

Cinema and Media Studies

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Program of Study

For more than a century, and across widely different cultures, film has been the primary medium for storytelling, for depicting and exploring the world, and for engaging and shaping the human senses and emotions, memory and imagination. We live in a time in which cinema, the theatrical exhibition of films to a paying public, is no longer the primary venue in which films are consumed. But cinema seems to survive, even as it is being transformed by television, video, and digital media; and these media, in turn, are giving rise to new forms of moving image culture.

The major in Cinema and Media Studies provides a framework within which students can approach the history of 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 cinema creates meanings through particular forms, techniques, and styles; how industrial organization affects the way films are produced and received; and how the social context in which they are made and consumed influence the way we understand and make meaning of films.

At the same time, the goal is to situate the cinema (and related media) in broader contexts. These include the formation of 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, as well as the emergence of global media publics.

Students graduating with a Cinema and Media Studies major will be trained in critical, formal, theoretical, and historical thinking and analysis. The program aims to develop an ability to understand forms of cultural production in relation to wider contexts, as well as to foster discussion and writing skills. Students will gain the tools to approach today's media environment from a historical and international perspective, and will thus be able to work within a changing mediascape.

Students wishing to enter the program should consult with the Director of Undergraduate Studies in Spring Quarter of their first year. Participation in the program must be declared to the Director of Undergraduate Studies before registration.

Program Requirements

The following requirements apply to students beginning with the Class of 2008. Other students wishing to opt for the new requirements should consult with the Director of Undergraduate Studies immediately.

The major is comprised of twelve courses (four required courses and eight elective courses) and a B.A. research paper.

Required Courses. The following four courses are required:

Introduction to Film Analysis (CMST 10100). This course provides an introduction to the basic concepts of film analysis. It should be completed before other Cinema and Media Studies courses; it must be completed before other required courses. It should be completed as early as possible; it must be completed by the end of the third year.

History of International Cinema sequence (CMST 28500 and 28600). This required two-quarter sequence covers the silent era (CMST 28500) and the sound era to 1960 (CMST 28600), as well as major characteristics and developments of each. It is typically taught in Winter and Spring Quarters. It should be completed by the end of the third year.

Senior Colloquium (CMST 29800). In Autumn Quarter of their fourth year, students must participate in a Senior Colloquium (CMST 29800) that helps them conceptualize their B.A. research paper and address more advanced questions of methodology and theory.

Elective Courses. Of the eight remaining courses, five must either originate in or be cross listed with Cinema and Media Studies. For these five courses, students are encouraged to choose broad survey courses as well as those with more focused topics (e.g., courses devoted to a single genre, director, or national cinema).

Students choose the other three courses in consultation with the Director of Undergraduate Studies by fourth week of Winter Quarter of their third year. Although these courses may be taken outside Cinema and Media Studies, students must demonstrate their relevance to the study of cinema. For example, a group of courses could focus on: art forms and media *other* than film, photography, and video (e.g., the visual arts, digital media, 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).

B.A. Research Paper. Before seventh week of Spring Quarter of their third year, students meet with the Director of Undergraduate Studies to discuss the focus of their required B.A. project. Students begin reading and research during the summer. By the end of fourth week of the Autumn Quarter of their fourth year, students select a project adviser and prepare to present an outline of their project to the Senior Colloquium. Writing and revising take place during Winter Quarter. The final version is due by 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 major.

Grading. Students majoring in Cinema and Media Studies must receive quality grades in all courses required for the major. Nonmajors 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 Cinema and Media Studies courses are eligible for honors. To receive honors, students must also write a B.A. research paper that 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	Introduction to Film Analysis (CMST 10100)
2	History of International Cinema sequence (CMST 28500-28600)
1	Senior Colloquium (CMST 29800)
5	elective courses in Cinema and Media Studies (courses originating in or cross listed with Cinema and Media Studies)
3	further elective courses (courses originating in Cinema and Media Studies or elsewhere that are relevant to the study of cinema)
—	B.A. research paper
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Advising. By fourth week of Autumn Quarter of their third year, students are expected to obtain approval of their program of study from the Director of Undergraduate Studies. Members of the resource faculty typically teach courses

that meet requirements for the three elective courses; students are encouraged to consult with them when making their selections. Core and resource faculty members are listed below.

