

# 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 (e.g., 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 quality grades in all courses required for the concentration. Nonconcentrators may take Cinema and Media Studies courses on a *P/F* 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
12	

**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 with and to consult with members of the resource faculty. Core and resource faculty members are listed below.

### Committee Members

R. Gregg, T. Gunning, M. Hansen, 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, D. Powelstock, E. Santner, W. Sibley, B. Stafford, X. Tang, K. Taylor, W. Veeder, M. Ward

### Courses: Cinema and Media Studies (CMST)

**10100. Introduction to Film Analysis.** (=ARTH 20000, COVA 25300, ENGL 10800, ISHU 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.*

**21400/31400. Experimental Film.** This course examines the history of experimental films and film institutions over the past century. Beginning with early European modernist films from the 1920s, we move to North America and concentrate on postwar developments in Canada and the U.S. Filmmakers include Man Ray, Luis Buñuel, Hans Richter, Fernand Leger, Joseph Cornell, Douglass Crockwell, Kenneth Anger, Maya Deren, Stan Brakhage, Ken Jacobs, Michael Snow, Joyce Wieland, Hollis Frampton, Peter Kubelka, Abby Child, and Lewis Klahr. *Winter.*

**23600/33600. The Latin Lover and the Tough Guy: Comparative Screen Masculinities.** (=GNDR 26400/33600, ITAL 26700/36700) The course analyzes Italian and American male stars who represent types of “the Latin lover” and “the tough guy,” with particular emphasis on Mastroianni and Keitel. We discuss how ethnic and cultural attitudes shape screen masculinities. We also consider what comparisons between Italian and American male types might reveal about the nations and cultures in question. *R. West. Spring.*

**24100/34100. Film in India.** (=ANTH 20600/31100, HIST 26700/36700, SALC 20500/30500) *Some knowledge of Hindi helpful but not required.* This course considers film-related activities from just before Independence (1947) down to the present. Emphasis is placed on the reconstruction of film-related activities that can be taken as life practices from the standpoint of “elites” and “masses,” “middle classes,” men and women, people in cities and villages, governmental institutions, businesses, and “the nation.” The

course relies on people's notions of the everyday, festive days, paradise, arcadia, and utopia to pose questions about how people try to realize their wishes and themselves through film. All films with English subtitles. *One film screening a week required. R. Inden. Autumn.*

**24300/34300. Religion and Modernity in Film.** (=ANTH 21900/32400, HIST 26800/36800) This course considers the problem of how popular films in the U.S., India, and Europe have represented the conventional religions' relationship to modernity: the idea of film practices ("youth culture") as constituting a secular religion alternative or antagonistic to the conventional religions, and the recuperation and transformation of conventional religiosity in modernist (patriotic and science-fiction) films as a national theology ("civil religion"). *One to two film screenings a week required. R. Inden. Winter.*

**24800. Contemporary Iranian Cinema.** This survey course on Iranian cinema begins nineteen years before the Islamic Revolution and examines the early careers of current Iranian filmmakers as well as the influence of Hollywood and the Hindi film on this period. In the postrevolutionary period, we focus mainly on the films made for international circulation. We examine the major films and directors from this period with regard to the emergence of feminist filmmaking, cinema's relation to Iranian modernity, and the transnational context of these films. *K. Askari. Spring.*

**25100/35100. Avant-Garde in East Central Europe.** (=ARTH 25500/35500, ISHU 28401/38401, SLAV 28400/38400) *PQ: Knowledge of one of the languages of the region (including French or German).* The avant-gardes of the "other" Europe are the mainstay of this course. We focus especially, but not exclusively, on the interwar avant-gardes of Austria, Czechoslovakia, Hungary, Poland, Romania, Slovenia, and Yugoslavia. A comparative framework is employed whenever lucrative to comprehend the East/Central European movements in the wider context of the European avant-garde. The course also traces the development and legacy (political, artistic) of these avant-gardes in their contemporary scenes. Plastic, verbal, and performative arts (including film) are studied. *M. Sternstein. Autumn.*

**25500. Pictorialism of Cinema.** This course examines film historically as the hub of a network of pictorial media practices including painting, theater, the magic lantern, and illustration. We start by developing a critical language to discuss cinema's emergence and continued borrowings from these media in their nineteenth-century formations, from specific techniques to more abstract conceptions of style and dramaturgy. After giving significant attention to feature films made during the silent period, we move on to discuss the persistence and transformation of pictorialist aesthetics in later mainstream and avant-garde film practices, ending with recent developments in digital media. *K. Askari. Autumn.*

