

Cinema and Media Studies

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Program of Study

The concentration in Cinema and Media Studies provides a framework within which College students can approach film and related media from a variety of historical, critical, and theoretical perspectives. Focusing on the study of the moving image (and its sound accompaniments), the program enables students to analyze how meanings are created through representational devices specific to the medium and its institutions. At the same time, the goal is to situate the cinema (and related media) in broader cultural, social, and aesthetic contexts, such as visual culture and the history of the senses; modernity, modernism, and the avant-garde; narrative theory, poetics, and rhetoric; commercial entertainment forms and leisure and consumer culture; sexuality and gender; constructions of ethnic, racial, and national identities; and transnational media production and circulation, globalization, and global media publics. Students wishing to enter the program should consult with the Director of Undergraduate Studies in the Spring Quarter of their first year. Participation in the program must be declared to the Director of Undergraduate Studies before registration.

Program Requirements

The concentration requires twelve courses and a *B.A. research paper*. Course work is divided into a *major field* specifically concerned with cinema, and a *minor field* focusing on a separate but related area or topic.

Major Field. There are eight required courses in the major field. Students must take the introductory course in film analysis (CMST 10100). If possible, this introductory course should be taken by the end of the first quarter of the third year. In the Autumn Quarter of the fourth year, students are expected to participate in a senior colloquium that helps them conceptualize their B.A. research paper and address more advanced questions of methodology and theory. The remaining six courses must be chosen according to the following distribution. Students must choose:

- (1) three courses in film history (at least one course in a cinema tradition other than mainstream American);
- (2) two courses dealing with genre (e.g., horror, musical, experimental film) or individual directors, actors, or stars (one such course may be replaced with a course in film/video making); and
- (3) one course in film theory, media theory, or theories of audio-visual representation.

Minor Field. In addition, students must take a cluster of four courses in a separate area that can be brought to bear on the study of cinema in significant ways. Such clusters could be imagined, for instance, as focusing on other media and art forms (e.g., photography, video, the visual arts, architecture, literature, theater, opera, dance); cross-disciplinary topics or sets of problems (e.g., the urban environment, violence and pornography, censorship, copyright and industry regulation, concepts of the public sphere, globalization); subfields within area studies (e.g., East Asian, South Asian, African-American, Jewish studies); or traditional disciplines, such as history, anthropology/ethnography, philosophy, psychology, linguistics, sociology, political economy. Students develop these clusters in consultation with the Director of Undergraduate Studies and are expected to write a brief essay explaining the rationale for, and coherence of, their minor field by the fourth week of the Winter Quarter of their third year.

B.A. Research Paper. A B.A. research paper is required of all students in the program. During the Spring Quarter of their third year, students meet with the Director of Undergraduate Studies to discuss the focus of their B.A. project, a process to be concluded by the seventh week of the quarter; they begin reading and research during the summer. By the Autumn Quarter of the fourth year students should have selected a project adviser and be prepared to present an outline of their project to the senior colloquium; writing and revising take place during the Winter Quarter. The final version is due by the fourth week of the quarter in which the student plans to graduate. The B.A. research paper typically consists of a substantial essay that engages a research topic in the history, theory, and criticism of film and/or other media. The essay may be supplemented by work in the medium of film or video. Registration for the B.A. research paper (CMST 29900) may not be counted toward distribution requirements for the concentration.

Grading. Students concentrating in Cinema and Media Studies must receive letter grades in all courses required for the concentration. Nonconcentrators may take Cinema and Media Studies courses on a *P/N* basis if they receive prior consent from the instructor.

Honors. Students who have earned an overall GPA of 3.25 or higher and a GPA of 3.5 or higher in concentration courses may be nominated for honors. These honors are reserved for the student whose B.A. research paper shows exceptional intellectual and/or creative merit in the judgment of the first and the second readers, the Director of Undergraduate Studies, and the Master of the Humanities Collegiate Division.

Summary of Requirements

1	introductory course (CMST 10100)
1	Senior Colloquium (CMST 29800)
6	major field courses (as specified)
4	minor field courses (as specified)
—	B.A. research paper
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Advising. By the beginning of the third year, each student is expected to obtain approval of his or her program of study from the Director of Undergraduate Studies. For the construction of their minor field, students

are encouraged to take courses and to consult with members of the resource faculty. Core and resource faculty members are listed below.

Committee Members

T. Gunning, M. Hansen, N. Herpe, J. Lastra, L. Letinsky, D. Levin, H. Mirra, J. Snyder, J. Stewart, Y. Tsivian, R. West

Resource Faculty

A. Appadurai, L. Auslander, L. Berlant, C. Breckenridge, W. Brown, D. Chakrabarty, J. Chandler, G. Chauncey, J. Comaroff, M. Ehre, M. Feldman, J. Hall, N. Harris, B. Hoeckner, T. Holt, R. Inden, L. Kruger, W. J. T. Mitchell, C. M. Naim, D. Powelstock, E. Santner, W. Sibley, B. Stafford, X. Tang, K. Taylor, W. Veeder, M. Ward

