

CINEMA AND MEDIA STUDIES

FALL 2022 COURSE CATALOG

CAMS 101



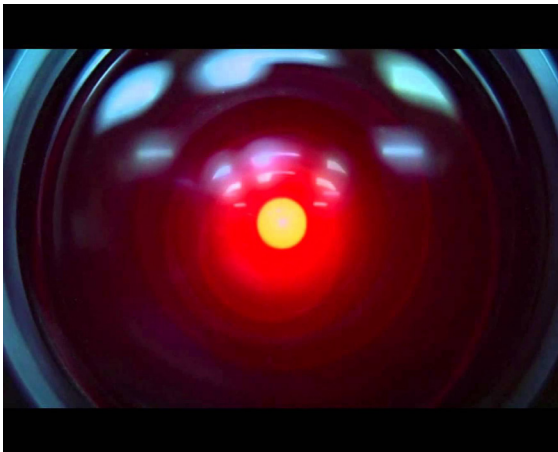
Introduction to Cinema & Media Studies

TBA MR - 11:20 AM - 12:35 PM | Collins Cinema
Screenings M - 6:30 pm - 9:10 pm | Collins Cinema

This course introduces students to the study of audio-visual media, including oral, print, photographic, cinematic, broadcast, and digital media forms and practices. Using a case study approach, we will explore the nature of audio-visual communication/representation in historical, cultural, disciplinary, and media-specific contexts, and examine different theoretical and critical perspectives on the role and power of media to influence our social values, political beliefs, identities, and behaviors. We'll also consider how consumers of media representations can and do contest and unsettle their embedded messages. Our emphasis will be on developing the research and analytical tools, modes of reading, and forms of critical practice that can help us to negotiate the increasingly mediated world in which we live.

Prerequisites: None.

CAMS 107Y



First-Year Seminar

Is Technology Evil?: Social Value and New Media Design

Nicholaus Gutierrez TF - 9:55 AM - 11:10 AM | JAC 352

In an age of algorithmic automation, mass surveillance, and the commodification of social relations, this course asks the question: is technology evil? Using that provocation as a means to investigate the design, use, and economics of social media and other digital objects, we will read a mix of academic and popular texts that treat new media as a problem—not as an unqualified ill, but as something to be carefully considered in all of its immense power and pervasiveness in everyday life. Through an introduction to the methodologies of visual analysis, and close reading, we will think critically about the role of mass media in the production of consuming subjects, of the representations of race, gender and sexuality in new media, and the nature and role of aesthetics and design in contemporary life.

Prerequisites: None. Open to First-Years only.

CAMS 135



Introduction to the Moving Image

Claudia Joskowicz MR - 2:20 PM - 5:00 PM | JAC 450

This introductory course explores video as an art form. Organized around a series of assignments designed to survey a range of production strategies, the course is a primer to the technical and conceptual aspects of video production and to its historical, critical, and technical discourse. Relationships between video and television, film, installation, and performance art are investigated emphasizing video as a critical intervention in social and visual arts contexts. Weekly readings, screenings, discussions and critique, explore contemporary issues in video and help students develop individual aesthetic and critical skills. Practical knowledge is integrated through lighting, video/sound production and editing workshops.

Prerequisites: None. Open to First-Years and Sophomores. Seniors and Juniors.

CAMS 138



Photography I

Kathya Landeros

TF - 9:55 AM - 12:35 PM | JAC 350

Photo I is a foundational studio course exploring key methods and concepts in photography and visual media. Technical skills will be addressed through camera and darkroom work, lighting, and the discussion of photographic images. Studio assignments, readings, discussions, lectures, virtual gallery visits, and critiques will help students build the conceptual, aesthetic, and critical skills essential to understanding photography's broader role in contemporary art, history, and society. Aimed for first year and sophomore students, and those pursuing majors in Studio Art, MAS, or CAMS.

Prerequisites: None. Open to First-Years and Sophomores. Seniors and Juniors by permission of the instructor

CAMS 201



Technologies of Cinema and Media

Nicholaus Gutierrez TF - 12:45 PM - 2:00 PM | JAC 372

Screening/Lab W - 12:30 PM - 3:10 PM | JAC 372

This course investigates the technological, economic, and cultural determinants behind forms of media from the last 150 years, including the telephone, the telegraph, photography, and film, as well as new media like virtual reality and interactive media. If photography realized the desire to transcend mortality and early cinema fulfilled the dream to depict the world, their missions have been extended by technologies that seek to invent new worlds as well as material and virtual realities. Relying on a material theory of film and audio-visual media, the course examines both technologies of making and of circulation, exploring the commercial potential of the entertainment industry. The course will employ relevant texts, films, and other audio-visual artifacts.

Prerequisites: One of the following - CAMS 101, CAMS 105, ARTS 165/CAMS 135, ARTS 108/ CAMS 138, ARTH 100, WRIT 107; or permission of the instructor.