**26100. Spike Lee.** (=AFAM 21400, ENGL 27900) This course surveys what Wahneema Lubiano calls the Spike Lee Discourse: the films and other media work Lee has produced, alongside the public persona he has constructed through his appearances in print media, television, advertising, and the Internet. How has Lee negotiated (and influenced) the realms of independent and Hollywood filmmaking traditions and institutions? How does he push the boundaries of auteur approaches to reading his films, as

well as traditional definitions of African-American cinema? How can we talk about Lee's career as a reflection of postclassical cinematic sensibilities and marketing strategies? How has he drawn from and shaped discourses on black masculinity, entrepreneurship, and cultural politics? *J. Stewart. Spring.*

**26300/36300. Ernst Lubitsch and Hollywood.** (=ENGL 29402/49402, GNDR 26900) This course examines the Hollywood career of Ernst Lubitsch, one of the most successful directors and producers in the Hollywood studio system (1920s to 1940s). We explore what his career reveals about the studio system and the genre of romantic comedy in which he excelled. We also consider the infamous "Lubitsch touch" and its subversion of the Hays Code, theatrical adaptation, and the representation of national character, politics, class, gender, and sexuality in his films. Screenings include *Rosita*, *The Marriage Circle*, *Design for Living*, *Ninotchka*, *To Be or Not to Be*, *Heaven Can Wait*, and *Cluny Brown*. *R. Gregg. Autumn.*

**26600/36600. Andrei Tarkovsky's *Andrei Rublev*.** (=CMLT 22800, HUMA 23301, ISHU 23301/3301, RUSS 23300/33300) Using Andrei Tarkovsky's 1966 film *Andrei Rublev* as our primary focus, we investigate Tarkovsky's oeuvre and its antecedents in world cinema from Dreyer and Eisenstein to Bresson and Pasolini. Developing an aesthetic language capable of describing Tarkovsky's cinema, we seek a critical evaluation of such concepts as poetic or transcendental cinema, anti-montage cinema, Deleuze's "time-image," and Tarkovsky's own concept of cinema as "imprinted time." *Class discussion encouraged. R. Bird. Autumn.*

**27200/37200. Slavic Critical Theory from Jakobson to Zizek.** (=ISHU 21300/31300, SLAV 28500/38500) This seminar-style course surveys the cultural and literary theory of critics including Roman Jakobson, the Russian Formalists, Jan Mukarovsky, the Prague School, Mikhail Bakhtin, Tzvetan Todorov, Julie Kristeva, Mikhail Epstein, Slavoj Zizek, and the Slovenian Lacanians. *M. Sternstein. Spring.*

**27300/37300. Perspectives on Imaging.** (=ARTH 26900/36900, BIOS 29207, HIPS 24801) Imaging plays a central role in biomedical research and practice. This role is likely to grow in the future as seen by the recent creation of the new National Institute for Biomedical Imaging and Bioengineering within the National Institutes of Health. This course explores technical, historical, artistic, and cultural aspects of imaging from the earliest attempts to enhance and capture visual stimuli through the medical imaging revolution of the twentieth century. Topics include the development of early optical instruments (e.g., microscopes, telescopes); the first recording of photographic images; the emergence of motion pictures; the development of image-transmission technologies (e.g., offset printing, television, the Internet); and the invention of means to visualize the invisible within the body through the use of X-rays, magnetic resonance, and ultrasound. *B. Stafford, P. La Riviere. Winter.*

**27600/37600. Beginning Photography.** (=COVA 24000) *PQ: COVA 10100 and 10200, or consent of instructor. Camera and light meter required.* Photography affords a relatively simple and accessible means for making pictures. Demonstrations are used to introduce technical procedures and basic skills, and to begin to establish criteria for artistic expression.

