

Cinema and Media Studies

AN INTERDISCIPLINARY MAJOR

Director: *Mekuria (Art)*

Professor: *Viano^A*

Mellon Postdoctoral Fellow: *San Filippo*

Advisory Committee: *Berman (Art), Ford (English), Prabhu (French), Wood (The Writing Program)*

Participating Faculty: *Creef (Women's and Gender Studies), Gascón-Vera (Spanish), Mata (Women's and Gender Studies), Nolden (German), Obeng (Africana Studies), Shetley (English), Song (East Asian Languages and Literatures), Zimmerman (East Asian Languages and Literatures)*

The Cinema and Media Studies Program (CAMS) offers innovative, interdisciplinary major and minor focused on the dynamic media that both characterize and constitute modernity and those media that we can't yet foresee. CAMS engages with all forms of moving-image and sound culture, from the dominant media forms of the last century (film, television, and still photography) through the emergent forms of the new century (new digital media, cell phone technology, etc.). While the major requires students to select one of three distinct tracks—in history and theory of media, video production, or media arts production—an innovative feature of the major is that students in all tracks are expected to be conversant in both theory and production. Students in the program come to understand theory through practice, and practice through theory.

Goals for the Major

Students in the CAMS major will learn that the various media used/interacted with are not only the products of human thought, imagination, and interaction, but have a defining impact on our understanding of ourselves as humans—as thinking, communicating, interacting members of ethnicities, genders, classes, societies, nations, and global communities.

Students who complete the CAMS major will:

be familiar with a broad-based historical and international knowledge of film and audio-visual media.

develop critical and analytical tools for the study of film and audio-visual media.

have an active knowledge of the interplay between image, sound, story, and motion that constitute a media form.

know the history and development of moving image media, including that of modes of production and distribution of media forms, of important works, artists, and movements.

learn about film and other media as forms created for mass distribution

know that media have both cultural and aesthetic impacts.

learn about media as forms of collective and individual expression.

produce media works in the form or forms of their choice.

CAMS 101 Introduction to Cinema and Media Studies

Ford (English), Prabhu (French)

CAMS 101 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'll 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 will 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.

Prerequisite: None. 101 is required for all students majoring or minoring in Cinema and Media Studies, and should be taken before any other CAMS course, 135 and higher.

Distribution: Arts, Music, Theatre, Film, Video

Semester: Fall/Spring Unit: 1.0

CAMS 115/WRIT 125 Hitchcock, Auteur

Wood (The Writing Program)

What is it that draws filmmakers, critics, writers, and scholars back to the films of Alfred Hitchcock, time and time again? What shots and frame compositions tempt filmmakers to imitation and homage? What narrative themes seduce critics? What paradoxes puzzle scholars and writers? To what extent is Hitchcock the master of his own films—in the words of film theorists, an auteur as much as a director? To what extent did he collaborate with others—screenwriters, composers, actors, cinematographers, and yes, his own wife and daughter—to produce enduring works of art? In reading, viewing, analyzing, and writing about films from all periods of Hitchcock's working life, this course will use these questions to shape our understanding of film and film theory. *This course satisfies the WRIT 125 requirement and counts as a unit towards the major in Cinema and Media Studies. Includes a third session each week.*

Prerequisite: None. Open only to first-year students.

Distribution: Arts, Music, Theatre, Film, Video

Semester: Fall Unit: 1.0

CAMS 135/ARTS 165 Introduction to Video Production

Mekuria (Art)

Introduction to the principles of video production with emphasis on developing basic skills of recording with a video camera, scripting, directing, and editing short videos. *Students may register for either CAMS 135 or ARTS 165 and credit will be granted accordingly.*

Prerequisite: None. Permission of the instructor required. File application found on the department Web site before preregistration.

Distribution: Arts, Music, Theatre, Film, Video

Semester: Fall, Spring Unit: 1.0

CAMS 138/ARTS 108 Photography I

C. Rogers (Art)

This introductory course explores photography as a means of visual communication by producing and analyzing photographic images. Emphasis is on acquiring basic black-and-white technical skills with 35mm cameras and traditional darkroom practices. Class discussions and studio projects address a range of technical, compositional, and aesthetic issues fundamental to image-making. Strong emphasis is on the development of both a technical grasp of the tools and a critical awareness of the medium through assignments and critiques. *Students may register for either CAMS 138 or ARTS 108 and credit will be granted accordingly.*

Prerequisite: None. Permission of the instructor required. File application found on the department Web site before preregistration.