CAMS 208



Writing for Television

Lauren Holmes TF - 11:20 AM - 12:35 PM | JAC 452

Lauren Holmes TF - 2:10 PM - 3:25 PM | JAC 454

An introduction to writing for television. We'll read, watch, and discuss pilot episodes of network and cable comedies and dramas. We'll study and practice the basics: script format, episode structure, story and character development, visual description. Each student will develop and write their own original TV pilot, and students will give and receive feedback through the workshop process.

Prerequisites: None.

CAMS 222



“Being There”: Documentary Film and Media

TBA

MR - 3:45 PM - 5:00 PM | JAC 372

This course surveys the history, theory, and practice of documentary film, considering the ways its forms and ethics have changed since the beginning of cinema. We study the major modes of the documentary, including cinema verité, direct cinema, investigative documentary, ethnographic film, agit-prop and activist media, and the personal essay, as well as recent forms such as the docudrama, the archival film, “mockumentary,” and Web-based forms. We will examine the “reality effects” of these works, focusing on the ways in which they create their authority. We will ask: How do these films shape notions of truth, reality, and point of view? What are the ethics and politics of representation and who speaks for whom when we watch a documentary? What do documentaries make visible or conceal?

Prerequisites: None.

CAMS 232



Anthropology of Media

Anastasia Karakasidou TF - 2:10 PM - 3:25 PM | PNE 251

This course introduces students to key analytic frameworks through which media and the mediation of culture have been examined. Using an anthropological approach, students will explore how media as representation and as cultural practice have been fundamental to the (trans)formation of modern sensibilities and social relations. We will examine various technologies of mediation—from the Maussian body as “Man’s first technical instrument” to print capitalism, radio and cassette cultures, cinematic and televisual publics, war journalism, the digital revolution, and the political milieu of spin and public relations. Themes in this course include: media in the transformation of the senses; media in the production of cultural subjectivities and publics; and the social worlds and cultural logics of media institutions and sites of production.

Prerequisites: None.

CAMS 234



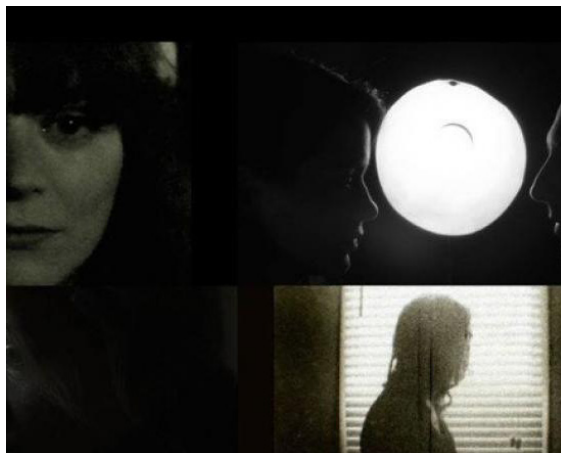
The Art of Screenwriting

Margaret Cezair-Thompson W - 12:30 PM - 3:10 PM | FND 319

A creative writing course in a workshop setting for those interested in the theory and practice of writing for film. This course focuses on the full-length feature film, both original screenplays and screen adaptations of literary work. Enrollment is limited to 15 students.

Prerequisites: None.

CAMS 235



Intermediate Video: Experimental Production

Claudia Joskowicz MW - 6:30 PM - 9:10 PM | JAC 350

An intermediate level studio that guides students through different approaches to experimental video production while challenging linear narrative and documentary conventions. Students experiment with non-narrative approaches to content, structure, and technique. Investigations of space and performance are informed by poetry, performance, literature, sound, color, fragmentation, and abstraction. Building upon the historical legacy of the moving image, students incorporate self-exploration, social critique, and manipulation of raw experience into an aesthetic form. This course explores the filmic landscape as students develop independent moving image and/or performance projects and articulate their artistic process through a series of presentations and critiques.

Prerequisites: Any 100-level ARTS course and either CAMS 101 or CAMS 201, or permission of the instructor.

CAMS 238



Photography II: The Digital/Analog Rift

Kathya Landeros TF - 1:30 PM - 4:10 PM | JAC 350

Photo II focuses on digital photography, photographic color theory, studio and location lighting, digital retouching, inkjet printing, and Adobe software. Assignments address contemporary and historic theories of photography as contemporary art and the aesthetic and cultural implications of the ubiquity of digital photography. Studio assignments, readings, discussions, lectures, gallery visits, and critiques will help students prepare for project-based work.

Prerequisites: Any 100-level ARTS course.

CAMS 239



Digital Imaging

David Olsen

TF - 9:55 AM - 12:35 PM | JAC 247

Introduction to artistic production through electronic imaging, manipulation, and output. Emphasis on expression, continuity, and sequential structuring of visuals through the integration of image, text, and motion. Image output for print, screen, and adaptive surfaces are explored in conjunction with production techniques of image capture, lighting, and processing. Lectures and screenings of historic and contemporary uses of technology for artistic and social application of electronic imaging.

