

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, depicting and exploring the world, and 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 understanding of forms of cultural production in relation to wider contexts, as well and 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 major is comprised of twelve courses (four required courses and eight elective courses) and a BA 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 BA 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. Students must receive prior approval of the five courses that they choose, and they are encouraged to consider broad survey courses as well as those with more focused topics (e.g., courses devoted to a single genre, director, or national cinema). A course agreement form to be signed by the Director of Undergraduate Studies by fourth week of Autumn Quarter of the student's third year is available in G-B 418.

Although the other three 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). A form to be signed by the Director of Undergraduate Studies by fourth week of Winter Quarter of the student's third year is available in G-B 418.

BA 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 BA 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 BA 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 BA research paper (CMST 29900) may not be counted toward distribution requirements for the major.

Grading. Students majoring in Cinema and Media Studies must receive a quality grade in all courses required for the major. With prior consent of instructor, nonmajors may take Cinema and Media Studies courses for *P/F* grading.

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 BA 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)**
—	BA research paper
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* *A course agreement form to be signed by the Director of Undergraduate Studies by fourth week of Autumn Quarter of a student's third year is required to obtain approval of these courses.*

** *A form to be signed by the Director of Undergraduate Studies by fourth week of Winter Quarter of a student's third year is required to obtain approval of these courses.*

Advising. A course agreement form to be signed by the Director of Undergraduate Studies by fourth week of Autumn Quarter of the student's third year is required to obtain approval of the five elective courses that must either originate in or be cross listed with Cinema and Media Studies. A form to be signed by the Director of Undergraduate Studies by fourth week of Winter Quarter of the student's fourth year is required to obtain approval of the three additional elective courses.

Both forms are available in G-B 418. 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

R. Bird, J. Chandler, T. Gunning, M. B. Hansen, J. Hoffman, J. Lastra, L. Letinsky, D. Levin, M. Raine, J. Snyder, N. Steimatsky, Y. Tsivian, R. West, J. Wild

Resource Faculty

L. Auslander, L. Berlant, W. Brown, D. Chakrabarty, J. Comaroff, M. Feldman, J. Goldsby, N. Harris, B. Hoekner, T. Holt, L. Kruger, R. Majumdar, W. Mazzarella, W. J. T. Mitchell, R. Neer, E. Santner, B. Shallcross, B. Stafford, M. Sternstein, 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) 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. *Autumn, Spring.*

20101. Women Mystery Writers: From Page to Screen. (=GNDR 20202) 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. *R. West. Winter.*

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.*

21900. American Cinema Since 1961. (=ENGL 28702) *PQ: Background in cinema studies or prior film course(s).* The year 1960 is commonly understood as a watershed in U.S. film history, marking the end of the so-called “classical” Hollywood cinema. We discuss this assumption in terms of the break-up of the studio system; the erosion of the Production Code; the crisis of audience precipitated by television’s mass spread; and the changing modes of film reception, production, and style under the impact of video, cable, and other electronic communication technologies. We also relate cinema to social and political issues of the post-1960s period and ask how films reflected upon and intervened in contested areas of public and private experience. With the help of the concept of “genre” (and the changed “genericity” of 1980s and 1990s films) and of the notion of “national cinema” (usually applied to film traditions other than the United States), we attempt a dialogue between industrial/stylistic and cultural-studies approaches to film history. *M. Hansen. Autumn.*

24203/44203. Before and after Beckett: Theater and Film. (=ENGL 24401/44506) *PQ: Third- or fourth-year standing, and at least one prior course in modern drama or film. Working knowledge of French helpful but not required.* Beckett is conventionally typed as the playwright of minimalist scenes of unremitting bleakness. But his experiments with theater and film echo the irreverent play of popular culture (vaudeville on stage and film, including Chaplin and Keaton) and the artistic avant-garde (Dreyer in film; Jarry and Artaud in theater). This course juxtaposes this early twentieth-century work with Beckett’s plays on stage and screen, as well as those of his contemporaries (Ionesco, Duras) and successors. Contemporary authors depend on availability but may include Vinaver, Minyana, and Lagarce (France); Pinter and Greenaway (England); and Foreman and Wellman (United States). Theoretical work may include texts by Artaud, Barthes, Derrida, Josette Feral, Peggy Phelan, and Bert States. *L. Kruger. Spring.*

