ARTV 33930, ARTV 23930, HMRT 35106

CMST 34110. India on Film. 100 Units.

This course is an introduction to the different ways in which we might think about India through films. What was/is India on-screen? To what extent was India produced by these filmic imaginations? To be sure, there was/is no monolithic India represented in film. Over the course of the quarter, we will focus on some important films to chart the idea of India they constructed and held up for critique. We will also focus on the region within the nation. In what ways does "Bombay" cinema overlap with "Tamil" "Bengali" and/or Malayalam cinemas? What are its overlaps with "Lahore" cinema both before and after India and Pakistan became sovereign states? Our films will cover a wide temporal range: from the classical period of Indian cinema into the era of globalization in the 21st century. They will include popular, documentary, and art films. Our goal will be to understand the relationship between films and emergent ideas of nationhood, modernity, and citizenship in a decolonial world. Open to all students, both undergraduate and graduate.

Equivalent Course(s): CMST 23931

CMST 34112. Screening India: Bollywood and Beyond. 100 Units.

Cinema is, unarguably, the medium most apposite for thinking through the complexities of democratic politics, especially so in a place like India. While Indian cinema has recently gained international currency through the song and dance ensembles of Bollywood, there remains much more to be said about that body of films. Moreover, Bollywood is a small (though very important) part of Indian cinema. Through a close analysis of a wide range of films in Hindi, Bengali, Kannada, and Urdu, this course will ask if Indian cinema can be thought of as a form of knowledge of the twentieth century.
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)
Equivalent Course(s): GNSE 48602, RDIN 37600, RDIN 27600, ENGL 47600, ENGL 27600, CMLT 22900, CMLT 42900, CMST 24201, GNSE 28602

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

CMST 34505. Russian Cinema. 100 Units.
Russian cinema occupies an important and distinctive place within world film culture. It rose to prominence in the 1920s through the revolutionary (in all senses) films and film theory of Sergei Eisenstein, Vsevolod Pudovkin, Dziga Vertov, and others, and maintained its distinction through the early years of socialist realism, a unique media system in which film was recognized, in Lenin’s saying, as “the most important of the arts.” After Stalin’s death, Russian film re-captivated its revolutionary energy amidst the “Soviet new wave,” characterized by the films of Mikhail Kalatozov, Sergei Paradzhanov, and Andrei Tarkovsky. In recent years, film has continued to play a crucial role in defining and animating a post-Soviet cultural identity, both through poetic filmmakers such as Aleksandr Sokurov and through genre films. We will survey this history, from 1917 right up to the present moment, with a selection of the most energizing films and theoretical writings by their makers. We will examine how a national style gets established and maintained; how film form and film style have responded to the pressures of ideology and power; how film art has served both as a tool of colonization and identity-formation; and how film artists have negotiated the pressures of cultural tradition (including that of the Russian novel) and the world film market.
Equivalent Course(s): REES 36048, REES 26048, CMST 24505

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

CMST 34550. Central Asian Cinema. 100 Units.
Nowhere has the advent of modernity been more closely entwined with cinema than in Central Asia, a contested entity which for our purposes stretches from Turkey in the West to Kyrgyzstan in the East, though our emphasis will be squarely on Soviet and post-Soviet Central Asia (especially Uzbekistan and Kazakhstan). This course will trace the encounter with cinematic modernity through the analysis of individual films by major directors, including (but not limited to) Shukhrat Abbasov, Melis Übückei, Ali Khamraev, Tolomush Okeev; Sergei Paradzhanov, Gulshad Oumarova. In addition to situating the films in their cultural and historical situations, close attention will be paid to the sources of Central Asian cinema in cinemas both adjacent and distant; to the ways in...
CMST 34605. Adaptation and Genre in Chinese Film and Media. 100 Units.
The course explores a central aspect of Chinese contemporary culture, namely the process of transposing new and old stories from the page to the stage to the screen. In addition, the class seeks to expand the concept of adaptation to investigate how cinema appropriates and repurposes other media, and why specific intermedial genres emerge more prominently at certain historical conjunctures. The films we will watch encompass three genres: comedy, opera film, and documentary, each respectively characterized by thematic and formal engagements with television, regional theater, and screen-based news. Some of the screenings will be followed by discussions with filmmakers, in person or on Zoom.
Equivalent Course(s): EALC 34605, EALC 24505

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.
Equivalent Course(s): EALC 34607, EALC 24607, CMST 24607

CMST 34610. The Underground: Alienation, Mobilization, Resistance. 100 Units.
With the exception of the Hong Kong martial arts comedies that have gained worldwide popularity in recent decades, comedy has not been a genre generally associated with Chinese-language cinemas. Yet precisely because of the "seriousness" of China's long 20th century laden with suffering and crisis, Chinese-language comedies provide a concentrated site for investigating national cinema on the one hand and the generic conventions of comedy on the other. Various modes of production and style will be explored in this course, including slapstick comedy and costume drama in the silent era; left-wing romantic comedy in the 1930s; post-WWII screwball comedy; the post-1949 tripartite development of comedy in China, Hong Kong and Taiwan; Chinese-American "comedy of immigration"; as well as post-modern pastiche and dark comedy from the post-new-era in the 21st century.
Equivalent Course(s): CMST 24610, CMST 24611, CMST 34610

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

CMST 34612. Chinese-Language Film Comedies. 100 Units.
Are there Chinese musicals? It very much depends on what we would consider a Chinese musical. To answer Adrian Martin's call for "Musical Mutations: Before, Beyond and Against Hollywood," this course will look for Chinese musicals in both obvious and unlikely places. The 'musical mutations' under discussion include traditional opera adaptation, back-stage opera film, martial-arts opera film, Maoist opera film, musical comedy,
song-and-dance film, melo-drama, Hong Kong musical, and most certainly the "apocalyptic" musical named by Martin, The Hole (Tsai Ming-liang, 1998). The tripartite developments of Chinese-language cinemas provide a privileged site to chart the ways the musical genre expands, transforms, and rejuvenates across time and borders. Equivalent Course(s): EALC 34615, EALC 24614, CMST 24615

CMST 34813. South African Fictions and Factions. 100 Units.
This course examines the intersection of narrative in print and film (fiction and documentary) in Southern Africa since mid-20th century. We begin with Cry, the Beloved Country, a best seller written by South African Alan Paton while in the US, and the original film version by British-based director (Korda), and American screenwriter (Lawson), which show both the international impact of South African stories and important elements missed by overseas audiences. We continue with fictional and nonfictional responses to apartheid and decolonization, and examine the power and the limits of the "rhetoric of urgency" (L. Bethlehem). We will conclude with writing and film that grapples with the contradictory post-apartheid world, whose challenges, from crime and corruption to AIDS and the particular problems faced by women and gender minorities, elude the heroic formulas of the anti-apartheid era. (Fiction, Film/Drama, Black Studies)
Equivalent Course(s): ENGL 24813, CRES 24813, CMLT 24813, CMST 24813, ENGL 44813, CMLT 44813

CMST 34913. Making Sense of a Moving World: Japanese Cinema Through 1945. 100 Units.
The aim of this course is to explore a variety of filmmaking practices in relation to historical and cultural trends in Japan from the 1910s to the end of the Second World War. While we will watch films of the great auteurs such as Mizoguchi, Ozu, and Naruse, the increasing number of subtitled films and DVDs of prewar Japanese cinema allows for unprecedented access to a wide variety of filmmaking practices. Hence, in addition to auteur films, we will watch old-school period films and adaptations from popular literature, high speed nihilistic action films, socialist "tendency" films, critical documentaries, melodramas, experimental film and animation, and wartime propaganda. Along with the films, we will read writings on film by a range of thinkers and artists to engage with a variety of issues, including gender, realism, modernism, propaganda, human/animal, violence, and mass culture. We will look at the ways cinema, as both a participant in and a unique reflection on modernity, fundamentally transformed the relationship of Japan to the world.
Equivalent Course(s): CMST 24913

CMST 34915. INSECT MEDIA. 100 Units.
How have insects affected ways of knowing and relating to the world? This course opens a dialogue between insects and Japanese audiovisual cultures, including fiction, poetry, visual art, manga, anime, and film. We aim to address the important and profound challenge that recent trends in animal studies, environmental humanities, and eco-criticism pose to received ways of studying human cultures and societies. The challenge lies in offering alternatives to the entrenched reliance on a nature-culture divide, which gives culture explanatory preference over nature. In the case of Japan and insects, for instance, there exists a fairly significant body of scholarship on how Japanese people respond to, interact with, and represent insects, and yet priority is generally given to culture, and Japan is treated monolithically. To offer alternatives to this monolithic culturalism, in this course we will (a) open dialogue between culture accounts of insects and scientific accounts and (b) explore different forms of media offering different milieus where human animals and more-than-human insects come into relation without assuming the ascendancy of one over the other.
Equivalent Course(s): CDIN 24910, EALC 34910, CMST 24910, CDIN 34910, ARTH 34910, ARTH 24910

CMST 34916. Yōkai Media. 100 Units.
This course centers on yōkai (monsters or fantastic creatures) and theories of the fantastic in cinema and media. Historically, it spans the range from medieval emaki and Edo chōnin culture through 20th and 21st century manga and anime. Inquiry into yōkai and the fantastic is intended to develop new strategies for putting cinema and media into dialogue with theories of political sovereignty and capitalism in the context of everyday life and its urban myths.
Equivalent Course(s): EALC 24916, CMST 24916, MAAD 14916, EALC 34916

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

CMST 34922. Films by Akira Kurosawa and Their Literary Sources. 100 Units.
This interdisciplinary graduate course focuses on nine films of Akira Kurosawa which were based on literary sources ranging from Ryunosuke Akutagawa, Georges Simenon, and Shakespeare to Dostoevsky, Tolstoy, Gorky, and Arseniev. The course will not only introduce some theoretical and intermedial problems of adaptation of literature to film but also address cultural and political implications of Kurosawa’s adaptation of classic and foreign sources. We will study how Kurosawa’s turn to literary adaptation provided a vehicle for circumventing social taboos of his time and offered a screen for addressing politically sensitive and sometimes censored topics of Japan’s militarist past, war crimes, defeat in the Second World War, and ideological conflicts of reconstruction. The course will combine film analysis with close reading of relevant literary sources, contextualized by current
work of political, economic, and cultural historians of postwar Japan. Prerequisites: Good reading knowledge of Japanese; successful completion of Intro to Film, or Close Analysis of Film.
Equivalent Course(s): REES 39814, EALC 33132, CMLT 43302

CMST 34923. Contemporary Media in Japan. 100 Units.
This course will investigate contemporary films, audiovisual media works, and electronic media creations that explore and/or reflect such issues as ambient aesthetics, self-mediation, and new techniques of everyday life.
Equivalent Course(s): CMST 24923

CMST 34924. (Re-)Presenting the Real: Nonfiction Cinema in Japan and East Asia. 100 Units.
The primary aim of the course is to investigate the historical trajectory of the theories and practices of documentary film in Japan from the 1920s to the present. We will engage in rigorous examination of the transformations of cinematic forms and contents, and of the social, cultural and political elements bound up with those transformations. Over the quarter, you will also learn the tools necessary to analyze documentaries. The course assumes no prior knowledge of film or documentary theory. Each week we will engage with theoretical or analytical readings, through which we will explore 1) how particular ethics and politics are imbricated in various documentary modes and genres and 2) the specific cases of Japanese documentaries and their styles/techniques, measuring them against today’s media regime (and measuring that regime against them). Various traces of Japanese documentary filmmaking practice can be seen carried forward and extended in cinematic creations worldwide, from works by Chris Marker, Abbas Kiarostami and Wim Wenders to recent independent documentaries in East Asia. To locate such traces in the transnational framework, the final sections of the course will be devoted to China’s new documentary film movement since the 1990s and contemporary Taiwanese documentaries.
Equivalent Course(s): EALC 24924, CMST 24924, EALC 34924