Distribution: Arts, Music, Theatre, Film, Video

Semester: Fall, Spring, Summer Unit: 1.0

CAMS 139/ARTS 109 Basic Two-Dimensional Design

Rivera (Art), Olsen (Art)

This studio course focuses on the issue of composition in two-dimensional imagery. It introduces the fundamental elements of design (e.g., line, shape, value, space, color) and their function in the process of composition. Studio projects emphasize formal problem-solving skills as a means of achieving more effective visual communication. Weekly assignments given in a variety of media. This course is not digitally based, but students will have the opportunity to use digital media to solve certain problems. Recommended for those interested in pursuing any type of two-dimensional work, including painting, photography or Web design. *Students may register for either CAMS 139 or ARTS 109 and credit will be granted accordingly.*

Prerequisite: None. Not open to seniors except by permission of the instructor.

Distribution: Arts, Music, Theatre, Film, Video

Semester: Fall, Spring, Summer Unit: 1.0

CAMS 201 Early Cinema

Wood (The Writing Program)

This course examines the energy, experimentation, and aesthetics of pre-sound and early sound cinema, from 1895 through the 1930s, when sound, censorship, and an emerging Hollywood studio system produced a shift from a "cinema of attraction" (Gunning) to a cinema of narration. The period provides a delicious paradox for the serious student of film: early films are at once strange (in the range of visual styles deployed) and familiar (establishing forms that become commonplace in later cinema—melodrama and expressionism, for example). The course covers major filmmakers (the Lumières, Meliès, Griffith, Vertov, Eisenstein, Murnau, Keaton and Chaplin, among others) in relation to aesthetic and social theories. Other topics: early Bombay and Shanghai film; modes of production and distribution; the technological development of the cinematic form.

Prerequisite: CAMS majors: 101, and CAMS 135/ARTS 165, CAMS 138/ARTS 108 or CAMS 139/ARTS 109. Students who entered the College prior to the Fall of 2009 are exempted. For non-majors CAMS 101 is recommended.

Distribution: Arts, Music, Theatre, Film, Video

Semester: Spring Unit: 1.0

**CAMS 203/CHIN 243 Chinese Cinema
(in English)**

Song (East Asian Languages and Literatures)

This course explores the cinematic conventions and experiments employed by Chinese filmmakers over the past 100 years. Unique Chinese film genres such as left-wing melodrama, martial arts films and model play adaptations, as well as the three "new waves" in China's recent avant-garde cinema, will be examined and discussed. Individual filmic visions and techniques experimented with by important directors such as Fei Mu, Hou Hsiao-hsien, Zhang Yimou and Jia Zhangke will be closely analyzed. Class discussions will aim to help students understand the history, politics, and aesthetics of Chinese cinema. Theoretical aspects of film studies will also be incorporated into class readings and discussions. No prior knowledge of China or film studies is required. *Students may register for either CAMS 203 or CHIN 243 and credit will be granted accordingly.*

Prerequisite: None

Distribution: Arts, Music, Theatre, Film, Video or Language and Literature

Semester: Spring Unit: 1.0

CAMS 204/GER 280 German Film 1919–2009 (in English)

Nolden (German)

This course provides a survey of the history of films made by German directors. It introduces the student to the aesthetics and politics of the individual periods of German filmmaking, among them Expressionism, Film in the Third Reich, Postwar Beginnings, and New German Cinema. We will concentrate on films by Lang, Murnau, Riefenstahl, Sierck, Staudte, Akin, Fassbinder, Wenders, and Tykwer. *Students may register for either CAMS 204 or GER 280 and credit will be granted accordingly.*

Prerequisite: None

Distribution: Arts, Music, Theatre, Film, Video or Language and Literature

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CAMS 205/JPN 256 History of Japanese Cinema (in English)*Zimmerman (East Asian Languages and Literatures)*

From the long take and the pictorial composition to the swirling action of the sword fight, we explore how Japanese directors first adopted and then transformed the language of cinema. We move chronologically, from early silent film to recent independent cinema, and we view films that speak to the concerns of each subsequent generation. Because Japanese directors have created a visual style that counters certain Hollywood conventions, we also devote class time to learning how to read film. Readings from literature and history enhance study. Directors include: Mizoguchi, Ozu, Kurosawa, Oshima, Imamura, Koreeda, and Nishikawa. No previous knowledge of Japan, Japanese, or film studies is required. *Students may register for either CAMS 205 or JPN 256 and credit will be granted accordingly.*