Committee Members

J. Chandler, R. Gregg, T. Gunning, M. B. Hansen, M. Hansen, J. Hoffman, J. Lastra, L. Letinsky, D. Levin, M. Raine, J. Snyder, J. Stewart, Y. Tsivian, R. West

Resource Faculty

L. Auslander, L. Berlant, R. Bird, W. Brown, D. Chakrabarty, G. Chauncey, J. Comaroff, M. Feldman, J. Goldsby, N. Harris, B. Hoekner, T. Holt, L. Kruger, W. Mazzarella, W. J. T. Mitchell, E. Santner, B. Shallcross, B. Stafford, M. Sternstein, M. Stokes, K. Taylor, W. Veeder, M. Ward, R. Zorach

Courses: Cinema and Media Studies (CMST)

10100. Introduction to Film Analysis. (=ARTH 20000, ARTV 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. *Staff, J. Stewart. Autumn, Spring.*

14601. Chinese Martial Arts Cinema. (=EALC 14601) This course studies some of the most significant Chinese martial arts films. Directors include King Hu, Zhang Che, Lau Kar-leung, Tsui Hark, and Wong Kar-wai. We focus on a number of recurrent issues, including the ideas of chivalry, violence, and nationalism; the interplay between body, film style, and technology; the representation of masculinity and femininity; and the complex interactions between the global and the local. *M. Yip. Winter.*

14602. Transnational Chinese Cinemas. (=EALC 14602) This course offers a historical survey of the complex transregional/transnational production, circulation, and reception of Chinese films over the past century. We examine questions of modernity, national cinema, local identity, trans-border flows, and cultural translation in an age of globalization and diaspora. Directors include Jackie Chan, Peter Chan, Chen Kaige, Hou Hsiao-hsien, Clara Law, Ang Lee, Bruce Lee, Tsai Ming-liang, Wong Kar-wai, John Woo, Zhang Yimou, and Sun Yu. *M. Yip. Spring.*

15401. The Film Musical. (=MUSI 23906) This course primarily considers the historical and theoretical questions that the Hollywood film musical invites. We discuss the particular nature of the diegesis in Hollywood musicals (how the “numbers” relate to the narrative); the apparent boundaries of the genre; the

generation of excess and affect; and ideological and feminist interpretations. Films include *The Smiling Lieutenant* (Ernst Lubitsch, 1931), *Le Million* (René Clair, 1931), *Jolly Fellows* (Grigori Alexandrov, 1934), *Top Hat* (Mark Sandrich, 1935), *The Gang's All Here* (Busby Berkeley, 1943), *Meet Me in St. Louis* (Minnelli, 1944), *Singin' in the Rain* (Gene Kelly/Stanley Donen, 1952), *Gentlemen Prefer Blondes* (Howard Hawks, 1953), and *Les Demoiselles de Rochefort* (Jacques Demy, 1967). *S. Keller. Autumn.*

15501. Poetry and Cinema. (=ENGL 28501) This course explores intersections between poetry and film across historical periods, beginning with early silent adaptations of poetry and ending with contemporary films and theory that contend with both art forms. Besides looking at cineastes who have used poetry directly or indirectly in their films, this course examines how some filmmakers have theorized their work according to poetic models and how others have worked in both modes throughout their careers. Filmmakers include Griffith, Epstein, Dulac, Vertov, Cocteau, Deren, Brakhage, Tarkovsky, and Antonioni. *S. Keller. Autumn.*

20901. Sexuality and Censorship in Pre-Stonewall Film. (=ENGL 28601, GNDR 22701, HIST 18501) This course examines the representation of queer sexuality and culture in classical Hollywood films from silent film to 1970. We pay particular attention to the changing modes of Hollywood production, the impact of censorship before, during, and after the Hays Code; the shifting codes used to connote queerness (even when it was prohibited); and the ways different audiences read these codes. Finally, we compare Hollywood films to experimental film and early German cinema. *R. Gregg. Offered 2007-08; not offered 2006-07.*