CMST 35102. Narratives Suspense in European/Russian Lit/Film. 100 Units.
This course examines the nature and creation of suspense in literature and film as an introduction to narrative theory. We will question how and why stories are created, as well as what motivates us to continue reading, watching, and listening to stories. We will explore how particular genres (such as detective stories and thrillers) and the mediums of literature and film influence our understanding of suspense and narrative more broadly. Close readings of primary sources will be supplemented with critical and theoretical readings. Literary readings will include work by John Buchan, Arthur Conan Doyle, Feodor Dostoevsky, Graham Greene, Bohumil Hrabal, and J.M. Coetzee. We will also explore Alfred Hitchcock’s take on 39 Steps and the Czech New Wave manifesto film, Pearls of the Deep. With theoretical readings by: Roland Barthes, Viktor Shklovsky, Erich Auerbach, Paul Ricoeur, and others.
Equivalent Course(s): HUMA 26901, REES 23137, ENGL 46901, CMLT 22100, REES 33137, CMST 25102, ENGL 26901

CMST 35503. Issues in Contemporary Horror. 100 Units.
This course examines the nature and creation of suspense in silence film through its development in film noir and neo-noir as well as its transformation in what is often called Metaphysical Detective films which explore the limits of the genre.
Equivalent Course(s): CMST 25503

CMST 35505. The Detective Film. 100 Units.
This course will investigate contemporary films, audiovisual media works, and electronic media creations that

CMST 35506. Long-Take Cinema. 100 Units.
As a stylistic device, the long take has long been a definitive feature of art cinema, being particularly conspicuous in filmmakers who make ethical and even metaphysical claims for their “slow cinema.” After surveying the use of the long take in silent and classical cinema (including Orson Welles and Alfred Hitchcock), we will concentrate on the long-take style that spanned the art cinemas of Western Europe (Michelangelo Antonioni, Chantal Akerman), Russia and Eastern Europe (Miklós Jancsó, Andrei Tarkovsky), and Central Eurasia (Ebrahim Golestan). We will then consider its influence on contemporary art cinema, from Aleksandr Sokurov and Bêla Tarr to Nuri Bilge Ceylan and Alejandro González Iñárritu (Birdman). Along the way we will also consider the long-take style in documentary cinema, and will also consider the links between long-take cinema and certain tendencies in video art, exemplified by the work in video of Sharon Lockhart and James Benning. We will close by considering the feature films of artists Steve McQueen and Lucien Castaing-Taylor. Treating long-take style as a distinct approach to cinematic realism, in each case we will evaluate the claims made for the ethical, metaphysical and even political valences of the long take, with readings by filmmakers and by theorists from Henri Bergson and André Bazin to Gilles Deleuze, Jacques Rancière, Laura Mulvey and beyond.
Equivalent Course(s): CMST 25506
CMST 35508. Cinemania: Movies and Madness. 100 Units.
This course will consider the representation of mental illness in a wide range of films, beginning with silent classics like The Cabinet of Dr. Caligari and A Page of Madness. The course will ask the question, what does madness bring to cinema, and vice versa? In the three main genres that have dealt with this subject, documentary, narrative, and experimental film. The emphasis will be on films that consider both the mad individual, and the doctor or institution that claims to understand and cure mental disorders. The engagement of film theory with the nature of dreams, hallucinations, and delusions will be examined alongside experiments with psychological manipulation aided by the cinematic apparatus (e.g., Parallax View; A Clockwork Orange). Films to be studied include One Flew Over the Cuckoo's Nest, Shock Corridor, The Snake Pit, Spellbound, Now Voyager, The Devils, Persona, The Manchurian Candidate, Marat/Sade, Titicut Follies, Asylum, David and Lisa, A Beautiful Mind, and Shutter Island.
Equivalent Course(s): CMST 25508, ENGL 13508, ENGL 33508, ARTH 33508, ARTH 23508

CMST 35519. Global Melodrama. 100 Units.
This course is a comparative examination of screen melodrama. The first part of the course will offer an overview of the critical literature on melodrama and a survey of significant film melodramas from around the world. In the second part of the course, we will narrow our focus to melodramas from the two regions: the United States and Latin America. The conceit of the course is to put different regional traditions of melodrama into conversation. In addition to offering a basic orientation, the class will also test the boundaries of the category in our work on the racial melodrama and the conjuncture of documentary form and melodrama. Other topics will include melodrama as a mode and as a genre; melodrama and national allegory; melodrama and revolution; melodrama and realism; melodrama and emotion; melodrama and the temporally displaced spectator.
Equivalent Course(s): LACS 25519, CMST 25519, LACS 35519

CMST 35531. Framing the I: Autobiography and Film. 100 Units.
Cinema offers almost endless ways of telling one's own story-diaries, confessions, albums, travelogues, accounts of a distressing period, letters, searches for one's origins, autobiographies, self-portraits, work notes, autofictions- and filmmakers continually create new hybrid forms that innovate or transgress former "genres." This seminar examines film history's various modes of autobiographical discourse in the context of philosophical and psychoanalytic considerations of the self as well as of experiments in literary and pictorial self-representation.
Equivalent Course(s): MAAD 25531, CMST 25531

CMST 35550. Movies and Madness. 100 Units.
We propose to investigate representations of madness in fictional, documentary, and experimental film. We divide the topic this way to emphasize the different dimensions of cinematic address to questions of mental illness, and the ways that film genres imply distinct formal and epistemological conventions for the representation of insanity. Documentary ranges from instructional and neutral reportage, to polemical, essayistic interventions in the politics of psychiatry and the asylum, the actual conditions of mental illness in real historical moments. Documentary also includes the tendency in new media for "the mad" to represent themselves in a variety of media. With experimental film, our aim will be to explore the ways that the cinematic medium can simulate experiences of mania, delirium, hallucination, obsession, depression, etc., inserting the spectator into the subject position of madness. We will explore the ways that film techniques such as shot-matching, voice-over, montage, and special effects of audio-visual manipulation function to convey dream sequences, altered states of consciousness, ideational or perceptual paradoxes, and extreme emotional states. Finally, narrative film we think of as potentially synthesizing these two strands of cinematic practice, weaving representations of actual, possible, or probable situations with the special effects of mad subjectivity. Our emphasis with narrative film will be to focus-not simply on the mentally ill subject as hero.
Equivalent Course(s): CMST 25550, ARTV 36411, BPRO 26400, ARTH 36905, ENGL 38703, ENGL 28703, ARTV 26411, ARTH 26905

CMST 35602. Animation: Practices & Principles. 100 Units.
Sitting at the intersection of fine arts and filmmaking, animation has held a unique place in visual culture since its inception and has more recently become a ubiquitous presence in our society. Through a combination of workshops, screenings, and discussions, this course will examine the advantages and particularities that come with the art form as well as the diverse range of technologies and techniques that it can include. Students learn both analog and digital animation methods-including cut-out, hand-drawn, and stop motion, among others-to explore their own artistic voice through moving image, culminating with a final project in the medium of their choice. Works screened for discussion will range from the traditional and studio-based to the experimental and alternative. No previous drawing experience required.
Equivalent Course(s): CMST 25602, MAAD 20602, ARTV 20035

CMST 35610. Line, Trace, Motion: Computation and Experiment in Animation. 100 Units.
Interpreting what we mean by animation broadly, this course will investigate computational moving-image making through the lens of experimental animation. We will take as our point of departure the films of Rettinger, Ruttmann, Fischinger, McLaren, and Breer, but will also draw upon artifacts and 'animated lines' taken from further afield: found footage films and algorithmic editing, dance drawings of Trisha Brown, kinetic sculptures of Bit International, early plotter art, avant-garde music notation, and contemporary techniques of motion and performance capture. This course will develop theoretical lines of inquiry that run in two directions: an excavation of a "pre-history" of contemporary new media and a reinterpretation / re-invigoration of our
understanding of early animation. Any film production, hand-animation or computer programming experiences are welcome - but none are perquisites for the course. Students will be expected to complete regular short creative “sketches” of techniques culminating in a final short animated project.

Equivalent Course(s): MAAD 20610, CMST 25610

CMST 35611. Line, Trace, Motion: Computation and Experiment in Animation. 100 Units.
Interpreting what we mean by animation broadly, this course will investigate computational moving-image making through the lens of experimental animation. We will take as our point of departure the films of Rettinger, Ruttmann, Fischinger, McLaren, and Breer, but will also draw upon artifacts and ‘animated lines’ taken from further afield: found footage / artifact films of Jacobs, dance drawings of Brown, kinetic sculptures of Bit International, early plotter art, avant-garde music notation, and contemporary techniques of motion and performance capture. This course will develop theoretical lines of inquiry that run in two directions: an excavation of a ‘pre-history’ of contemporary new media graphic techniques and a reinterpretation / re-invigoration of our understanding of early animation. Film production, hand-animation or computer programming experience are welcome (but none are perquisites for the course). Students will be expected to complete regular short ‘sketches’ of techniques towards a final short animated film.

Equivalent Course(s): CMST 25611, ARTV 20004, ARTV 30004

CMST 35620. Japanese Animation: The Making of a Global Media. 100 Units.
This course offers an introduction to Japanese animation, from its origins in the 1910s to its emergence as a global culture in the 1990s. The goal is not only to provide insight into Japanese animation within the context of Japan but also to consider those factors that have transformed it into a global cultural form with a diverse, worldwide fanbase. As such, the course approaches Japanese animation from three distinct perspectives on Japanese animation, which are designed to introduce students to three important methodological approaches to contemporary media - film studies, media studies, and fan studies or cultural studies. As we look at Japanese animation in light of these different conceptual frameworks, we will also consider how its transnational dissemination and ‘Asianization’ challenge some of our basic assumptions about global culture, which have been shaped primarily through the lens of Americanization.

Equivalent Course(s): EALC 35620, SIGN 26070, CMST 25620, MAAD 15620, EALC 25620

CMST 35954. Alternate Reality Games: Theory and Production. 100 Units.
Games are one of the most prominent and influential media of our time. This experimental course explores the emerging genre of “alternate reality” or “transmedia” gaming. Throughout the quarter, we will approach new media theory through the history, aesthetics, and design of transmedia games. These games build on the narrative strategies of novels, the performative role-playing of theater, the branching techniques of electronic literature, the procedural qualities of video games, and the team dynamics of sports. Beyond the subject matter, students will design modules of an Alternate Reality Game in small groups. Students need not have a background in media or technology, but a wide-ranging imagination, interest in new media culture, or arts practice will make for a more exciting quarter.

Equivalent Course(s): BPRO 28700, MAAD 20700, ARTV 30700, ENGL 32314, ENGL 25970, ARTV 20700, CMST 25954, TAPS 28466

CMST 36043. The Aesthetics of Artificial Intelligence. 100 Units.
With the emergence of generative AI tools such as ChatGPT, DALL-E, and Midjourney, the production of computer-generated content has become accessible to a wide range of users and use cases. Knowledge institutions are particularly challenged to find adequate responses to changing notions of authorship as the mainstreaming of ‘artificial’ texts, audio-visual artifacts, and code is transforming our paradigms of communication in real-time. This course offers a survey of scholarship from the nascent field of critical AI studies to investigate the impact of AI, machine learning, and big data on knowledge production, representation, and consumption. In addition to theoretical discussions, we will conduct research-creation experiments aimed at documenting and evaluating emerging methods of AI-augmented content creation across text, image, and sound. Prospective students should demonstrate a substantial interest in media art and design and its connections to digital humanities, critical theory, and pedagogy. Experience with artistic and/or engineering practice is a plus. Please submit a 300 word max statement of interest to uhl@uchicago.edu by 12/22 in order to be considered for enrollment.