Courses

10100. Introduction to Film Analysis. (=ARTH 20000, COVA 25400, ENGL 10800, GSHU 20000) This course introduces basic concepts of film analysis, which are discussed through examples from different national cinemas, genres, and directorial oeuvres. Along with questions of film technique and style, we consider the notion of the cinema as an institution that comprises an industrial system of production, social and aesthetic norms and codes, and particular modes of reception. Films discussed include works by Hitchcock, Porter, Griffith, Eisenstein, Lang, Renoir, Sternberg, and Welles. *J. Lastra. Autumn.*

22900/32900. New German Cinema. (=GRMN 24000/34800) *PQ: Advanced standing.* This course introduces the poetics and politics of some of the major works of postwar German Cinema, including films by Wolfgang Staudte, Helma Sanders-Brahms, Rainer Werner Fassbinder, Werner Herzog, Alexander Kluge, Wim Wenders, Michael Verhoeven, and Monika Treut. All films with English subtitles. *D. Levin. Spring, 2003.*

23800. The French Exception in Hollywood. (=FREN 23900/33900) From the veterans of the 1910s (Maurice Tourneur, Louis Gasnier) until the "visiting auteurs" of the 1970s (Louis Malle), we study the difficult integration of the French filmmakers in the United States. The main focus is on the period of World War II that led to the exile of some leading artists of the 1930s (René Clair, Jean Renoir, Julien Duvivier, Max Ophüls) as a way to analyse how these filmmakers followed an "European dream" within the limits of the American industry. *N. Herpe. Spring, 2003.*

24100/34100. Film in India. (=ANTH 20600/31100, HIST 26700/36700, SALC 20500/30500) *Some knowledge of Hindi helpful but not required.* For course description, see History. Films subtitled in English. *One film screening a week required.* *R. Inden. Autumn.*

24300/34300. Religion and Modernity in Film. (=ANTH 21900/32400, HIST 26800/36800) For course description, see History. *One to two film screenings a week required.* *R. Inden. Winter.*

24400. Polish Cinema since 1945. This course is designed to be a survey of Polish cinema since 1945 up to the present. We consider Polish cinema in the context of both a national and a European cinema. Films are examined from both a historical and an aesthetic perspective in order to present the main trends in post-war Polish cinema (e.g., Socialist Realism, Polish Film School, Cinema of Moral Concern). This leads into a discussion of the works of some of the most important Polish filmmakers (e.g., Andrzej Wajda, Andrzej Munk, Roman Polanski, Agnieszka Holland, Krzysztof Kieslowski). *E. Nazarian. Winter, 2003.*

24410. Girl Meets Tractor: Socialist Realism on Film. This course is an overview of the twentieth-century phenomenon of Socialist Realism through the lens of film, examining issues that include revolutionary culture, Stalinism, Communist popular culture, nationalism, ethnicity, nostalgia, and gender. Exploring the evolution of Socialist Realism, we begin with canonical Soviet Socialist Realist films from the 1930 to 1940s and discuss their propagandistic and ideological uses of narrative form, characterization, music, comedy, and more. We discuss filmic responses to Socialist Realism from the 1950 to 1970s from Central and Eastern Europe, as well as the Socialist Realist aesthetic in post-revolutionary China. *E. Nazarian. Spring, 2003.*

24600. The Horrific and Terrible: The Technological Body of Japanese Cinema. (=EALC 22100, GNDR 22200, JAPN 22100) For course description, see East Asian Languages and Civilizations (Japanese). *J. Hall. Autumn, 2003.*

24900/34900. Japanese Film/National Cinema. (=JAPN 32200) *PQ: Consent of instructor.* The course surveys Japanese cinema across the twentieth century while interrogating assumptions of identity incumbent to both auteurist and national film studies traditions. Issues examined include the influence of kabuki and modernism on early cinema, the Japanese studio system as rival and complement to Hollywood production, cinema in Japan's colonial expansion and wartime, postwar social criticism, mid-century filmmaking of experimentation and resistance, and the recent vitality of independent film. Careful attention is paid to the 1930s, 1950s to 1960s, and 1990s, as well as to directors such as Ozu, Mizoguchi, Naruse, Kurosawa, Masumura, Kitano, and Aoyama. *J. Hall. Winter, 2003.*

25300. Soviet Art and Film Culture of the 1920s. (=ARTH 28100/38100, CMLT 22200/32200, SLAV 26700/36700) *PQ: COVA 10100 or 10200, or 10000-level ARTH course, or consent of instructor.* This course considers Soviet "montage cinema" of the 1920s in the context of coeval aesthetic projects in other arts. How did Eisenstein's theory and practice of "intellectual cinema" connect to Fernand Leger and Vladimir Tatlin? What did Meyerhold's "biomechanics" mean for filmmakers? Among other figures and issues, we address Dziga Vertov and Constructivism, German Expressionism and Aleksandr Dovzhenko, Formalist poetics, and FEKS directors. *Film screenings are up to six hours a week in addition to scheduled class time. Y. Tsivian. Winter, 2003*