Prerequisites: Any 100-level ARTS course.

CAMS 240



Gendering the Bronze Screen: Representations of Chicanas and Latinas in Film

Irene Mata

W - 12:30 PM - 3:10 PM | FND 128

The history of Chicanxs and Latinxs on the big screen is a long and complicated one. To understand the changes that have occurred in the representation of Chicanxs/Latinxs, this course proposes an analysis of films that traces various stereotypes to examine how those images have been perpetuated, altered, and ultimately resisted. From the Anglicizing of names to the erasure of racial backgrounds, the ways in which Chicanxs and Latinxs are represented has been contingent on ideologies of race, gender, class, and sexuality. We will be examining how films have typecast Chicanas/Latinas as criminals or as "exotic" based on their status as women of color, and how Chicano/Latino filmmakers continue the practice of casting Chicanas/Latinas solely as supporting characters to male protagonists.

Prerequisites: None.

CAMS 241



Asian/American Women in Film

Elena Creef

T - 12:45 PM - 3:25 PM | Collins Cinema

This course will serve as an introduction to representations of Asian/American women in film beginning with silent classics and ending with contemporary social media. In the first half of the course, we examine the legacy of Orientalism, the politics of interracial romance, the phenomenon of "yellow face", and the different constructions of Asian American femininity, masculinity, and sexuality. In the second half of the course, we look at "Asian American cinema" where our focus will be on contemporary works, drawing upon critical materials from film theory, feminist studies, Asian American studies, history, and cultural studies.

Prerequisites: None.

CAMS 243



Shades of Love in Indian Cinema

Neelima Shulka-Bhatt

MW - 6:30 PM - 7:45 PM | FND 120

This course explores the treatment of various types of love – for the beloved, the family, the community, the motherland or the divine – in Indian cinema, the largest film industry in the world. We examine Indian cinema's early phase in the colonial milieu, its flourishing in popular and art films since the 1950s, and contributions of diaspora Indians. We will watch films by prominent directors of the postcolonial era who articulated India's national identity as well as the socio-religious and political aspirations of its common people integrating indigenous sacred symbolism. We will consider how several films reflect a religious sensitivity in portraying the motherland almost as a divine entity worthy of worship. Paying particular attention to the distinctive grammar of song, dance and intense drama, we will analyze the ways in which the film-makers reworked long-prevailing South Asian conventions of narration and performance in a medium imported from Europe.

Prerequisites: None.

CAMS 324



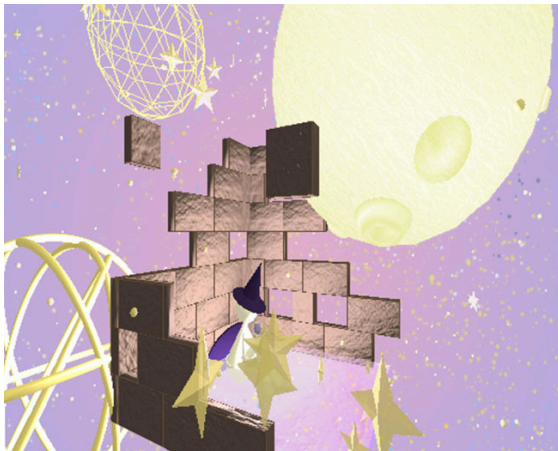
Film Genre, Genre Films

Vernon Shetley T 6:30 PM - 9:10 PM | Collins Cinema
R - 2:20 PM - 3:35 PM | JAC 372

We constantly describe films with labels like action, horror, rom-com, sci-fi, musical, western, but where do those categories come from, and how do we decide what belongs within them? This course will explore the concept of film genre in terms both theoretical and practical. We'll examine the antecedents of cinema's genre system in literary criticism, read key works of film genre theory, and watch films in a wide range of genres. Among the questions we'll address are: How do ideas about genre help us understand the cinematic experience? How do genre categories influence the production and marketing of films, and the discourse around them? How do ideas about genre connect to social identities, such as race and gender, to create categories like "chick flick" or "Blaxploitation"? What criteria differentiate the genres we value from those we don't?

Prerequisites: CAMS 201 or CAMS 202, and an additional 200-level CAMS course.

CAMS 321



Advanced New Media

David Olsen TF - 1:30 PM - 4:10 PM | JAC 247

Various topics in New Media are explored through research, creative activity, and theoretical discussion. Topics address historical as well as contemporary issues that bridge art and technology. This is an advanced level New Media course giving students the opportunity to focus on personal projects, explore contemporary and historical new media concepts as well as receive critiques from other students. Topics covered will focus on media history and research, contemporary intermedia artists, designers, thinkers and scientists, along with readings and discussions.

Prerequisites: Two 200-level courses in ARTS, CAMS, or MAS.