Equivalent Course(s): KNOW 36043, MACS 36043, ANTH 26043, ANTH 36043, HIPS 26043, CMST 26043, KNOW 26043, CHSS 36043, MAAD 12043

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.

Equivalent Course(s): KNOW 29942, ARTV 36210, ARTH 29942, ANTH 35315, ARTV 26210, ANTH 25315, CMST 26210

CMST 36302. Ernst Lubitsch: An International Style. 100 Units.
How would Lubitsch do it?” asks Billy Wilder, who famously hung this question in his office. He asked the question hanging in the minds of generations of filmmakers around the world, most likely including Lubitsch
himself. In a career spanning nearly three decades, Lubitsch’s name has come to denote a style about style, first exported from Germany to Hollywood and then from Hollywood to the world. In this sense, Lubitsch is first and foremost a filmmaker for filmmakers, and his style decidedly an international one. It is the goal of this course to examine a broadly defined international stylistic history developed by and associated with Lubitsch, whose legacy cannot be adequately assessed without such a perspective. With dual emphases on formal and historical analyses, we will look at Lubitsch’s early Weimar comedy and epic films, American silent masterpieces, musicals, sound comedies, and political farces, as well as Lubitsch-esque films made in Japan, China, and France.

Equivalent Course(s): CMST 26302

CMST 36303. Chris Marker. 100 Units.

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

Equivalent Course(s): CMST 26303, ARTV 20032, FNDL 26102, MAAD 13303

CMST 36400. The Cinema of Charlie Chaplin. 100 Units.

The course looks at Chaplin and his long film career from a number of perspectives. One of these is Chaplin’s acting technique inherited from commedia dell’arte and enriched by cinematic devices; another is Chaplin as a person involved in a series of political and sexual scandals; yet another one is Chaplin as a myth fashioned within twentieth-century art movements like German Expressionist poetry, French avant-garde painting, or Soviet Constructivist art.

Equivalent Course(s): ARTH 28406, CMST 26400, FNDL 26402, ARTH 38406

CMST 36402. Orson Welles. 100 Units.

Only in his mid-20s when he made Citizen Kane, Orson Welles became one of the great directors and actors of the mid twentieth century. This course will explore the various aspects of his career, including his early work in radio and theater, and focusing on both his career in Hollywood and his work as an independent director. We’ll screen and discuss the films Welles made, including major releases and incomplete projects, using them to think about topics such as authorship, genre, film and politics, magic, theater and cinema, adaptation, genius and virtuosity, image and sound, styles of acting, and ideas of cinematic realism and artifice.

Equivalent Course(s): CMST 26402

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 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 sequence in the birth of modern cinema, a comprehensive overview of Griffith’s work, and an exploration of the historical and cultural contexts that shaped it.

Equivalent Course(s): CMST 26405, AMER 36405, FNDL 26405, AMER 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): FNDL 26510, ARTH 28405, CMST 26500, ARTH 38405

CMST 36503. Scandinavian Cinema in the Classic Period (1910-1960) 100 Units.

During the 1910s Scandinavian cinema was among the most popular cinemas in the world. The best directors, actresses, and actors developed a mastery of cinematic expression and screen appearance never seen before in cinema. Egotistically charged melodramas and comedies were the most popular genres, but also poetic masterpieces such as Blom’s early science fiction films, the dramas of Christensen, Stiller, Sjostrom, and Dreyer, and the early films of Tancred Ibsen and Ingmar Bergman. All readings are in English.

Equivalent Course(s): CMST 26503
CMST 36504. Ingmar Bergman: Cinema & Theater. 100 Units.
This course will focus on cinematic representations of theatrical and other artistic practices, primarily exemplified by many of Ingmar Bergman’s films (e.g. The Seventh Seal and Fanny and Alexander) but also in the work of other film-directors. It will explore historical and theoretical issues related to the mutual interactions between cinema and theatre also discussing cinematographic techniques in playwriting as exemplified in plays by Henrik Ibsen (e.g. Peer Gynt) and August Strindberg (e.g. A Dream Play and The Ghost Sonata). Throughout most of his creative career Bergman worked both in theatre and film and even if he is mostly known outside of Sweden as a film director, his theatrical career was as innovative. The work of the film-auteur and the theatre director are for Bergman closely connected, not only through the actors he worked with - despite summers for the screen and during the theatre seasons in stage productions - but also through the choice of themes, which are often in direct dialogue with each other in the two media, generating complex meta-aesthetic, inter-medial discourses, depicting and problematizing the work and role of the artist in a broad range of social and ideological contexts. Interested 3rd and 4th year undergraduates allowed by instructor consent. ATTENDANCE AT FIRST CLASS SESSION IS MANDATORY.
Equivalent Course(s): TAPS 38310, TAPS 28310, CMST 26504

CMST 36505. Straight-line sensibilities. A hidden history of 20th Century Art. 100 Units.
The proliferation of straight lines in 20th Century art and architecture is generally associated with rational and universalist procedures and perspectives, and closely associated with the rise of industrial society. This course will look at straight lines in modern art from a very different perspective. We will study a hidden genealogy of straight lines that all seem to evoke the vagaries of sensory realities and capacities and that are aesthetic through and through. These type of straight lines are all, in their various ways, related to the close interaction between bodies and media technologies - one of the major themes in modern art. The question, of course, is how and why straight lines comes to express this relationship. To look at this question, we will study artworks and ideas that extend from the mid 19th-century to 21st century art and that includes a wide range of media and expressions, including architecture, painting, drawing, film, video and computer art.
Equivalent Course(s): ARTH 26501, ARTH 36501, CMST 26505, MAAD 26501

CMST 36601. The Soviet Visual Experience. 100 Units.
The Soviet Union was a world in pictures, enabled and shaped by the media revolutions that accompanied every major period in its history, from the rise of cinema to the dawn of the internet. We will try to see communism as history and as promise, and to see how this relates to our own desire for social change in our own worlds. We will examine the interaction between Marxism, state power and image culture by focusing on key moments from the entire lifespan of the USSR (1917-1991) and from across the range of media, from graphic art and film to their reflections in literature and aesthetic theory. In addition to class readings and discussions, we will be able to engage directly with a vast array of material at exhibits of graphic art (three on campus, three more across the city) and film series that will be conducted in fall 2011 as part of the city-wide Soviet Arts Experience.
Equivalent Course(s): CMST 26601, REES 26017, REES 36017

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 32010, FNDL 22010, CMST 26603, REES 22010

CMST 36610. Eisenstein. 100 Units.
TBD
Equivalent Course(s): FNDL 26504, ARTH 36710, ARTH 26710, CMST 26610

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

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

Equivalent Course(s): MAAD 12005, CMST 27005, HMRT 37005, HMRT 27005

CMST 37006. Cinema and Incarceration. 100 Units.
With case studies that include fiction films, documentaries, and personal filmmaking by presently or formerly incarcerated filmmakers, this course examines the relationship between cinema and the carceral state. Major animating questions include: How do the fantasies of incarceration presented in fictional films emerge from and feed into societal-wide ideologies around mass incarceration? How can the relationship between cinematic technologies and surveillance society best be interrogated? Can documentary filmmaking affect radical change around issues of incarceration and how can incarcerated people tell their own stories and represent their own lives?
Equivalent Course(s): CMST 27006

CMST 37007. Law and Order: Police and Procedure on the Global Screen. 100 Units.
This course will take a comparative approach to the representation of police procedure, broadly construed. On the one hand, we will look at a range of international examples from the fictional screen genre of the police procedural. Part of our focus will be on the effect that different legal institutions in different national contexts have on the representation of police procedure. On the other hand, we will be interested in various non-fictional approaches (e.g. documentaries and ethnographic studies) to the intersection between police and procedure. Of course there are innumerable approaches to thinking about the representation of police; this experimental class aims to investigate the topic exclusively through the lens of procedure. It will pose the following questions (among others): Why are procedural approaches to the representation of police work so ubiquitous? What constitutes a procedural approach to police? What is the relevant history of the police procedural? How does a comparative approach to police procedurals impact the kinds of questions a researcher asks? How useful is a genre studies approach to the police procedural?
Equivalent Course(s): CMST 27007

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

CMST 37020. Live Cinema. 100 Units.
This production-oriented class will examine contemporary approaches to the performed digital moving image. Through studying the range of tools and conceptual frameworks that have sought to fuse live visuals in performance in contexts spanning theater, dance, music, installation and public art, students will complete a series of critical sketches leading towards a final project using custom software developed in and for the class. Film production, music composition, and computer programming experience are welcome (but none are prerequisites for the course). Students will be expected to ultimately use the techniques they learn in a final performance.
Equivalent Course(s): MAAD 23020, CMST 27020

CMST 37205. Film Aesthetics. 100 Units.
The main questions to be discussed are: the bearing of cinema on philosophy; or in what sense, if any, is cinema a form of philosophical thought? What sort of distinctive aesthetic object is a film, or what is the “ontology” of film? What, in particular, distinguishes a “realist” narrative film? What is a “Hollywood” film? What is a Hollywood genre? Authors to be read include, among others, Bazin, Cavell, Perkins, Wilson, Rothman. Films to be seen and discussed, among others, include films by Bresson, Ford, Ophuls, Cukor, Hitchcock, and the Dardenne brothers. (I)
Equivalent Course(s): CMST 27205, PHIL 20208, SCTH 38112, PHIL 30208

CMST 37206. Movement. 100 Units.
Movement is central to the history of cinema, from its earliest origins and antecedents to the GoPro and related videos that currently populate YouTube, and to the history of thinking about it. This course investigates the various ways in which movement has appeared and been talked about. Combining philosophical, critical, and historical readings with careful analysis of films, we will cover topics that include the appeal of the moving image itself, movement that exists within the world shown in the frame, problems posed by the history of camera movement, and different technologies for recording and producing movement. Readings will include Bergson, Eisenstein, Merleau-Ponty, McLaren, Michotte, Deleuze, and Gunning; films will be from the Lumière Brothers, Murnau, Renoir, Mizoguchi, Ophuls, Breer, Gehr, Raimi, Malick, and others.
Equivalent Course(s): CMST 27206
CMST 37207. Film Criticism. 100 Units.
A workshop and seminar for both graduate students and undergraduates devoted to reading, writing, and (in the cases of some audiovisual essays and features) watching and listening to various forms of film criticism, including historical, journalistic, academic, and experimentally and artistically shaped examples of this practice. Weekly screenings and readings will help to focus the discussions, along with writing assignments that will be read aloud and critiqued in class. Part of the overall direction of this course will be determined by the particular interests of the students and their willingness to articulate them. A workshop and seminar for both graduate students and undergraduates devoted to reading, writing, and (in the cases of some audiovisual essays and features) watching and listening to various forms of film criticism, including historical, journalistic, academic, and experimentally and artistically shaped examples of this practice. Weekly screenings and readings will help to focus the discussions, along with writing assignments that will be read aloud and critiqued in class. Part of the overall direction of this course will be determined by the particular interests of the students and their willingness to articulate them. Equivalent Course(s): CMST 27207

