

# Cinema and Media Studies

*Director of Undergraduate Studies: Jennifer Wild, G-B 420,  
jenniferwild@uchicago.edu*

*Department Coordinator: Noah Minnick, G-B 418, 834.1077*

*Email: cine-media@uchicago.edu*

*Web: humanities.uchicago.edu/cmtes/cms/*

## 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
12	

\* 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.

### Minor Program in Cinema and Media Studies

The minor in Cinema and Media Studies requires the completion of six classes: Introduction to Film Analysis (CMST 10100); History of International Cinema I and II (CMST 28500 and CMST 28600); and three classes at the 20000 level or above. Students are encouraged to take Introduction to Film Analysis (CMST 10100) early in their undergraduate career, or at the beginning of their minor course of study. It must be taken no later than spring quarter of a student's third year.

Students who elect the minor program in Cinema and Media Studies must meet with the Director of Undergraduate Studies before the end of the winter quarter of their third year to declare their intention to complete the minor.

Students choose courses for the Cinema and Media Studies minor in consultation with the CMS Director of Undergraduate Studies. The Director's approval of the minor program should be submitted to a student's College adviser no later than the end of spring quarter of a student's third year. Approval forms are obtained from the Director of Undergraduate Studies, or the College adviser.

Courses in the minor (1) may not be double counted with the student's major(s) or with other minors; (2) may not be counted toward general education requirements. All classes toward the minor must be taken for quality grades, and more than half of the requirements for the minor must be met by registering for courses bearing University of Chicago course numbers.

#### *Sample minor program in Cinema and Media Studies*

CMST 10100. Introduction to Film Analysis  
 CMST 28500. History of International Cinema I: Silent Era  
 CMST 28600. History of International Cinema II: Sound Era to 1960  
*and*  
 CMST 24701. Left-Wing Art and Soviet Film Culture of the 1920s  
 CMST 25201. Cinema and the First Avant-Garde: 1890 to 1933  
 CMST 27502. The Frankfurt School, Cinema, Modernity

### Committee Members

R. Bird, J. Chandler, X. Dong, 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.*

**23202/33202. Rome in Literature and Film.** (=ITAL 23203/32303) We analyze films and fictional works that reflect both realities and myths about the “Eternal City,” Rome. Classical Rome is not studied; instead, the focus is on a trajectory of works, both written and cinematic, that are set in and explore late nineteenth- to late twentieth-century Rome. The goal is to analyze some of the numerous diverse representations of modern Rome that portray historical, political, subjective, and/or fantastical/mythopoetic elements that have interacted over time to produce the palimpsest that is the city of Rome. Books by D’Annunzio, Moravia, Pasolini, and Malerba; films by Fellini, Visconti, Rossellini, Bertolucci, Pasolini, and Moretti. Classes conducted in English; Italian majors and minors read the texts in the original. *R. West. Autumn.*

**24201/34201. Cinema in Africa.** (=AFAM 21900, CMLT 22900/42900, CRES 24201/34201, ENGL 27600/48601, SOSC 27600) *PQ: Prior college-level course in either African studies or film studies.* This course examines cinema in Africa and films produced in Africa. It places cinema in SubSaharan Africa in its social, cultural, and aesthetic contexts ranging from neocolonial to postcolonial, Western to Southern Africa, documentary to fiction, and art cinema to TV. We begin with *La Noire de...* (1966), a groundbreaking film by the “father” of African cinema, Ousmane Sembene. We compare this film to a South African film, *The Magic Garden* (1960), that more closely resembles African American musical film. Other films discussed in the first part of the course include anti-colonial and anti-apartheid films from Lionel Rogosin’s *Come Back Africa* (1959) to Sarah Maldoror’s *Sambizanga*, Ousmane Sembene’s *Camp de Thiaroye* (1984), and Jean Marie Teno’s *Afrique, Je te Plumerai* (1995). We then examine cinematic representations of tensions between urban and rural, traditional and modern life, and the different implications of these tensions for men and women, Western and Southern Africa, in fiction, documentary and ethnographic film. *L. Kruger. Winter.*

**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 unrelenting 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.*