21000/31000. (Re)Defining African-American Cinema. (=AFAM 27901, ARTV 27901, ENGL 27901) For course description, see English Language and Literature. *J. Stewart. Spring.*

21300. Hollywood in the Twenty-First Century. This course examines how globalization and the emergence of new digital technologies have affected Hollywood's organization of production, distribution, and exhibition, as well as the aesthetics of film image, sound, and narration. The course also pays attention to the varying national and international modes of resistance to Hollywood's hegemony and how the industry has responded to these modern challenges. *R. Gregg. Autumn.*

21801/31801. Chicago Film History. (=ARTV 26750/36750) Students in this course screen and discuss films to consider whether there is a Chicago style of filmmaking. We trace how the city informs documentary, educational, industrial, narrative feature, and avant-garde films. If there is a Chicago style of filmmaking, one must look at the landscape of the city; and the design, politics, cultures, and labor of its people, as well as how they live their lives. The protagonists and villains in these films 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. *J. Hoffman. Spring.*

23201/33201. From Page to Screen: Literary Adaptation in the Italian Cinema and Beyond. (=ITAL 23201/33201) Italian cinema has a long history of adapting literary texts to the screen. In this course, we study selected theories of film adaptation and the history of Italian cinema's use of literature. We also analyze specific cases of book-to-screen adaptations. Films studied include Pasolini's *Decameron*, Visconti's *Ossessione* and *Death in Venice*, Benigni's *Pinocchio*, Fellini's *La voce della luna*, Rossellini's *Ladri di biciclette (Bicycle Thief)*, and Salvatores' *To non ho paura (I Am Not Afraid)*. We also read the texts upon which these films draw. Students majoring in Italian read materials in Italian; nonmajors use English texts. *R. West. Winter.*

23500/33500. Pasolini. (=GNDR 28600, ITAL 28400/38400) *PQ: Consent of instructor.* For course description, see Romance Languages and Literatures (Italian). *A. Maggi. Autumn.*

24401/34401. Czech New Wave Cinema. (=SLAV 26700/36700) For course description, see Slavic Languages and Literatures (Czech). *M. Sternstein. Spring, 2007.*

24903/34903. Cinema in Japan: Art and Commerce in a Transnational Medium. (=EALC 24903/34903) *Knowledge of Japanese not required.* This course surveys Japanese cinema from its prehistory to the work of contemporary transnational *auteurs*. We focus on both aspects of the object of study: Japan and the cinema. A "moment" from the history of Japanese cinema is presented each week along with a methodological issue in film studies brought into focus by it. We pay attention to the masters of Japanese cinema (e.g., Mizoguchi, Ozu, Kurosawa) but also study film in relation to broader cultural movements. Texts in English and the original. *M. Raine. Autumn.*

24904. Images of Time: Japanese History through Films and Other Texts. (=BPRO 24600, EALC 24601, HIST 24600) *PQ: Third- or fourth-year standing required; knowledge of Japanese not required.* For course description, see Big Problems. All materials in English. *J. Ketelaar, M. Raine. Spring, 2007.*

24905/34905. Propaganda and Agitation: Film Policy and Film Style in Wartime Japan, 1937 to 1945. *Knowledge of Japanese not required.* This class surveys the ways in which cinema was understood and deployed as both national art and "optical weapon" during a time of total war. We introduce the attempts to control cinema and more local sources of wartime Japanese cinema. Filmmakers studied include Arnold Fanck, Mizoguchi Kenji, Ozu Yasujiro, Tasaka Tomotaka, Imai Tadashi, Yamamoto Kajiro, and Kurosawa Akira. Separate section held for discussing Japanese sources. *M. Raine. Spring.*