25800. Surrealism and the American Cinema. (=ARTH 27000, ENGL 28400) Beyond the films understood as surrealist in their own right, the surrealists promoted certain American films, filmmakers, and genres as

packing a powerful surrealist punch. The aesthetic and moral agendas of surrealism were decisively shaped by their encounter with American film and, in response, surrealists helped set the agenda for film criticism and film theory to the present day. Taking American slapstick films as a starting point, this course tries to investigate the dialectical relationship between mass culture and modernist art movements. Additional filmmakers include Cornell, Deren, and Conner. *J. Lastra. Autumn, 2003.*

26500/36500. The Films of Max Ophüls. (=ENGL 28100) Max Ophüls has variously been discussed as master of the long take and mise-en-scene (of theatrical adaptation and self-conscious narration), as director of the "woman's film" (of melodramatic pathos and irony), and as artist and analyst of erotic and cinematic obsession. We follow the trajectory of his life and work from Germany through France, Italy, and Hollywood, and back to Europe. We consider his films in terms of style and genre, as well as the question of his gynocentric aesthetic and the feminist debate surrounding it. *M. Hansen. Winter, 2003.*

27500/35200. Photography and Film: Theory and Practice. (=ARTH 27200/37200, COVA 25500) *PQ: Any 10000-level ARTH or COVA course or consent of instructor.* For course description, see Art History. *J. Snyder. Autumn.*

27600/37600. Beginning Photography. (=COVA 24000) *PQ: COVA 10100 and 10200, or consent of instructor. Camera and light meter required.* For course description, see Visual Arts. *Field trips required. Lab fee \$60. L. Letinsky. Autumn, Winter; Staff, Spring.*

27700/37700. Advanced Photography. (=COVA 27800) *PQ: COVA 10100 or 10200, and 24000 or 24100; or consent of instructor.* For course description, see Visual Arts. *Visits to local exhibitions and darkroom work required. Lab fee \$60. L. Letinsky. Winter.*

27800/37800. Theories of Media. (=ARTH 25900/35900, ENGL 12800/32800, MAPH 34300) *PQ: Any 10000-level ARTH or COVA course, or consent of instructor.* This course explores the fundamental questions in the interdisciplinary study of visual culture: What are the cultural (and, by the same token, natural) components in the structure of visual experience? What is seeing? What is a spectator? What is the difference between visual and verbal representation? How do visual media exert power, elicit desire and pleasure, and construct the boundaries of subjective and social experience in the private and public sphere? How do questions of politics, gender, sexuality, and ethnicity inflect the construction of visual semiosis? *W. J. T. Mitchell. Winter.*

28500/48500. History of International Cinema I: Silent Era. (=ARTH 28500/38500, COVA 26500, MAPH 33600) *This is the first part of a two-quarter course. The two parts may be taken individually, but taking them in sequence is helpful.* The aim of this course is to introduce students to what was singular about the art and craft of silent film. Its general outline is chronological. We also discuss main national schools and international trends of filmmaking. *Y. Tsivian. Autumn.*

28600/48600. History of International Cinema II: Sound Era. (=ARTH 28600/38600, COVA 26600, ENGL 29600/48900, MAPH 33700) *PQ: CMST 28500/48500 strongly recommended.* The course covers the period from the advent of sound (late 1920s) through the 1960s (the last decade of "classical" film culture) regarded in conjunction with major trends in film theories of the time. *Y. Tsivian. Winter.*

28800. Digital Imaging. (=COVA 22500) *PQ: COVA 10100 or 10200, or consent of instructor.* For course description, see Visual Arts. *Lab fee TBA. A. Ruttan. Autumn.*

28900. Video I: Short Experiments. (=COVA 23700) *PQ: COVA 10100 or 10200, or CMST 10100.* For course description, see Visual Arts. *Lab fee \$60. H. Mirra. Autumn.*

28901. Video II: Narrative. (=COVA 23900) *PQ: COVA 23800.* For course description, see Visual Arts. *Lab fee \$60. H. Mirra. Winter.*

28902. Video III: Studio Techniques. (=COVA 27500) *PQ: COVA 23800.* For course description, see Visual Arts. *Lab fee \$60. H. Mirra. Spring.*

29200/39200. Philosophy and Visual Culture. (=ARTH 26900/36900, PHIL 21000/31000) For course description, see Art History. *J. Snyder, J. Conant. Winter, 2003.*

29700. Reading Course. *PQ: Consent of faculty adviser and Director of Undergraduate Studies. Students are required to submit the College Reading and Research Course Form. This course may be used to satisfy distribution requirements for Cinema and Media Studies concentrators. Autumn, Winter, Spring.*

29800. Senior Colloquium. *PQ: CMST 10100. Required of concentrators.* This seminar is designed to provide senior concentrators with a sense of the variety of methods and approaches in the field (e.g., formal analysis, cultural history, industrial history, reception studies, psychoanalysis). Students present material relating to their B.A. project, which is discussed in relation to the issues of the course. *J. Lastra. Autumn.*

29900. B.A. Research Paper. *PQ: Consent of instructor. Students are required to submit the College Reading and Research Form. This course may not be counted toward distribution requirements for the concentration but may be counted as a free-elective credit. Autumn, Winter, Spring.*