CMST 37220. Classical Film Theory. 100 Units.
This course will examine influential writings on photography, film, and film narrative published in the post-war period in the context of semiology, structuralism, and narratology. We will examine how questions of form, structure, and narrative in film and photography are addressed by critics writing from the end of World War II until the early seventies, especially in France and Italy. In what ways can the image be considered a sign? How do images come to have meaning in a denotative or connotative sense? What are the principal codes organizing images as narrative media and how do spectators recognize those codes? Readings will include work by Roland Barthes, Christian Metz, Jean Mitry, Noël Burch, Raymond Bellour, Umberto Eco, Pier Paolo Pasolini, and David Bordwell, among others. Equivalent Course(s): CMST 27220

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

CMST 37240. Contemporary Film Theory I: Ideology and Critique. 100 Units.
This two-part course provides a critical and historical survey of the major questions, concepts, and trends in film theory since 1968. Contemporary Film Theory I will examine theories of ideology and cinema, political modernism, and counter-cinema through the critical reading of important texts and films from Latin America, France, and the United Kingdom. Equivalent Course(s): CMST 27240

CMST 37241. Contemporary Film Theory II: Spectatorship and Its Discontents. 100 Units.
This two-part course provides a critical and historical survey of the major questions, concepts, and trends in film theory since 1968. Organized broadly around questions of film, ideology, and spectatorship, weekly readings, films, and discussion will examine how the study of film in the last forty years has been influenced by semiology, psychoanalysis, Marxism, postmodernism, feminism, critical race studies, gay and lesbian criticism, and post-colonial theory, especially with respect to theories of spectatorship. Equivalent Course(s): CMST 27241

CMST 37300. Perspectives on Imaging. 100 Units.
Taught by an imaging scientist and an art historian, this course explores scientific, artistic, and cultural aspects of imaging from the earliest attempts to enhance and capture visual stimuli through the emergence of virtual reality systems in the late twentieth century. Topics include the development of early optical instruments (e.g., microscopes, telescopes), the invention of linear perspective, the discovery of means to visualize the invisible within the body, and the recent emergence of new media. We also consider the problem of instrumentally mediated seeing in the arts and sciences and its social implications for our image-saturated contemporary world. Equivalent Course(s): CMST 27300, BPRO 27000, ARTH 26900, ARTH 36900, HIPS 24801, BIOS 02927

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

Equivalent Course(s): ARTV 20022, ARTH 29992, ARTH 39992, ENGL 49992, MAAD 10992, ARTV 30022, ENGL 29992, CMST 27505

CMST 37800. Theories of Media. 100 Units.

This course will explore the concept of media and mediation in very broad terms, looking not only at modern technical media and mass media, but at the very idea of a medium as a means of communication, a set of institutional practices, and a habitat in which images proliferate and take on a “life of their own.” The course will deal as much with ancient as with modern media, with writing, sculpture, and painting as well as television and virtual reality. Readings will include classic texts such as Plato’s Allegory of the Cave and Cratylus, Aristotle’s Poetics, and modern texts such as Marshall McLuhan’s Understanding Media, Regis Debray’s Mediologic, and Friedrich Kittler’s Gramophone, Film, Typewriter. We will explore questions such as the following: What is a medium? What is the relation of technology to media? How do media affect, simulate, and stimulate sensory experiences? What sense can we make of concepts such as the “unmediated” or “immediate”? How do media become intelligible and concrete in the form of “metapictures” or exemplary instances, as when a medium reflects on itself (films about films, paintings about painting)? Is there a system of media? How do we tell one medium from another, and how do they become “mixed” in hybrid, intermedial formations? We will also look at recent films such as The Matrix and Its Existenz that project fantasies of a world of total mediation and hyperreality. This course includes a weekly screening and discussion section.

Equivalent Course(s): CMST 27800, ARTV 20400, ENGL 32800, ARTH 35900, ENGL 12800, ARTH 25900, AMER 30800, MAAD 12800

CMST 37803. Digital Media Theory. 100 Units.

This course introduces students to the critical study of digital media and participatory cultures, focusing on the late twentieth and early twenty-first centuries. Sub-fields and topics may include history of technology, software studies, platform studies, video-game studies, electronic literature, social media, mobile media, network aesthetics, hacktivism, and digital public. We will also discuss ways that digital media theory intersects with and complicates work coming from critical theory, especially feminist, Marxist, queer, and transnational theories. Readings may include work by theorists such as Ian Bogost, Wendy Chun, Mary Flanagan, Alexander Galloway, Mark Hansen, Katherine Hayles, Friedrich Kittler, Alan Liu, Lev Manovich, Franco Moretti, Lisa Nakamura, Rita Raley, and McKenzie Wark. Through a study of contemporary media theory, we will also think carefully about emerging methods of inquiry that accompany this area of study, including multimodal and practice-based research. Students need not be technologically gifted or savvy, but a wide-ranging imagination and interest in new media culture will make for a more exciting quarter.

Equivalent Course(s): ENGL 32313, GNSE 32313

CMST 37804. Fluxus and the Question of Media. 100 Units.

The course investigates the international Fluxus network of the 1960’s and 70’s from a media perspective. Often identified with the concept of “intermedia” launched in a 1966 text by artist, writer and publisher Dick Higgins, Fluxus artists seemed at pains to distinguish their work from the multimedia or gesamtkunstwerk approaches of the Happening artists, seeking instead to formulate a mode of working between or even beyond media. Underpinned by a desire to pass beyond the work of art itself, this was a complex position that had profound implications for their approaches to technologies and practices such as film, video, computing, sound/music, theatre, poetry and image-making. We will try to map the various facets of this position, with particular emphasis on its addition to another key Fluxus concept: the work as event.

Equivalent Course(s): ARTH 31314, ARTH 21314, MAAD 11314, CMST 27804

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 ways 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): ARTV 20805, CMST 27805, ARTV 30805
CMST 37810. Cinema and New Media. 100 Units.
Over the past two decades, new media such as television, computers and the web, digital image production, and video games have begun to transform, and even supplant, the social and cultural prominence of cinema. This course will look at how these media work: the history of their development, the changes they have brought about in a broader media culture, their political implications, and their social status and significance (e.g., the place they occupy in culture, the kinds of interactions they make possible). The focus will equally be on the ways in which cinema has responded to the changing digital landscape, which will be explored through both blockbuster and experimental films as well as video and web-based art. Readings will be taken from the history of film theory, recent work in media history and archeology, and theoretical studies of digital media and technology.

CMST 37815. Introduction to Art, Technology, and Media. 100 Units.
The course gives an introduction to the relationship between art, media, and technology, as articulated in art practice, media theory, and art theory/history. The key focus is the relationship between 20th-century art and so-called "new media" (from photography, film, radio, TV to computers and digital technologies), but older instances of art- and media-historical perspectives will also be discussed. The objective of the course is to give insight into the historical exchanges between art and technological development, as well as critical tools for discussing the concept of the medium and the relationship between art, sensation/perception, visuality, and mediation. The course will also function as an introduction to the fields of media aesthetics and media archaeology.
Equivalent Course(s): ARTH 21315, ARTH 31315, MAAD 11315, CMST 27815

CMST 37816. From Open Worlds to Angry Birds: Videogame History 2000-2010. 100 Units.
This course will trace developments in the videogame medium and videogame cultures in the first decade of the new millennium. Topics include, but are not limited to, the following: the rise and influence of the open world/sandbox genre; the spread of online gaming with Massively Multiplayer Online RPGs, networked First-Person Shooters, and virtual worlds; changes in the embodied experience of play introduced by rhythm/music games, motion controls, and touch screen interfaces; the proliferation of independent game development and online distribution; the rise of "art games" as a distinct (and debated) category; the reemergence of "retro" styles and repackaging of vintage games; the blurred boundaries of the "magic circle" and everyday life in Alternate Reality and Augmented Reality gaming; the increasing popularity of mobile and casual gaming; and the emergence of Videogame Studies as an academic field. This class will be a mix of history and historiography. We will not only learn about the history of the decade, but also discuss the unique possibilities and difficulties arising from the study of recent history - and put these discussions into practice through research-based assignments.
Equivalent Course(s): CMST 27816, MAPH 45516, MAAD 25650

CMST 37817. Sonic the Hedgehog. 100 Units.
In this course, we will use a single franchise - Sonic the Hedgehog - as an access point to study media history, aesthetics, social and cultural practice, and the relationships between games, film, and other artforms. Originally released in 1991 for Sega's Genesis console, the Sonic series has spawned over three decades of games, cartoons, manga, novels, films, music, board games, action figures, fan art, cosplay, and merchandizing. Both the volume and the variety of these texts allow the Sonic corpus to be a focal point for questions with broader stakes for the study of games and media in general. Some of the questions we will be considering in this course include: What has been the relationship between particular videogame characters and franchises and the business practices and strategies of entertainment industries? What form does stardom take in the world of digital games, and is it an appropriate concept to apply to a mascot like Sonic? How have established game franchises responded to major technological and aesthetic shifts in the medium? How might we understand the concept and practice of adaptation as applied to the digital games, and what does it reveal about the medium specificity of and the relationship between games, film, comics, novels, and other forms? What can a game franchise that has taken a wide variety of generic forms (platforming, racing, fighting, and pinball, to name just a few) tell us about how genre works as concept and system in digital games?
Equivalent Course(s): MAPH 37817, MAAD 17817, CMST 27817

CMST 37821. Economic Objects: Capitalism as Medium. 100 Units.
As we now confront an economic contraction and reconstitution of unprecedented intensity in the face of the COVID-19 pandemic, a focus on the possibility of transmedial economic representation and its criticism offers a timely and necessary opportunity to consider what art is and does in our historical moment. "Economic Objects: Capitalism as Medium" explores how shifting modes of the representation of the economy reflect transformed medial practices and their critique. We seek to complicate the relationship of Marxist aesthetic theory with contemporary habits of criticism including notions of "economic performativity," debt and finance as objects of artistic analysis, and ongoing debates about the scope and logic of commodification, each of which opens up new questions about the very representability of capitalism itself. The course will be organized around a set of "economic objects," which range from proper art objects to phenomena (practices, objects, material) not conventionally belonging to the category of "art." Readings will offer students exposure to current debates in aesthetics, critical theory and economic criticism.
Equivalent Course(s): CMST 27821

CMST 37867. 1990s Videogame History. 100 Units.
This course will trace developments in the videogame medium and videogame cultures in the final decade of the 20th century, discuss the unique possibilities and difficulties arising from the study of recent history, and
put these discussions into practice through research-based assignments. Questions that will guide our study include: 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?