24610. Cinema and Politics in China. (=EALC 24503) For course description, see East Asian Languages and Civilizations. *S. Xiang. Spring.*

24701/34701. Left-Wing Art and Soviet Film Culture of the 1920s. (=ARTH 28100/38100, CMLT 22200/32200, SLAV 26700/36700) 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, and Formalist poetics and FEKS directors. Film screenings are three hours a week in addition to scheduled class time. *Y. Tsvivan. Spring.*

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 we also study film in relation to broader cultural movements. Texts in English and the original. *M. Raine. Autumn.*

24905/34905. Agitation and Propaganda: Film Policy and Film Style in Wartime Japan. (=EALC 24905/34905) *Knowledge of Japanese not required.* This class traces the deployment of cinema as both national culture and “optical weapon” during a time of total war. We study the Film Law of 1939 and the “national policy films” and “people’s films” that attempted to raise the aesthetic and technical level of cinema in Japan in order to compete with the memory of Hollywood films both at “home” and in the Asian countries occupied by Japan. The class includes films made under Japanese sponsorship in the colonies of Taiwan and Korea as well as in the puppet state of Manchuria and the occupied territory of Shanghai. We also study local sources of wartime Japanese cinema—the prewar leftist film movement, the documentary film movement, the narrative avant-garde—in the context of the broader image culture of wartime Japan. Japanese and other Asian sources discussed in a separate section. *M. Raine. Spring.*

24907/34907. Japanese New Wave Cinema, 1955 to 1973. (=EALC 24908/34908) *Knowledge of Japanese not required.* This course surveys the rise and fall of alternatives to studio cinema in Japan between the 1950s and the 1970s. Topics include the Nikkatsu and Shochiku new waves, union-based oppositional cinema, experimental filmmaking, radical documentary, Cahier’s style auteurs, the Shochiku new wave, experimental theater, the Shinjuku and Shibuya film-theatre subcultures, and the institutional roles of the Sogetsu Art Center and the Art Theatre Guild. Optional Japanese discussion sessions offered. *M. Raine. Winter.*

27600/37600. Introduction to Photography. (=ARTV 24000/34000) *PQ: ARTV 10100 or 10200, or consent of instructor. Camera and light meter required.* Photography is a familiar medium due to its ubiquitous presence in our visual world, including popular culture and personal usage. In this class, students learn technical procedures and basic skills related to the 35mm camera, black and white film, and print development. They also begin to establish criteria for artistic expression. We investigate photography in relation to its historical and social context in order to more consciously engage the photograph’s communicative and expressive possibilities. Course work culminates in a portfolio of works exemplary of the student’s understanding of the medium. Field trips required. *Lab fee \$70. S. Huffman, L. Letinsky. Autumn, Winter.*

27602-27702/37602-37702. Photography. (=ARTV 24401-24402/34401-34402) *PQ: ARTV 10100 or 10200, or consent of instructor. Courses taught concurrently and can be repeated as part of an ongoing, developing photographic project. Camera and light meter required.* The goal of this course is to foster investigations and explorations of students in photography (e.g., refine their craft in black and white or color, with a different format camera, or by utilizing light-sensitive materials). Students pursue a line of artistic inquiry by participating in a process that involves experimentation, reading, gallery visits, critiques, and

discussions, but mostly by producing images. Primary emphasis is placed upon the visual articulation of the ideas of students through their work, as well as the verbal expression of their ideas in class discussions, critiques, and artist's statements. *Lab fee \$70. L. Letinsky. Spring.*

27800/37800. Theories of Media. (=ARTH 25900/35900, ARTV 25400, ENGL 12800/32800, MAPH 34300, TAPS 28457) *PQ: Any 10000-level ARTH or ARTV course, or consent of instructor.* This course explores the concept of media and mediation in very broad terms, looking not only at modern technical media and mass media but also 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." Readings include classic texts (e.g., Plato's *Allegory of the Cave* and *Cratylus*, Aristotle's *Poetics*) and modern texts (e.g., Marshall McLuhan's *Understanding Media*, Regis Debray's *Mediology*, Friedrich Kittler's *Gramophone, Film, Typewriter*). We also look at recent films (e.g., *The Matrix*, *eXistenZ*) that project fantasies of a world of total mediation and hyperreality. Course requirements include one "show and tell" presentation that introduces a specific medium. *W. J. T. Mitchell. Winter.*