24910/34910. Realism and Irrrealism in Japanese Film and Literature. This course works through the problem of mimesis (of representing the world) that

has been such an important part of naturalism, proletarian fiction, documentary movements, socialist realism, and so forth in twentieth-century Japanese literature and film. Students debate the meaning and utility of terms such as realism and mimesis, and explore possible relations between art theory and social practice. *G. Golley, M. Raine. Offered 2007-08; not offered 2006-07.*

25102/35102. Narratives of Suspense in European and Russian Literature and Cinema. (=CMLT 22100, HUMA 26901/36901, ISHU 26901/36901, SLAV 26900/36900) For course description, see Slavic Languages and Literatures (General Slavic). *Class discussion encouraged. R. Bird. Autumn, 2006.*

25201/45201. Cinema and the First Avant-Garde, 1890 to 1933. (=ARTH 25205, ARTV 25201) *PQ: CMST 10100 and 28500, or consent of instructor.* This course explores the manner in which a number of movements (as well as the concept of the avant-garde more generally) have related to the cinema, both in practice and theory. Movements considered are Symbolism, Futurism (Italian and Russian), Dadaism, Constructivism, Surrealism, and De Stijl. The Cineclub movement and magazines dedicated to the film and the avant-garde are also studied. Readings include manifestos and documents from the various movements, as well as historical studies. Texts by Poggioli and Burger are also read. We show films by Bauer, Lang, Wiene, Bragaglia, Eisenstein, Ivens, Richter, Ruttman, Vertov, Dulac, Epstein, and others. *T. Gunning. Winter. Offered 2007-08; not offered 2006-07.*

25501/35501. Poetic Cinema. (=CMLT 29000/39000, ISHU 29002, RLIT 39000, RLST 28401, RUSS 29001/39001) For course description, see Slavic Languages and Literatures (Russian). *R. Bird. Winter, 2007.*

26100/36100. Spike Lee. (=AFAM 27902, ENGL 27902/48102) For course description, see English Language and Literature. *J. Stewart. Spring.*

26301. Masochism as Weapon: The Cinema of Rainer Werner Fassbinder. (=GRMN 26600) For course description, see Germanic Studies (German). *D. Levin. Winter, 2008.*

26801. Antonioni's Films: Reality and Ambiguity. (=ARTH 28904, BPRO 26600, ISHU 26602) *PQ: Third- or fourth-year standing.* For course description, see Big Problems. *Y. Tzivian, B. Winstein. Winter, 2007.*

26901/36901. Authors of Japanese Cinema: Mizoguchi, Miyazaki, and Miiike. (=EALC 24907/34907) This course deals with three coincidentally alliterative film directors in Japan, taking them as "strong authors" of distinctive stylistic profiles within specific cultural contexts (classical cinema and gendered modernity; anime and ecology; post-national V-cinema and the festival circuit). These contexts condition and illuminate the films without ever exhausting these artists' personal stake in the "mise-en-scene of desire," a world-making ecological vision, or surreal genre *detournements*. We study Japanese cinema through the work of three strong-willed exponents, maintaining a tension between historical

understanding, a cultural study of authorship, and the specific claims of individual film texts. *M. Raine. Offered 2007-08; not offered 2006-07.*

27200/37200. Slavic Critical Theory: From Jakobson to Zizek. (=ISHU 21300/31300, SLAV 28500/38500) For course description, see Slavic Languages and Literatures (General Slavic). *M. Sternstein. Spring, 2008.*

27300/37300. Perspectives on Imaging. (=ARTH 26900/36900, BIOS 02927, BPRO 27700, HIPS 24801) *PQ: Third- or fourth-year standing.* For course description, see Big Problems. *B. Stafford, P. La Riviere. Autumn, 2006.*

27502. The Frankfurt School: Cinema and Modernity. This seminar is concerned with debates within and on the margins of the Frankfurt School (e.g., Kracauer, Benjamin, Adorno, Lowenthal, Kluge) on the transformation of culture in capitalist modernity. We focus on discussions concerning the technological media and new forms of subjectivity, reception, and publicness catalyzed by these media. We consider the issue of alternative cinema as well as the question of a specific aesthetics of film and its relevance in the age of video and digital media. *M. Hansen. Spring.*