Equivalent Course(s): MAAD 15416, CMST 27867, MAPH 34516

CMST 37870. Digital Media Aesthetics: Interaction, Connection, and Improvisation. 100 Units.
This course investigates the ways that digital and networked media have changed contemporary aesthetics, forms, storytelling practices, and cultures. Along the way, we will analyze electronic literature, Twine games, interactive dramas, video games, transmedia narratives, and more. Formally, we will explore concepts such as multilinear narrative, immersive and navigable worlds, network aesthetics, interactive difficulty, aleatory poetics, and videogame mechanics. Throughout the quarter, our analysis of computational media aesthetics will be haunted by matters of race, gender, sexuality, class, and other ghosts in the machine. Students need not be technologically gifted or savvy, but a wide-ranging imagination and interest in new media cultures will make for a more exciting quarter. (20th/21st)
Equivalent Course(s): ENGL 34770, TAPS 34770, CMST 67870, GNSE 34770

CMST 37880. Videogame Consoles: A Platform Studies Approach. 100 Units.
While videogames’ mix of art, play, and advanced technology gives game studies much of its vitality, the technological and computational aspects of the medium can be daunting for many would-be students and designers. And yet no approach to the study of videogames can be exhaustive without some consideration of the material and technological grounds that make games possible. With this in mind, this course will introduce approaches to videogame studies that emphasize the platforms - the hardware, operating systems, etc. - on which games are played, and is intended for students with all levels of familiarity with the technological side of videogames. How do the various components of game platforms, from computer architecture to controllers to the underlying code, affect how games look, sound, and feel, how they are played, who designs them and how, how they are marketed to and whom, and how they are preserved? How do platforms emerge from particular technological, industrial, social, and cultural contexts, and how do they in turn affect the course of game history and culture? Classroom lectures and discussions of readings will be accompanied by weekly gameplay sessions at the MADD Center, which will provide close, hands-on engagement with game platforms. Possible objects of study include the Atari 2600 (1977), ColecoVision (1982), Sega Game Gear (1990) and Genesis/CD/32X (1988-94), Panasonic 3DO (1993), Nintendo 64 (1996) and Wii (2006), and PlayStation 4/VR (2013-16).
Equivalent Course(s): CMST 27880, MAAD 17880, MAPH 37880

CMST 37887. The Platformer: History and Theory of a Videogame Genre. 100 Units.
This course will provide an introduction to genre history and theory in videogame studies through a focus on the "platformer." Though not a common name outside of videogame culture, the platformer has introduced or popularized some of the medium’s most recognizable figures (Mario, Sonic the Hedgehog, Donkey Kong) and gameplay mechanics (running, jumping, avoiding enemies, and collecting items). The genre has also been instrumental in and reflective of changes across the videogame medium. This course will cover two decades (roughly 1990 - 2010), emphasizing both historical details and theoretical questions, such as: How have game genres been defined? How do distinct genres emerge and change over time? How do broader trends (technological, formal, industrial, discursive, experiential, etc.) influence individual genres, and what roles do individual genres play in these broader trends? What resources and methodologies exist for studying videogame genres? Throughout the course we’ll see the platformer alternate between an emphasis on linear, acrobatic movement across two-dimensional spaces and the free exploration of three-dimensional virtual worlds; between providing mascots for the biggest game companies and becoming a marker of independent, small-team production; and between being hailed as “revolutionary” and epitomizing the retro-nostalgic. Classroom lecture and discussion of readings will be accompanied by weekly gameplay sessions on original hardware at the MADD Center.
Equivalent Course(s): MAAD 17887, CMST 27887, MAPH 37887

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

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

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

CMST 38003. Issues in Film Sound. 100 Units.
Taking advantage of recent developments in the field of sound studies, this course examines issues in film sound
(technology, sense experience, histories of listening, sonic space, soundscape construction, the materiality of
sound formats, etc.) that speak to broader concerns in the humanities, especially sound-related arts. While we
will focus on a film or films every week, from blockbusters like Gravity to avant-garde and experimental films,
the readings and issues will touch on everything from noise pollution, architecture, musical performance and
recording, and mp3 files. Students interested in installation and environmental arts, sound in literary studies,
music, and other sound-focused fields are welcome.
Equivalent Course(s): CMST 28003, MAAD 28003

CMST 38006. Minimalist Experiment in Film and Video. 100 Units.
This multilevel studio will investigate minimalist strategies in artists' film and video from the late 1960s to the
present day. Emphasis will be placed on works made with limited means and/or with “amateur” formats such as
Super-8 and 16mm film, camcorders, Flip cameras, SLR video, and iPhone or iPad. Our aim is to imagine how
to produce complex results from economical means. Important texts will be paired with in class discussion of
works by artists such as Andy Warhol, Yoko Ono, Kurt Kren, Jack Goldstein, Larry Gottheim, Bruce Baillie, James
Equivalent Course(s): CMST 28006, ARTV 23805, MAAD 23805, ARTV 33815

CMST 38114. Film and Philosophy: Issues in Melodrama. 100 Units.
The general question to be addressed: might film (fictional narratives or "movies") be a reflective form of thought,
and if so, might that form of reflection be considered a philosophical one? The genre to be interrogated with this
question in mind will be melodramas, narratives of great suffering and extreme emotional experiences, the best
of which explore how we might make sense of such suffering. A prominent question: the difference between
tragedy and melodrama, and the bearing of that difference on the general question. Another: might such films be
a form of collective self-knowledge at a time? Another: might such films be a unique way to explore the problems
philosophers call "moral psychology," and what difference should it make to philosophers if the psychological
subjects in such an inquiry are women? We shall watch nine films in connection with these questions: Stella
Dallas (1937); Now Voyager (1942); Letter from an Unknown Woman (1948); Caught (1949); Rebel Without a
Cause (1955); All that Heaven Allows (1955); Ali: Fear Eats the Soul (1974); Written on the Wind (1956); and
Imitation of Life (1959); Readings will include Stanley Cavell’s Contesting Tears, and essays by Linda Williams,
Laura Mulvey, George Wilson, Christine Gledhill, Victor Perkins, Rainer Fassbinder, Thomas Elsaesser, and
others.
Equivalent Course(s): CMST 38006, ARTV 23805, MAAD 23805, ARTV 33815

CMST 38115. The Films of Robert Bresson: Contemplative Cinema and Poetic Thinking. 100 Units.
Bresson’s films are known for their minimal and highly original style, the avoidance of any reliance on theatrical
conventions, the use of nonprofessional actors (“models,” he called them), unusual and “unnatural” editing
techniques, distinctive pacing, and for its themes of grace, redemption, fate, moral severity, and several other
philosophical and religious issues in the lives of the characters. This course will explore Bresson’s innovations
as aiming at a new form of contemplative cinema, one in which style is a matter of a kind of poetic thinking (as
understood by Martin Heidegger), a reflective interrogation of philosophical issues that for which traditional
philosophy is inadequate. We shall watch and discuss his films: Les dames du Bois de Boulogne (1945); The Diary
of a Country Priest (1951); A Man Escaped (1956); Pickpocket (1959); Au hazard Balthasar (1966); Mouchette
This seminar offers a critical introduction to performance theory organized around three conceptual clusters: action, affect, and archive. We will explore the rich history of adapting Kafka in film, theater, puppetry, opera, and performance. In addition to weekly scenic experiments and extensive critical readings (on Kafka as well as performance theory), we will consider the relationship between the filmmaker, film subject, and audience, and how political documentaries are disseminated and, most importantly, part of political struggle.

This laboratory seminar is devoted to exploring the texts of Franz Kafka through the lens of performance. In addition to weekly scenic experiments and extensive critical readings (on Kafka as well as performance theory), we will consider the relationship between the filmmaker, film subject, and audience, and how political documentaries are disseminated and, most importantly, part of political struggle.

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care for the 16mm Bolex film camera; prime lenses; Sekonic light meter; Sachtler tripod; and Arri light kit and
develop their ideas towards constructing meaning through moving pictures. Through a series of group exercises,
cinematography and image design (for use in both analog and digital postproduction scenarios) and how to
using the 16mm gauge. The course will emphasize how students can use 16mm technology towards successful
production that is just independent enough to capture the attention of the citizens and yet subtle enough to not
concessions state actors grant to accommodate artistic work using the
authoritarian regimes without official approval. In this course, we explore the compromises filmmakers make
to continue their creative practice and the concessions state actors grant to accommodate artistic work using the
authoritarian propaganda and outright contestation of authoritarianism is a wide niche of art and media
production that is just independent enough to capture the attention of the citizens and yet subtle enough to not
alarm authoritarian rulers. This is relevant for film and television in particular, which cannot function under
authoritarian regimes without official approval. In this course, we explore the compromises filmmakers make
to continue their creative practice and the concessions state actors grant to accommodate artistic work using the
10-episode television series, Dekalog (1988), by the acclaimed Polish director Krzysztof Kieślowski. To answer
Why do authoritarian regimes take interest in art and culture? How do citizens respond to these efforts? Between
authoritarian regimes and the lack of interest in and culture? How do citizens respond to these efforts? Between
authoritarian regimes and the lack of interest in artistic production that is just independent enough to capture the attention of the citizens and yet subtle enough to not
alarm authoritarian rulers. This is relevant for film and television in particular, which cannot function under
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to continue their creative practice and the concessions state actors grant to accommodate artistic work using the
10-episode television series, Dekalog (1988), by the acclaimed Polish director Krzysztof Kieślowski. To answer
our questions, we draw on literature and methodology from political science and film and media studies. We
investigate what is to be gained by combining approaches from two disciplines that are rarely in conversation
with each other.

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

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 1960s to the 2000s. The continued
development of film style and form over this period - one of seismic changes in audio-visual aesthetics - will be
one of the primary themes of the course. Additionally, lectures and discussions will wrestle with the rise of global
film cultures, technological innovations and their effects on style (such as post-magnetic sound, and visual effects
techniques), major international directors and the solidification of auteurism as both a commercial and aesthetic
imperative, the increasing internationalization of Hollywood, and post-1970s genre reorientation elevating
horror, science-fiction, and other genres to the highest levels of mainstream respectability, critical appraisal, and/or
commercial success. Screenings are mandatory and include work by filmmakers including Pedro Almodovar,
Michael Bay, Kathryn Bigelow, Claire Denis, Federico Fellini, Hollis Frampton, Kiyoshi Kurosawa, Djibril Diop
Mambety, Cristian Mungiu, and more, in addition to a selection of music videos.
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-television 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”.
Equivalent Course(s): MAAD 18703, ARTH 31313, ARTH 21313, CMST 28703

CMST 38800. Politics and Cinema under Authority. 100 Units.
Why do authoritarian regimes take interest in art and culture? How do citizens respond to these efforts? Between
authoritarian propaganda and outright contestation of authoritarianism is a wide niche of art and media
production that is just independent enough to capture the attention of the citizens and yet subtle enough to not
alarm authoritarian rulers. This is relevant for film and television in particular, which cannot function under
authoritarian regimes without official approval. In this course, we explore the compromises filmmakers make
to continue their creative practice and the concessions state actors grant to accommodate artistic work using the
10-episode television series, Dekalog (1988), by the acclaimed Polish director Krzysztof Kieślowski. To answer
our questions, we draw on literature and methodology from political science and film and media studies. We
investigate what is to be gained by combining approaches from two disciplines that are rarely in conversation
with each other.
Equivalent Course(s): CMST 28805, CDIN 38800, PLSC 38801, PLSC 28805, REES 38800, CDIN 28801, REES 28800

CMST 38900. Introduction to Video. 100 Units.
This course is an introduction to video making with digital cameras and nonlinear (digital) editing. Students
produce a group of short works, which is contextualized by viewing and discussion of historical and
contemporary video works. Video versus film, editing strategies, and appropriation are some of the subjects that are
part of an ongoing conversation.
Equivalent Course(s): ARTV 33800, ARTV 23800, CMST 28900

CMST 38921. Introduction to 16mm Filmmaking. 100 Units.
The goal of this intensive laboratory course is to give its students a working knowledge of film production using the 16mm gauge. The course will emphasize how students can use 16mm technology towards successful cinematography and image design (for use in both analog and digital postproduction scenarios) and how to
develop their ideas towards constructing meaning through moving pictures. Through a series of group exercises, students will put their hands on equipment and solve technical and aesthetic problems, learning to operate and care for the 16mm Bolex film camera; prime lenses; Sekonic light meter; Sachtler tripod; and Arri light kit and
accessories. For a final project, students will plan and produce footage for an individual or small group short film. The first half the course will be highly structured, with demonstrations, in-class shoots, and lectures. As the semester continues, class time will open up to more of a workshop format to address the specific concerns and issues that arise in the production of the final projects. This course is made possible by the Charles Roven Fund for Cinema and Media Studies. Students will need written permission to enroll in the course. To bid for entry into the class, please email the instructor with your name, major and year -- and please list any other media production or photography experience.