Possibilities and limitations inherent in the medium are topics of classroom discussion. We investigate the contemporary photograph in relation to its historical and social context. Course work culminates in a portfolio of works exemplary of the student's understanding of the medium. *Field trips required. Lab fee \$60. L. Letinsky, Autumn; Staff, Winter, Spring.*

**27700/37700. Advanced Photography, Black and White.** (=COVA 27801) *PQ: COVA 10100 or 10200, and 24000 or 24100; or consent of instructor.* Students focus on a set of issues and ideas that expand upon their experience and knowledge, and that have particular relevance to them. All course work is directed toward the production of a cohesive body of black-and-white photographs. An investigation of contemporary and historic photographic issues informs the students' photographic practice and includes critical readings, as well as group and individual critiques. *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.*

**28100/38100. Issues in Film Music.** (=MUSI 22900/30900) *PQ: Some reading knowledge of music helpful but not required.* This course explores the role of film music from its origins in silent film, its significance in the classical Hollywood movie, and its increasingly self-reflexive use in recent cinema (both avant-garde and commercial, both Western and non-Western). We look at the ways music plays a central role both as part of the narrative and as non-diegetic music, how its stylistic diversity contributes its own semiotic universe to the screen, and how it became a central participant in twentieth-century visual culture. *B. Hoeckner. Spring.*

**28220/38220. The Art of Confrontation: Chinese Visual Culture in the Twentieth Century.** (=ARTH 28700/38700, CHIN 27700/37700, EALC 27700) *PQ: COVA 10100 or 10200, or 10000-level ARTH course, or consent of instructor.* A survey of Chinese visual culture of the twentieth century, this course is focused on the theme of confrontation. In the twentieth century, traditional modes of Chinese visual culture have confronted Western styles and techniques of visual expression, Modernism, competing political ideologies, developments in China's distant and recent history, disparate regional Chinese identities (i.e., China, Hong Kong, Taiwan), and technological change. This course explores these confrontations through a variety of media from traditional Chinese painting to film, as well as through methodological approaches from formalism to postcolonial theory. *Weekly film screening required. J. Purtle. Winter.*

**28300/38300. Novel Films: Cinematic Adaptations of Russian and Polish Literary Works.** (=ISHU 26601/36601, SLAV 26600/36600) In this course we examine the phenomenon of translating literature into filmic texts. In juxtaposing literature and films, we critically evaluate the dominant concept of faithfulness to the literary originals. Filmic adaptations are viewed as creative commentaries on literary works and interpreted in conjunction with recent theoretical thought. *B. Shallcross. Spring.*

**28500/48500. History of International Cinema I: Silent Era.** (=ARTH 28500/38500, COVA 26500, ENGL 29300/47800, 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. *T. Gunning. Winter.*

**28600/48600. History of International Cinema II: Sound Era to 1960.** (=ARTH 28600/38600, COVA 26600, ENGL 29600/48900, MAPH 33700) *PQ: CMST 28500/48500 strongly recommended.* Film style, from the classical scene breakdown to the introduction of deep focus, stylistic experimentation, and technical innovation (sound, wide screen, location shooting) forms the center of this course, while the development of a film culture is also discussed. Texts include Thompson 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. *R. Gregg. Spring.*

**28700/38700. Early Video Art, 1968 to 1979.** (=COVA 26700/30100) A survey of the first wave of video art in the United States. We screen and discuss the first ten years of video produced by artists and activists, primarily on the East Coast and in California, including Bruce Nauman, John Baldessari, Martha Rosler, Eleanor Antin, and Top Value Television. Much of the work we look at in this new medium was made as an auxiliary activity by artists already working in sculpture, conceptual art, and performance. We analyze the work as it relates both to this art context and to the sociopolitical climate of the 1970s. *H. Mirra. Winter.*

**28800. Digital Imaging.** (=COVA 22500) *PQ: COVA 10100 or 10200, or consent of instructor.* Using the Macintosh platform, this course serves as an introduction to the use of digital technology as a means of making visual art. Instruction covers the Photoshop graphics program as well as digital imaging hardware (i.e., scanners, storage, printing). In addition, we address problems of color, design, collage, and drawing. Topics of discussion may include questions regarding the mediated image and its relationship to art as well as examining what constitutes the "real" in contemporary culture. *Lab fee \$60. A. Ruttan. Autumn.*

**28900. Video I: Short Experiments.** (=COVA 23700) *PQ: COVA 10100 or 10200, or consent of instructor.* An introduction to videomaking with digital cameras and non-linear (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. *Lab fee \$60. H. Mirra. Winter.*

**28903. Video Workshop.** (=COVA 23801) *PQ: COVA 23700 or consent of instructor.* A production course geared toward short experimental works and video within a studio art context. Screenings include recent works by Harrison and Wood, Fischli and Weiss, Martin Kersels, Jane and Louise Wilson, Halflifers, and Douglas Gordon. Discussions and readings address non-narrative strategies, rapidly changing technology, and viable approaches to producing video art in a world full of video images. *Lab fee \$60. H. Mirra. Spring.*

**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 related 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.*