27600/37600. Beginning Photography. (=ARTV 24000/34000) *Camera and light meter required.* For course description, see Visual Arts. *Field trips required. Lab fee \$60. Autumn, Winter, Spring.*

27602-27702/37602-37702. Photography Workshop I, II. (=ARTV 24401/34401) *PQ: ARTV 10100 or 10200, or consent of instructor. Courses taught concurrently and can be repeated as part of an ongoing, developing photographic project.* For course description, see Visual Arts. *Lab fee \$60. Spring.*

27800/37800. Theories of Media. (=ARTH 25900/35900, ARTV 25400, ENGL 12800/32800, ISHU 21800, MAPH 34300) *PQ: Any 10000-level ARTH or ARTV course, or consent of instructor.* For course description, see Art History. *W. J. T. Mitchell. Winter.*

27900/37900. Jan Svankmajer and Contemporary Surrealism. (=CZEC 27900/37900, ISHU 27901) For course description, see Slavic Languages and Literatures (Czech). *M. Sternstein. Winter, 2008.*

28000/38000. Documentary Video. (=ARTV 23901/33901) For course description, see Visual Arts. *A two-hour lab is required in addition to class time. Lab fee \$60. J. Hoffman. Winter.*

28001/38001. Documentary Video: Production Techniques. (=ARTV 23902/33902) *PQ: ARTV 23901 or consent of instructor.* For course description, see Visual Arts. *Lab fee \$60. J. Hoffman. Spring.*

28100. Issues in Film Music. (=MUSI 20900/30901) For course description, see Music. *B. Hoekner. Autumn. Offered 2007-08; not offered 2006-07.*

28302/38302. Adaptation: Theater, Opera, and Film. (=GRMN 27600/37600, ISHU 27602, MUSI 22100/30707) *PQ: Advanced standing required; reading knowledge of German recommended.* For course description, see Germanic Studies (German). Texts in English and the original. *D. Levin. Winter, 2007.*

28500/48500. History of International Cinema I: Silent Era. (=ARTH 28500/38500, ARTV 26500, CMLT 22400/32400, ENGL 29300/47800, MAPH 33600) *PQ: CMST 10100 must be taken before or concurrently with this course. 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. Tsvian. Winter.*

28600/48600. History of International Cinema II: Sound Era to 1960. (=ARTH 28600/38600, ARTV 26600, CMLT 22500/32500, ENGL 29600/48900, MAPH 33700) *PQ: Prior or current registration in CMST 10100 required; CMST 28500/48500 strongly recommended.* 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. *R. Gregg. Spring.*

28700/38700. Early Video Art, 1968 to 1979. (=ARTV 26700/30100) For course description, see Visual Arts. *Winter, 2007*

28800. Digital Imaging. (=ARTV 22500) For course description, see Visual Arts. *Lab fee \$60. Autumn, 2007.*

28900-28901/38900-38901. Video I, II: Beginning Video. (=ARTV 23800-23802/33800-33802) *Courses taught concurrently and may be repeated.* For course description, see Visual Arts. *Lab fee \$60. Autumn.*

28903/38903. Video Workshop. (=ARTV 23801/33801) *PQ: ARTV 23800 or consent of instructor.* For course description, see Visual Arts. *Lab fee \$60. Winter.*

28920/38920. Introduction to Film Production. (=ARTV 23850/33850) For course description, see Visual Arts. *Lab fee \$100. J. Hoffman. Autumn.*

29800. Senior Colloquium. *PQ: CMST 10100. Required of students majoring in Cinema and Media Studies.* This seminar is designed to provide fourth-year students 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 major, but it may be counted as a free-elective credit. Autumn, Winter, Spring.*

32901. German Cinema: 1945 to 1989. (=GRMN 34801) For course description, see Germanic Studies (German). Readings and films available in English. *D. Levin. Autumn, 2006.*