Equivalent Course(s): ARTV 23808, MAAD 23808, CMST 28921, ARTV 33808

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

Equivalent Course(s): ARTV 38001, ARTV 28001, CMST 28922

CMST 38925. Expanded Cinema. 100 Units.

Though often overlooked, the act of projection is at the heart of cinema (the act or process of causing a picture to appear on a surface). This studio course focuses on the creation of moving image-based work, exploring how time and space are used as materials to create form and inspire content within the contemporary film genre known as expanded cinema. The technical, historical and political aspects of the projected image will be studied in order to re-think cinema as a group and investigate how the projected image can find meaning outside the black box of theaters or the white cube of galleries. Two personal experimental video projects will lead to a third final collective video installation that will use the environment within the vicinity of UChicago’s campus to inspire the work while also become the location of the final outdoor projection event. Note(s): Students will need written permission to enroll in the course. To bid for entry into the class, please email the instructor with your name, major, year, and list any other media production experience. Enrollment priority will be given to graduate and undergraduate CMS students, beginning with seniors, then to students in other departments.

Equivalent Course(s): ARTV 33861, ARTV 23861, CMST 28925

CMST 39000. Experimental Cinema and Speculative Approaches to the Archive and Media Histories. 100 Units.
Recent years have seen the flourishing of work by experimental filmmakers that imaginatively engages with absences in the historical record, especially around the visual history of African Americans. How might scholarship adapt methodologies from these creative practices? How can scholarly methods, in turn, inform art making (as the formation of another kind of history)? Engaging theory and practice, this course investigates these questions through-and-against African American media history’s precarious archival condition.

Equivalent Course(s): CMST 29000

CMST 39022. Research Design and Archival Theory and Practice for Cinema and Media Studies. 100 Units.
What constitutes archival research in cinema and media studies? What role do archives play in research into and studies of media? What role does research play in shaping archival policy and practice? This course will explore the process of research on moving image media through a range of formats: the archive as space and repository, digital tools used for archival practice and access, and archival theory, questions of evidence, and the writing of history—both of and through moving images. Emphasis is on the process of research with attention to foundations of historiography, evidence, archival theory, and the various stages of writing. The course has two main threads. First, we will investigate a range of sites, practices, policies, and theoretical concerns surrounding moving image archiving. We will meet scholars and professional archivists working on a wide variety of research projects who will share their processes with us. Second, we will embark on one collective project that collaboratively weaves together multiple lines of inquiry around one topic. Drawing from traditional archives and libraries as well as engaging with digital tools, students will gain first-hand experience following the research process from discovery to identification to interpretation. From this course, students will learn how to design and implement archival research projects in cinema and media studies (with translatability to related disciplines).

Equivalent Course(s): MAPH 39022, CMST 29022, IRHU 27011

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.

Equivalent Course(s): ENGL 48000, ARTH 39900, MAPH 33000

CMST 40001. Methods and Issues in Media Studies. 100 Units.
This class will introduce a toolkit for thinking about and researching media, mediation, and new media cultures. We will begin with questions of technology. These will include the tension between technological determinism and the social construction of technology, as well as methods for investigating the historical evolution of media technologies. To explore how power operates within and through media, we will engage concepts and theoretical frameworks including algorithmic bias, transmedia, fan studies, platform studies, and media infrastructures. Students will develop critical and aesthetic perspectives on digital media, with special attention to games, participatory media, and code.

CMST 40400. Problems in the Study of Gender and Sexuality: Media Wars. 100 Units.
In our contemporary moment, we have become accustomed to terms such as 'counter-terrorism' that signal an effort to resist internal and external threats, and those suggesting that we live in an age of 'post-truth' dominated by 'corporate-media,' 'fake news,' and 'fact-challenged' journalism. Taking this platform as our starting place, this class explores how these terms and their use have been gendered; have situated both gender and sexuality as either weapons of resistance or objects of destruction. This class will be historically organized insofar as we will begin our discussion with ways that media - broadly conceived to include cinema, print and visual-cultural forms, television, and the internet - have aimed to 'counter' patriarchal, heteronormative, and hegemonic systems of representation of gender and sexuality.

Equivalent Course(s): GNSE 31105, MAAD 11005, GNSE 11005, CMST 20400

CMST 40500. Adaptation Laboratory: Staging Berlin. 100 Units.
From 2000-2018, the graphic novelist Jason Lutes published Berlin, a sprawling, formally inventive, & idiosyncratic account of life in the Weimar Republic. Court Theatre has commissioned the playwright Mickie Maher to prepare an adaptation of Lutes' novel; David Levin is the collaborating dramaturg. The production is slated for Court's 2023-24 season. This interdisciplinary seminar invites students into the process of adaptation, exploring a broad range of conceptual & artistic challenges. We will consider works in a host of genres - e.g., Lisa Kron and Jeanine Tesori's adaptation of Alison Bechdel's graphic novel Fun Home or Walter Ruttmann's 1927 film "Berlin: Symphony of a Metropolis" - to establish a dialogue between Lutes' work, its progenitors, and a range of theoretical materials. An additional & significant component of our work will involve creative exercises. Students will prepare adaptations of their own - first, of Lutes' novel, then of works of their own choosing. We will invite collaborators from the production to join us for workshop sessions. The seminar seeks to serve as an adaptation laboratory, exploring & investigating theoretical stakes and practical problems while seeking to reshape those stakes and problems into diverse forms of practice.

Equivalent Course(s): ARTV 33834, TAPS 40500, GRMN 35523, CDIN 40500

CMST 40651. Amateur Creativity in Modern China. 100 Units.
The ideal of the amateur author has repeatedly been invoked in different moments and for different purposes throughout the history of modern China. Non-professional writers have often been considered more "authentic" - their perceptions less hindered by conventions and more sensitive to the details of everyday life. In the socialist world, amateur writing and art was one of the strategies to contrast the division between mental and manual labor. And today, we assist to a veritable explosion made possible by digital media which fully reveals the inherent contradictions of amateur creativity. Seen by many as a means to escape oppressive labor regimes, it ends up being the most commodified form of labor of our times. This class will proceed through a series of case studies to understand the valorization of amateurism in modern Chinese culture in historical and comparative perspective. Special attention will be paid to the media environments that make it possible, and to the ways amateur writing and art depict labor. Our overall goal, in sum, will be to familiarize ourselves with some of the ways in which the relation between creativity, amateurism, and labor has been represented and theorized.

Equivalent Course(s): EALC 40651

CMST 42027. New German Cinema. 100 Units.
This class will offer an intense exploration of the classical New German Cinema and some of the issues in its aesthetics, history and theory. Thus, we will see a broad variety of films (some familiar, some not so familiar: including work by R.W. Fassbinder, A. Kluge, W. Herzog, W. Wenders, H. Sanders-Brahms, U. Ottinger, J-M Straub/D Huillet, et al.) and read a broad range of material-incorporating, among others, questions of genre, auteur theory, psychoanalysis, history, politics, and film style. Proficiency in German language, culture, or history is welcome but not required (all films have subtitles); a serious commitment to thinking about the logic, rhetoric, history, and textuality of film is essential. The pace and conceptual level of the readings make this course most appropriate for graduate students.

Equivalent Course(s): GRMN 35322, GRMN 25322

CMST 42802. Media, Environment, and Risk. 100 Units.
In 1991, Ulrich Beck wrote that "society is made into a laboratory." Following the Chernobyl disaster, Beck articulated how modern technology and its potential side-effects-such as radiation or chemical poisoning-had created the novel epistemological category of environmental risk defined by threats that escape human perception and transcend borders. Institutions monitoring ecological conditions gained responsibility for communicating public health. Political conflicts emerged between formations of expert and lay environmental
knowledge. The technological application of modern science, and its associated environmental risks, pushed research beyond the laboratory and into the governmental fabric of social order; nuclear reactors had to be constructed and chemicals distributed to populations before their properties and safety could be understood. This seminar reads the debates on risk in environmental sociology alongside the emergence of risk criticism in media studies to interrogate the probabilistic thinking inherent to the communication of ecological threat. Two common traits characteristic of recent environmental catastrophes ranging from Bhopal, Fukushima Daiishi, Deepwater Horizon, Exxon Valdez, Hurricane Katrina, and the varied crises of global climate change, are that each disaster involves the failure or side-effect of an implemented technological project and that the corresponding risks—whether imperceptible or probable—are necessarily communicated to publics by media.

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 Cinemanda Media Studies, University of Chicago) and Christina Kiaer, Art History, Northwestern University, course meetings will be divided evenly between the campuses of Northwestern University; 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 Cinemanda Media Studies, University of Chicago) and Christina Kiaer, Art History, Northwestern University.
Equivalent Course(s): FREN 36218
Equivalent Course(s): TAPS 41401, ITAL 41419, CDIN 41401, MUSI 45019, EALC 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.
Equivalent Course(s): EALC 24502, CMST 24606, EALC 35402

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 explorations 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, Chris Marker, George Méliès.
Equivalent Course(s): ARTH 25540, ARTH 25540, MAPH 45540, CMST 25540, ARTV 45540, ARTV 25540

CMST 46000. Films of Josef von Sternberg. 100 Units.
Few figures in the history of cinema can be more complex as Joseph von Sternberg. He can be seen both as the epitome of Hollywood glamour and as an excluded outsider. He worked primarily in the USA, but made two of his most famous films in foreign countries (Der Blaue Engel, Germany 1930 and Anatahan, Japan 1957). A pioneer in international sound cinema, he was also an established director during the silent era. A lynchpin of the Paramount Studio, he was also one of the first independent filmmakers with his debut feature The Salvation Hunters. This course will explore Sternberg’s manufacture of an authorial directorial persona and unique stylistics (and its relation to the “auteur theory”); his relation the Hollywood studio system of collaboration and his relation to the stars system, with especial attention to the films he made at Paramount with Marlene Dietrich. Most of Von Sternberg’s surviving works will be screened.
Equivalent Course(s): CMST 26000, FNDL 26001, ARTH 28404, ARTH 38404

CMST 46200. Brechtian Representations: Theatre, Theory, Cinema. 100 Units.
Brecht is indisputably the most influential playwright in the 20th century, but his influence on film theory and practice and on cultural theory generally is also considerable. In this course we will explore the range and variety of Brecht’s own theatre, from the anarchic plays of the 1920’s to the agitprop Lehrstück and film esp Kühle Wampe to the classical parable plays, as well as the work of his heirs in German theatre (Heiner Müller, Peter Weiss) and film (RW Fassbinder, Alexander Kluge), in French film (Jean-Luc Godard, Chris Marker), and theatre and film in Britain (Mike Leigh and Lucy Prebble), and theatre and film in Africa, from South Africa to Senegal and US (TBA). We will also give due attention to the often unacknowledged impact of Brecht’s theorizing on a range of genres and media on his better known contemporaries Adorno, Benjamin, Lukács as well as cultural theory elsewhere from the Situationists to digital labor. Requirements: oral presentations; short midterm and final research paper.
Equivalent Course(s): CMLT 40500, ENGL 44500, TAPS 44500, GRMN 47200

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.
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.

Equivalent Course(s): ARTH 41313

CMST 47803. The Body of Cinema: Hypnoses, Emotions, Animalities. 100 Units.
This course is about a form of new media art less invested in technical invention than in new aesthetic techniques of social/environmental production. The course is 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 will partly focus on objects and research pertinent to participants’ research papers, which will be presented at a mini-conference in Week 11.

Equivalent Course(s): MAPH 48108

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

Equivalent Course(s): ARTH 41315

CMST 48210. Data Driven Documentary. 100 Units.
TBD

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.