**24508/44508. Decolonizing Drama and Performance in Africa.** (=CMLT 21202/41202, ENGL 24402/44508) *PQ: Third- or fourth-year standing and prior course in either theatre or African studies. Working knowledge of French and/or Spanish is required for Comparative Literature status and recommended, but not required, for other students.* This course examines the connections among dramatic writing, theatrical practice, and theoretical reflection on decolonization primarily in Africa and the Caribbean in the twentieth century. Authors (many of whom write theory and theater) may include Aima Aidoo, Fatima Dike, Aime Cesaire, Franz Fanon, Fernandez Retamar, Athol Fugard, Biodun Jeyifo, Were Liking, Mustafa Matura, Jose Marti, Ngugi wa Thiong’o, Kwame Nkrumah, Wole Soyinka, and Derek Walcott. Texts in English, French, and/or Spanish. *L. Kruger. 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. Tsivian. Spring.*

**24801/34801. Iranian Cinema.** (=NEHC 20710/30710) This course is a survey of the history of the Iranian film industry and Iranian cinema as a national cinema—including major directors, genres, and trends—from the 1970s to the present. Our emphasis is on situating films in the historical, political, social, and economic context of modern Iranian society, both prior to and after the revolution of 1979. In addition to analyzing the films as artistic constructs and as the works of particular auteurs, we consider such larger questions as how the political and intellectual history of modern Iran is reflected in its films; the extent to which Iranian cinema is a national cinema, a “third-world” cinema, or part of “world cinema”; whether Iranian film has developed a “grammar” and style of its own; and revolutionary uses of cinema, censorship, gender, and so forth. *F. Lewis. Autumn.*

**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. Each week presents, in roughly chronological order, a “moment” from the history of Japanese cinema and a methodological issue in film studies brought into focus by that week’s films. For example, we study vernacular modernism in 1930s Japan, the war film and theories of propaganda, and genre theory and 1950s program pictures. 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 such as the “new wave” and the “political modernist” turn. We also interrogate theories of national cinema and study theories of ethnicity and recent Japanese representations of the Other. 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.*

**24909. The East Asian Film Musical.** (=EALC 24907/34907)

The film musical appears as a quintessentially American form. From the development of the genre in synchronization with early sound technology to its full efflorescence in the MGM Broadway adaptations of the 1950s, nothing spoke the capital intensity of hollywood and the ideology of Americanism more clearly than the musical. This course studies East Asian emulation of Hollywood’s “transmedia exploitation” of popular music, revues, and musical films but also the musical that blazed regional circuits through East Asia, from “oriental jazz” and the wartime films of Yamaguchi Yoshiko/Ri Ko-Ran to postwar Toho travelogues and contemporary films featuring East Asian pop stars. Our main focus is on Japan, but we also consider films from Hong Kong, Manchuria, and Taiwan. *M. Raine. Spring.*

**27600/37600. Introduction to Black and White Film 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 course, 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. *Autumn, Winter.*

**27602-27702/37602-37702. Photography.** (=ARTV 24401-24402/34401-

34402) *PQ: ARTV 10100, 10200 or 10300, and 24000. Courses taught concurrently and can be repeated as part of an ongoing, developing photographic project.* 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. *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*, Régis 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. Labs are two hours a week in addition to scheduled class time. *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. *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 (e.g., popular and classical music). The twenty films covered in the course may include classical Hollywood cinema, documentaries, foreign (e.g., 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. Tsivian. 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 23800/33800, TAPS 28427) *PQ: ARTV 10100, 10200 or 10300.* This course introduces 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. *C. Sullivan. Winter.*

**28903. Video.** (=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. *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. *J. Hoffman. Spring.*

**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.*

**34906. Cinema in Wartime Japan and its Territories.** (=EALC 44905) This seminar explores the history of cinema as a new medium for "propaganda and agitation" in the context of Japan's wars in Asia and the Pacific, 1937 to 1945. We study Japanese films as part of a global 1930s "illiberal modernism," while

simultaneously exploring more local sources of wartime cinema, in the prewar leftist film movement, the documentary film movement, the narrative avant-garde, and the broader image culture of wartime Japan. We also explore how the medium was deployed in Japan's colonies (i.e., Taiwan and Korea), client states (i.e., Manchuria), and occupied territories (e.g., Eastern China, Hong Kong, Indonesia, Philippines). All texts in English; some texts also in the original. *M. Raine. Spring.*