28000/38000. Documentary Video. (=ARTV 23901/33901, TAPS 28453) This course focuses on the making of independent documentary video. Examples of direct cinema, *cinéma vérité*, the essay, ethnographic film, the diary and self-reflexive cinema, historical and biographical film, agitprop/activist forms, and guerilla television are screened and discussed. Topics include the ethics and politics of representation and the shifting lines between fact and fiction. Labs explore video preproduction, camera, sound, and editing. Students develop an idea for a documentary video; form crews; and produce, edit, and screen a five-minute documentary. Two-hour lab required in addition to class time. *Lab fee \$70. J. Hoffman. Winter.*

28001/38001. Documentary Video: Production Techniques. (=ARTV 23902/33902) *PQ: ARTV 23901 or consent of instructor.* This course focuses on the shaping and crafting of a nonfiction video. Students are expected to write a treatment detailing their project. Production techniques focus on the handheld camera versus tripod, interviewing and microphone placement, and lighting for the interview. Postproduction covers editing techniques and distribution strategies. Students then screen final projects in a public space. *Lab fee \$70. J. Hoffman. Spring.*

28100. Issues in Film Music. (=MUSI 20900/30901) This course explores the role of film music in the history of cinema. What role does music play as part of the narrative (source music) and as nondiegetic music (underscoring)? How does music of different styles and provenance contribute to the semiotic universe of film? And how did film music assume a central voice in twentieth-century culture? We study music composed for films (original scores) as well as pre-existent music (such as popular and classical music). The twenty films covered in the course may include classical Hollywood cinema, documentaries, foreign

(including non-Western) films, experimental films, musicals, and cartoons. *This course typically is offered in alternate years. B. Hoekner. Autumn.*

28200/38200. Nonfiction Film: Representations and Performance. 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. *J. Hoffman. Spring.*

28500/48500. History of International Cinema I: Silent Era. (=ARTH 28500/38500, ARTV 26500, CMLT 22400/32400, ENGL 29300/47800, MAPH 33600) *PQ: Prior or concurrent enrollment in CMST 10100. This is the first part of a two-quarter course. Taking these courses in sequence is strongly recommended but not required.* This course introduces 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. *J. Lastra. Autumn.*

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 concurrent 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. *Y. Tsvian. Spring.*

28800. Introduction to Digital Imaging. (=ARTV 22500) *PQ: ARTV 10100 or 10200, and consent of instructor.* Using the Macintosh platform, this course introduces the use of digital technology as a means of making visual art. Instruction covers the Photoshop graphics program and digital imaging hardware (i.e., scanners, cameras, 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 the examination of what constitutes the "real" in contemporary culture. *Lab fee \$70. J. Salavon. Winter.*

28900/38900. Introduction to Video. (=ARTV 23800, TAPS 28427) *PQ: ARTV 10100 or 10200, or consent of instructor.* 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. *Lab fee \$70. C. Sullivan, S. Wolniak. Winter, Spring.*

28903. Video. (=ARTV 23801, TAPS 28428) *PQ: ARTV 23800 or consent of instructor.* This is a production course geared towards short experimental works and video within a studio art context. *Lab fee \$70. C. Sullivan. Spring.*

28920/38920. Introduction to Film Production. (=ARTV 23850/33850, TAPS 28451) This intensive lab introduces 16mm film production, experimenting with various film stocks and basic lighting designs. The class is organized around a series of production situations with students working in crews. Each crew learns to operate and maintain the 16mm Bolex film camera and tripod, as well as Arri lights, gels, diffusion, and grip equipment. The final project is an in-camera edit. *Lab fee \$100. J. Hoffman. Autumn.*

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

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 BA project, which is discussed in relation to the issues of the course. *J. Lastra. Autumn.*

29900. BA 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.*