Equivalent Course(s): ENGL 29300, CMLT 32400, CMST 28500, ARTH 38500, MAPH 33600, ARTV 20002, ARTH 28500, ENGL 48700, MAAD 18500

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

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.
Equivalent Course(s): FREN 43501, CDIN 53500

CMST 55250. Straight Lines and Infrastructural Sensibilities. 100 Units.
In this course, we will use the proliferation of straight lines in 20th century art as a point of departure for studying the changing relations between art and infrastructural frameworks - whether such frameworks are used as models or sources of inspiration, or are concretely deployed as a technical or material support. In this context, composer and Fluxus pioneer La Monte Young’s 1960 Draw A Straight Line and Follow It (and a number related works) may be seen to signal a shift in the relation between art and infrastructure: Here, the industrial technologies evoked in the work of Bauhaus, Constructivism and Dada/Surrealism seem to have given way to the post-industrial infrastructures that become more socially and economically significant after 1945, with the emergence of electronic and digital networks. We will study the significance of the straight line across a wide range of media and expressions, including architecture, painting, drawing, film, video and computer art. More specifically, we will look at how the changing deployment of the straight line in art signals changes in the relation between bodies, sensation/sensibility and technical systems that operate at macroscale as well as microscale levels.
Equivalent Course(s): ARTH 41350

CMST 55900. Science Fiction Media. 100 Units.
This course will introduce students to key theoretical conversations about, and important examples of, science fiction media, and will discuss the ways that science and fiction interact across media. Case studies will concern the cross pollination of science and fiction via media, and the specific forms of speculation enabled by different media technologies including computer graphics, video games, and serial media.

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 ataraxia. The larger aims of the course are two-fold: one, to articulate a pragmaticist account of the eventual 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.
Equivalent Course(s): ANTH 57400

CMST 58910. Aesthetics and Politics. 100 Units.
Aesthetics and Politics: Adorno, Benjamin, Bloch, Brecht, Lowenthal, Lukacs, … This PhD seminar will examine arguments about the intersections and frictions between aesthetics and politics in high, middle, and mass cultural forms of literature, performance, film and other media, in the work of the above influential theorists and the formations that link and divide them, including Marxism, Critical Theory, and the Cold War in Europe, the US and beyond. Depending on class participants, readings may also include contemporary theorists influenced by the above.
Equivalent Course(s): ENGL 58910, TAPS 58910, CMLT 58910

CMST 59900. Reading and Research, CMST. 100 Units.
This course is intended for graduate students in the Cinema and Media Studies program to take independent study with a faculty member. The subject matter, course of study, and individual requirements must be arranged with the instructor prior to registration.

CMST 60010. Speculation. 100 Units.
TBD

CMST 60990. Independent Study. 100 Units.
Independent study offered for a quality grade.
CMST 61001. Black Film as Art / Black Art as Film. 100 Units.
The aesthetic dimensions of "Black film" tend to be subordinated to historical, social and political lines of inquiry - histories of "art film" tend not to include works by Black artists. This seminar foregrounds questions of form and style in film and video works by a wide range Black artists in order to develop new ways of understanding the complex, mutually constitutive relations between Blackness and the moving image. We will pursue experimental practices by Black film and video makers - beginning in the era of segregated "race film" production of the 1910s-40s, considering moments of stylistic experimentation in the narrative films of Micheaux, Maurice and Williams. We then discuss later film and videomakers who work more consistently and explicitly in experimental modes - the second category includes film and video works by Black visual and performance artists who exhibit in gallery and museum contexts. Along the way, we will discuss intersections with vanguard practices in related art forms, curatorial efforts, and movements between the art world and the film industry.

CMST 61032. Theory, Blackness, and Cinema. 100 Units.
This seminar explores what might be encountered under the categories of "Blackness" and "audio-visuality" with an emphasis on African-American and Black diasporic audio-visual culture. We will consider a range of studies of "Blackness" produced in English in the areas of African American and Black Studies, cinema and media studies, performance studies, art history, and visual studies.

CMST 61100. African American Humor. 100 Units.
This course traces the development of African American humor from slavery to contemporary times, from Black folk culture to dominant popular culture. Focusing on film and television (but also considering literature, drama and visual art), the course considers how humor reflects the complex histories of American race relations and racialized performance. Some of the relationships examined include those that obtain between Black self-representation and stereotyping from the "outside"; between performances for mainstream and for African American audiences; and between visual, literary and verbal expressions. We will consider these issues in relation to general theories of humor (Freud, Bergson) and scholarship on race and humor (Boskin, Levine, Watkins, Carpio), and by examining the comic works of a range of African American artists from the late 19th century to the present, including Bert Williams, Josephine Baker, Langston Hughes, Zora Neale Hurston, Stepin Fetchit, Jackie "Moms" Mabley, Redd Foxx, Richard Pryor, Eddie Murphy, Whoopi Goldberg, Dave Chappelle, and Issa Rae.
Equivalent Course(s): CRES 61110

CMST 61101. Birth of a Nation. 100 Units.
This seminar explores the history and resonance of D. W. Griffith's epic Birth of a Nation, 100 years after its release in 1915. Based on Thomas Dixon's novels The Leopard's Spots (1902) and The Clansman (1905) and their theatrical adaptations, the film's landmark stylistic innovations, unprecedented publicity and box office performance, and heavily protested representations of U.S. slavery and its aftermath have generated critical questions about the relationships between politics and film aesthetics that continue to animate our understanding of the "power" of the moving image. We will explore the film's style and its popular and critical reception, and the challenges it poses for film historiography. We will examine the film within Griffith's oeuvre (including his previous antebellum and Civil War dramas like His Trust and His Trust Fulfilled [1911]), and subsequent works including Intolerance (1916), his reflection on the Birth's contentious circulation. Topics explored include uses of blackface in the silent era; strategies of literary adaptation; the Dunning school of drama and visual art), the course considers how humor reflects the complex histories of American race relations and racialized performance. Some of the relationships examined include those that obtain between Black self-representation and stereotyping from the "outside"; between performances for mainstream and for African American audiences; and between visual, literary and verbal expressions. We will consider these issues in relation to general theories of humor (Freud, Bergson) and scholarship on race and humor (Boskin, Levine, Watkins, Carpio), and by examining the comic works of a range of African American artists from the late 19th century to the present, including Bert Williams, Josephine Baker, Langston Hughes, Zora Neale Hurston, Stepin Fetchit, Jackie "Moms" Mabley, Redd Foxx, Richard Pryor, Eddie Murphy, Whoopi Goldberg, Dave Chappelle, and Issa Rae.
Equivalent Course(s): AMER 61101

CMST 61102. The L.A. Rebellion and the Politics of Black Cinema. 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.

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

Equivalent Course(s): TAPS 51820

CMST 62201. Performance Theory: Action, Affect, Archive. 100 Units.
This PhD seminar offers a critical introduction to performance theory and its applications not only to theatre but also to performance on film and, more controversially, to 'performativity' to fictional and other texts that have nothing directly to do with performance. The seminar will be organized around three key conceptual clusters: a) action, acting, and other forms of production or play, in theories from the classical (Aristotle) through the modern (Hegel, Brecht, Artaud), to the contemporary (Richard Schechner, Philip Zarilli, and others) b) affect, and its intersections with emotion and feeling: in addition to the impact of contemporary theories of affect and emotion (Massumi, Sedgwick) on performance theory (Erin Hurley), we will read earlier modern texts that anticipate recent debates (Diderot, Freud) and their current interpreters (Joseph Roach, Tim Murray and others), as well as those writing about the absence of affect and the performance of failure (Sara Bailes and others) c) archives and related institutions, practices and theories of recording performance, including the formation of audiences (Susan Bennett and with evaluating print and other media yielding evidence of ephemeral acts, including the work of theorists of memory (Pierre Nora) and remains (Rebecca Schneider), theatre historians (Rose Bank, Jody Enders, Tracy Davis and others) as well as current theorists on the tensions between the archive and the repertoire (Diana Taylor) or between excavation and Equivalent Course(s): TAPS 59306, ENGL 59306

CMST 63422. Historiography, Visual Culture, Le Milieu. 100 Units.
TBA
Equivalent Course(s): FREN 43422

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

CMST 64903. Theory, Media and the Moving Image in Japan. 100 Units.
This course sets out to explore the history and present of film and media theory in Japan. To that end, we will engage close readings of translated writings spanning the 20th century and into the 21st. The course is most centrally focused on cinema as the predominant moving image art or technology for much of the 20th century. We will explore its relationship to sociological issues such as economy, technology, and mass consumption, as well as philosophical and aesthetic issues of subjectivity, time and space, mediation, and representation. At the same time, we will attempt to situate such writings within a broader constellation of writings on literature, philosophy, photography, animation, and new media in Japan, and when possible, Western film and media theory. The emphasis in the class is on readings, but there will be a screening component as well. No Japanese language ability is required.

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 Ōshima Nagisa, the central figure in the publicity-driven phenomenon known as the “Shōchiku Nouvelle Vague” (Nūberu BaFu). Amidst these new scholarly texts, there are still a series of theoretical and historical/historiographical questions that have remained underexplored: where did the Japanese New Wave come from, and what actually constituted it? How did the emergence of the new cinema intersect with larger media, social, and intellectual history? Did the cinematic medium have to be radicalized in order to become 'new'? How was such 'newness' visualized, acousticized, and registered by other sensory cues in the cinema? How was the emergence of the new cinema in dialogue with institutions? Placing films in the contexts of the era's media-scape, this course will delve into an analytical reconsideration of this rich period of Japanese cinema specifically from the perspective of the Japanese New Wave. While we will aim to capture the exhilaration of the Japanese New Wave by closely analyzing existing studies on some of its key makers and their works, special attention will be given to what has been left out of the category as it is conventionally understood, such as educational and industrial films. All required readings are in English. Participants with reading ability in Japanese will be asked to take on additional readings in Japanese and present on them in class.
Equivalent Course(s): EALC 44904

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

CMST 65501. Film and the Uncanny. 100 Units.
The images and experiences offered by photography and film have, from the very beginning, been described as uncanny. Whether early photographers describing photographs as produced by nature, the sun, the objects depicted themselves, or by a machine, photography and the cinema have been understood to emerge from an "elsewhere" and not strictly from human production. Photography’s defining uncanniness, it seems, took two general forms in the nineteenth century: forms of spectrality (ghostliness, shadowiness, production by occulted means) and forms of confusion between the human and the non-human. Corollary to uncertain boundaries between the human and the machine, the ghost, the object, and the animal there emerged a sustained epistemological debate about the nature and meaning of mediated sense experience: a debate about how technologically secured sense forms refer to the world they depict. This class argues that many of the most persistent instances of theoretical debate within media history are grounded in these issues. So rather than a narrowing view of film and related media, the term “uncanny” is meant to open up onto myriad questions and media, including acoustic, digital, traditional, and prosthetic forms of experience. Finally, this course embraces the belief that intuitive descriptions and accounts of media are rarely "wrong," but rather register disruptions in knowledge and practice, and grasp for new forms of thought to account for them.

CMST 65511. Melodrama North and South. 100 Units.
This course is a comparative examination of film melodrama in Latin America and in the United States-two regions where the melodrama represents a dominant mode of film-making. Topics will include debates about melodrama as mode versus genre; the racial melodrama; melodrama and documentary form; melodrama and historical narrative; melodrama and utopian politics.
Equivalent Course(s): LACS 65511, CMST 21511, LACS 25511

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.

