



# THE UNIVERSITY OF CHICAGO

## Department of Cinema and Media Studies

The Department of Cinema and Media Studies, located within the Humanities Division of the University of Chicago, has developed a worldwide reputation for original, rigorous, and influential scholarship since its founding in 1995. While much of the work the department participates in focuses on film, we understand that cinema is a point of entry for a broader culture of images and sounds that include television, video, and digital media.



The faculty in Cinema and Media Studies have such a wide-ranging breadth of scholarship, many have secondary appointments at other departments in the Humanities Division, such as Art History, South Asian Languages and Civilizations, Romance Languages and Literatures, the Department of Visual Arts, Slavic Languages and Literatures, and East Asian Languages and Civilizations. Because of this, our students truly benefit from a collaborative learning experience and are encouraged to explore courses offered by other departments as well as programs run out of the various centers around campus such as The Center for the Study of Race, Politics, and Culture and The Center for the Study of Gender and Sexuality.

Our work receives vital support from the [Film Studies Center](#), which houses a large archive of 35mm and 16mm films, video and DVD materials, and holdings from the Library of Congress Paper Print Collection and the Black Images Collection. Operating in tandem with the Film Studies Center, our students are able to view films in the way they were meant to be seen, both during courses, through our rich program of special lectures, and weekly screening events.

<b>CINEMA AND MEDIA STUDIES FACULTY</b>
Dominique Bluher, Allyson Field, Tom Gunning, Judy Hoffman, James Lastra, <b>Daniel Morgan (Department Chair)</b> , Salomé Skvirsky, Jacqueline Stewart, Yuri Tsivian, Takuya Tsunoda, Jennifer Wild
<b>CROSS-APPOINTED FACULTY</b>
Robert Bird, James Chandler, Patrick Jagoda, David Levin, Richard Neer, Rochona Majumdar,
<b>AFFILIATE FACULTY</b>
Paola Iovene, Loren Kruger, Laura Letinsky, Malyne Sternstein, Catherine Sullivan
<b>STAFF</b>
Traci Verleyen, Claire Ptaschinski

## A SELECTION OF UNDERGRADUATE COURSES OFFERED IN 2017-2018

For a full list of past and current courses, please visit our department [website](#)

<p style="text-align: center;"><b>CMST 10100 Introduction to Film</b></p> <p>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.</p>	<p style="text-align: center;"><b>CMST 14400 Film and the Moving Image</b></p> <p>This course seeks to develop skills in perception, comprehension, and interpretation when dealing with film and other moving image media. It encourages the close analysis of audiovisual forms, their materials and formal attributes, and explores the range of questions and methods appropriate to the explication of a given film or moving image text. The course aims to foster in students the ability to translate this understanding into verbal expression, both oral and written.</p>
<p style="text-align: center;"><b>CMST 28500 History of International Cinema Part 1: Silent Era</b></p> <p>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 will discuss main national schools and international trends of filmmaking.</p>	<p style="text-align: center;"><b>CMST 28600 History of International Cinema Part 2: Sound to 1960</b></p> <p>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 <i>Film History: An Introduction</i>; and works by Bazin, Belton, Sitney, and Godard. Screenings include films by Hitchcock, Welles, Rossellini, Bresson, Ozu, Antonioni, and Renoir.</p>
<p style="text-align: center;"><b>CMST 24919 Contemporary Media in Japan</b></p> <p>This course will investigate contemporary films, audiovisual media works, and electronic media creations that explore and/or reflect such issues as ambient aesthetics, self-mediation, and new techniques of everyday life.</p>	<p style="text-align: center;"><b>CMST 28003 Issues in Film Sound</b></p> <p>Taking advantage of recent developments in the field of sound studies, this course examines issues in film sound (technology, sense experience, histories of listening, sonic space, soundscape construction, the materiality of sound formats, etc.) that speak to broader concerns in the humanities, especially sound-related arts.</p>
<p style="text-align: center;"><b>CMST 23930 Documentary Production 1</b></p> <p>This focuses on the making of independent documentary video. Issues embedded in the documentary genre, such as the ethics and politics of representation and the shifting lines between documentary fact and fiction will be explored. Pre-production strategies and production techniques will be taught, including the camera, interviews and sound recording, shooting in available light, working in crews, and post-production editing. Students are encouraged to take CMST 23931 Documentary Production 2 to complete their work</p>	<p style="text-align: center;"><b>CMST 26400 The Cinema of Charlie Chaplin</b></p> <p>The course looks at Chaplin and his long film career from a number of perspectives. One of these is Chaplin's acting technique inherited from <i>commedia dell'arte</i> and enriched by cinematic devices; another is Chaplin as a person involved in a series of political and sexual scandals; yet another one is Chaplin as a myth fashioned within twentieth-century art movements like German Expressionist poetry, French avant-garde painting, or Soviet Constructivist art.</p>

For further information from the Department of Cinema and Media Studies, contact us at [cinema@uchicago.edu](mailto:cinema@uchicago.edu) | +1 (773) 834-1077 | or visit our [website](#).