CMST 67021. Performance Captured. 100 Units.
Technologies that turn human action, appearance and performance into data for storage, transformation and redisplay by history inside and outside of moving image arts. This class will look at the opportunities, aesthetics and politics of these approaches running through contemporary special effects, traditional and experimental animation, dance on camera and live performance at a moment when boundaries between these categories have become especially porous.
Equivalent Course(s): MAAD 20721, CMST 27021

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

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. Equivalent Course(s): TAPS 59400, GRMN 43700, ENGL 59401, CMLT 59400

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

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

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

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

CMST 67205. Deleuze and the Image. 100 Units.
The Image is a concept that returns and varies across Gilles Deleuze’s philosophical works. In this seminar, we will work through Deleuze’s characterization of the Image in its varying forms-image of thought, thought without image, movement-image, time-image, the visible and the expressible, Idea and percept, and sensation and figure, among others. Of special concern will be Deleuze’s arguments concerning the relation of philosophy to art. Readings will include selections from Froust and Signs, Difference and Repetition, Foucault, Cinema 1 and Cinema 2, Logic of Sensation, What is Philosophy?, and perhaps other texts. Equivalent Course(s): SCTH 50800

CMST 67206. Philosophy and Film: Stanley Cavell. 100 Units.
This seminar is devoted to Stanley Cavell’s writings on film as read in the context of his larger philosophical project. Keeping in mind Cavell’s emphasis that film that film is not separate from philosophy, but is, rather, a philosophical accomplishment to our everyday lives, we will discuss all of his major works on cinema and many of the occasional essays while examining his major conceptual contributions to the study of photography and moving images. Cavell’s original contributions to the critical study of Hollywood and European cinema, the phenomenology of film and photography, the concept of genres, the study of gender, acting, and film stardom, and to relation between psychoanalysis and film will also be discussed.

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

CMST 67208. The Form of Politics/The Politics of Form. 100 Units.
This seminar will examine how twentieth-century filmmakers and artists have deployed form and formal experiment to engage not simply politics, but the visual, discursive, and material field of political life and experience. While our study will broadly proceed by way of a study of techniques such as collage, montage, and photomontage; the diagram, the readymade, and appropriation; realism and materiality; and event-based and urban-geographical strategies, we will also engage several philosophical texts on the subject, namely, Jacques Rancière’s The Politics of Aesthetics. Consequently, our study will advance a discussion about the dialectical relationship between "form" and "aesthetics," while we will also interrogate the evocation of "political subjectivity" and its modes of being and expression in twentieth-century film, art, and life. Additionally, this seminar is designed to coincide with and compliment the yearlong project "Concrete Happenings" in the Department of Art History, and the associated symposium on "Fluxus and Film" that will take place in the spring term.
Equivalent Course(s): FREN 33410

CMST 67211. What Was Mise-en-scène? 100 Units.
Mise-en-scène is often understood as a synonym for the act of directing, especially in theater. In film style it is associated with the importance accorded to the placement of props and characters within the film frame, usually in combination with camera movement. This concept was especially important in film criticism of the fifties and sixties and often connected with key post-WWII filmmakers such as Nicholas Ray, Douglas Sirk and Otto Preminger. This seminar will explore the concept both as historical critical concept, and as an ongoing way to discuss the nature of film style.
Equivalent Course(s): ARTH 47211

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

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

CMST 67310. Philosophy and Film. 100 Units.
This seminar addresses the intersection of aesthetics, post-analytic philosophy, and cinema. We are interested in a range of questions organized around issues of style and ethics; in particular, we hope to explore the role that criteria play in aesthetic judgments, and how these criteria might relate to the ones that support other sorts of judgments (about skepticism and the external world; seriousness; and the historical past). Our wager is that cinema can generate such questions and demonstrate both their significance and their mutual interrelation. Rather than rehearsing arguments to the effect that cinema can attain the condition of philosophy, we hope to chart new routes of analytic description. To that end we will work through films by Mizoguchi, Welles, Chaplin, Lubitsch, Bresson, Godard, Malick, and Baillie, with readings from Cavell, Burch, Wittgenstein, Aumont, Austin, Chion and others.

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

CMST 67404. Cinema/Labor. 100 Units.
As recent dossiers, books, and essays devoted to labor in film studies and in literary studies suggest, contemporary anxiety over structural transformations in the sphere of work has prompted a renewed interest in the intersection between labor and aesthetic production. This seminar will explore—through both historical and formal approaches—the encounter between the topic ‘labor/work’ and the varieties of its poetization in cultural expression across genres, media, and media platform—but particularly in cinema. Topics will include the aestheticization of labor; labor and gesture; automation and machine aesthetics; anti-work politics; commodity fetishism and industrial film; cultural evolutionism and ethnographic cinema; pictorial instructions and educational cinema; absorption and the process genre; craftsmanship and skill; affective and other forms of immaterial labor; the operational aesthetic; and leisure.

CMST 67410. Cinema and Comedic Modernism. 100 Units.
Description forthcoming.
CMST 67411. Film Theory and the Competition of Modernisms. 100 Units.
This seminar explores the emergence of film theory during the period between the mid-1960s and mid-1970s. Part of the aim is historiographic: to look at accounts of how and why something called Film Theory emerged in the wake of a set of intellectual, political, and institutional forces. The main focus of the seminar, however, will be to create an alternate approach to a set of questions that-as the recent resurgence of work on Film Theory show-have not gone away, and also to pick up a set of questions and topics that got left by the sides. We'll examine the idea that Film theory arose in these years as a struggles over the legacy and meaning of modernism, especially an inheritance of modernist movements in the 1920s and 1930s. Among the central ideas to be explored is that the line between theory and criticism was extremely porous in this period, and that film theory emerged out of a sustained dialogue with debates in art history. The seminar will trace three strands of film theory that laid claim to different modernist traditions: one exemplified by Stanley Cavell and Michael Fried; a second by Annette Michelson and Rosalind Krauss; and a third by Peter Wollen and what has been called "Screen Theory."
Equivalent Course(s): ARTH 47411

CMST 67504. Cinema, Play, Modernity. 100 Units.
In this seminar we explore the idea of an international "ludic cinema" in the first half of the twentieth century. Our goal is two-fold: on the one hand, we will identify the trajectory of a ludic modernism in film history by rereading canons and introducing underexposed films; on the other hand, we will examine the interdisciplinary writings on the notion of play, ranging from anthropology and psychology to education and literary studies, through the prism of cinematic modernity. Readings include seminal texts by Walter Benjamin, Johan Huizinga, Roger Caillois, D. W. Winnicott, and Gregory Bateson, as well as more recent scholarly works by Miriam Hansen, Bill Brown, David Bordwell and Kristine Thompson. Films include early short and experimental films, city symphonies, American slapstick comedies, and films by Ernst Lubitsch, Jean Renoir, Frank Capra, Fei Mu, Yasujiro Ozu, and Jacques Tati.

CMST 67804. Media Ecology. 100 Units.
Studies of media in recent years have increasingly turned toward questions about ecologies and environments, energy and elemental forces, relational theories and non-discrete objects. The first aim of this seminar is to introduce some of the key problematics associated with this 'turn' in media studies. At the same time, due to the proliferation of turns (elemental, environmental, ecological, energetic), objects (media forms, devices, platforms, networks, infrastructures) and concerns (more-than-human life, settler colonialism, indigenous struggles, migration), this seminar aims to provide a practical focus for doing media ecology or thinking media ecologically. The problematic for fall 2022 is Plant Media or "thinking with plants through media." Topics includes contemporary research on plant intelligence, which raises questions about intelligence without physical correlates, forcing us to deal with intelligence in terms of the whole plant as an ecology. We will also consider the mediating role of media, from self-writing plants to time-lapse audio and video to parse movement as intelligence. Finally, this ecological approach encourages a reconsideration of eco-agriculture and alternative paths of cultivation.
Equivalent Course(s): EALC 67804

CMST 67808. Media Atmospheres: Art and Biopolitics at the End of the 20th C. 100 Units.
In the late 1990's and early 00's contemporary art seemed to turn towards design, architecture and fashion, leading many critics to claim that the boundaries between the practices of art and design were eroding. This course proposes a different line of inquiry, based on the fact that so many of the artworks in question were in fact hidden media machines, improvisations on a life environment increasingly suffused in the dynamics of networked media technologies and their various modes of time production and -control. Elements of design and architecture were in other words enlisted in the construction of what we may call media atmospheres, everyday sensorial surrounds that addressed the intimate integration of bodies and real-time technologies in the information economy, a new modality of the capture of life forces that Michel Foucault called biopolitics. Part of the aim is historiographic: to look at accounts of how and why something called Film Theory emerged in the wake of a set of questions that-as the recent resurgence of work on Film Theory show-

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

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 extraterritorial 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.

Equivalent Course(s): CDIN 67814, NEHC 40711, CMLT 67814

CMST 67820. The Image in the Age of Artificial Intelligence. 100 Units.
This course will examine closely the recent dramatic advantages in the fields of image analysis and generation in a broad range of contexts: from the lab to their everyday use in social media and government surveillance. Students will be given the opportunity to sharpen their understanding of the possibilities and limits of machine learning by testing contemporary algorithms against datasets of their own design. This course seeks to close the critical and cultural distance between industrial advances in image understanding, the scientific discourses behind this field, and conceptions and uses of the image traditionally available to the humanities.

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.

Equivalent Course(s): SOCI 50119, ENGL 45327, GNSE 45327, CDIN 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 Joe; 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.

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

Equivalent Course(s): ENGL 34770, CMST 37870, TAPS 34770, GNSE 34770

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

CMST 68004. Issues in Sound Studies. 100 Units.
CMST 68008. Senses and Technology. 100 Units.
This seminar examines the fraught relationship between the human sensorium, and its mediations through what we might call “sense technologies,” such as photography, phonography, moving images, radio, computers, telephones and virtual reality. Understanding aesthetic practices as concretizations of sense experience or as formal realizations of experience has a long and storied history as does modeling devices on suppositions about
how we see, hear, touch, etc. The contradictions that inevitably arise between practice and theory are one of
the motors or both formal and technological change, and the dialectic between how we understand sensory
experience in general and how it manifests itself in various institutional settings (the laboratory, the courts,
the film industry, video gaming, etc.) will be a touchstone for the class. We will examine both theoretical and
historical approaches to understanding various sense/technology relationships since the eighteenth century.

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

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

CMST 69002. Cinema and Labor. 100 Units.
TBD

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

CMST 69200. Space, Place, and Landscape. 100 Units.
This seminar will analyze the concepts of space, place, and landscape across the media (painting, photography,
cinema, sculpture, architecture, and garden design, as well as poetic and literary renderings of setting, and
"virtual" media-scenes). Key theoretical readings from a variety of disciplines, including geography, art history,
literature, and philosophy will be included: Foucault’s "Of Other Spaces," Michel de Certeau’s concept of
heterotopia; Heidegger’s "Art and Space"; Gaston Bachelard’s The Poetics of Space; Henri Lefebvre’s Production
of Space; David Harvey’s Geography of Difference; Raymond Williams’s The Country and the City; Mitchell,
Landscape and Power. Topics for discussion will include the concept of the picturesque and the rise of landscape
painting in Europe; the landscape garden; place, memory, and identity; sacred sites and holy lands; regional,
global, and national landscapes; embodiment and the gendering of space; the genius of place; literary and textual
space. Course requirements: 2 oral presentations: one on a place (or representation of a place); the other on a
critical or theoretical text. Final paper. Preference to PhD students in ENGL / ARTH / CMST / CMLT.
Equivalent Course(s): ENGL 60301, ARTH 48900, CMLT 50900

CMST 69900. Pedagogy: The Way We Teach Film. 100 Units.
This course, spread across the year, is an introduction to pedagogical methods in the field of Cinema and Media
Studies. It is intended for - and open only to - CMS PhD Students in second and third year.

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