Prerequisite: None

Distribution: Arts, Music, Theatre, Film, Video or Language and Literature

Semester: Fall

Unit: 1.0

CAMS 206 Cinema of the 1960s*Viano*

NOT OFFERED IN 2009-10. Many film historians regard the 1960s as the most important decade in the growth of the so-called seventh art. While ubiquitous New Waves were transforming filmic conventions across the globe, cinematic Modernism peaked with the works of such filmmakers as Antonioni, Bergman, and Teshigahara. At the same time, political and avant-garde films were pushing representation's boundaries and mirroring the turbulent creativity of the times. Through an exemplary selection of films from different countries, this course aims to expose students to the works, directors, and movements of "the decisive decade."

Prerequisite: CAMS majors: 101, and CAMS 135/ARTS 165, CAMS 138/ARTS 108 or CAMS 139/ARTS 109. Students who entered the College prior to the Fall of 2009 are exempted. For non-majors, CAMS 101 is recommended. Not open to students who have taken CAMS [210].

Distribution: Arts, Music, Theatre, Film, Video

Semester: N/O

Unit: 1.0

CAMS 207/ARTH 226 History of Photography: From Invention to Media Age*Berman (Art)*

Photography is so much a part of our private and public lives, and it plays such an influential role in our environment, that we often forget to examine its aesthetics, meanings, and histories. This course provides an introduction to these analyses by examining the history of photography from the 1830s to the present. Considering fine arts and mass media practices, the class will examine the works of individual practitioners as well as the emergence of technologies, aesthetic directions, markets, and meanings. *Normally offered in alternate years. Students may register for either CAMS 207 or ARTH 226 and credit will be granted accordingly.*

Prerequisite: None. ARTH 100 and 101 strongly recommended.

Distribution: Arts, Music, Theatre, Film, Video

Semester: Spring

Unit: 1.0

CAMS 221 Cinema: Art and Theory*Shetley (English)*

What is the nature of cinema? Can a mechanical process ever produce art? Does film completely transform our notions of what artworks are, or should films be judged on the same criteria we apply to other media? What makes a film great? Given that filmmaking is collaborative, who is the creator of a film? These were among the urgent questions confronted by those who sought to understand cinema in the decades after its invention. In this course, we will read classic works of film theory and view a wide range of films in order to explore the nature of film and grasp the artistic possibilities of the cinematic medium.

Prerequisite: CAMS majors: 101 and CAMS 135/ARTS 165, CAMS 138/ARTS 108 or CAMS 139/ARTS 109. Students who entered the College prior to the Fall of 2009 are exempted. For non-majors, CAMS 101 is recommended.

Distribution: Arts, Music, Theatre, Film, Video

Semester: Spring

Unit: 1.0

CAMS 222 Nonfiction Film: Ethics, Aesthetics, Action*San Filippo*

The ability of the cinema to convey ideas and to change minds reaches its pinnacle with the documentary, or "nonfiction film" that historically has worked both to draw together disparate cultures and to divide along partisan factions. We will explore how nonfiction film operates materially, as a social document; artistically, as a creative work; as well as rhetorically and/or functionally, as a sociopolitical act. We will consider several approaches that nonfiction filmmakers have taken in representing reality, and the ethics, aesthetics, and aftereffects of each: the observational, the engaged, and (what purports to be) the distanced, followed by a consideration of various alternative modes, authors, and subjects.

Prerequisite: CAMS majors: 101 and CAMS 135/ARTS 165, CAMS 138/ARTS 108 or CAMS 139/ARTS 109. Students who entered the College prior to the Fall of 2009 are exempted. None for non-majors, CAMS 101 is recommended.

Distribution: Arts, Music, Theatre, Film, Video

Semester: Fall

Unit: 1.0

CAMS 224/ITAS 212 Italian Women Directors: The Female Authorial Voice in Italian Cinema (in English)*Laviosa (Italian Studies)*

This course examines the films of a number of major Italian women directors across two artistic generations: Cavani and Wertmüller from the 1960s to the 1990s; Archibugi, Comencini and others in the 1990s. Neither fascist cinema nor neorealism fostered female talents, so it was only with the emergence of feminism and the women's movement of the 1960s and 1970s that a space for female voices in Italian

cinema was created. The course will explore how women directors give form to their directorial signatures in film, focusing on their films' formal features and narrative themes in the light of their socio-historical context. *Students may register for either CAMS 224 or ITAS 212 and credit will be granted accordingly.*

Prerequisite: None

Distribution: Arts, Music, Theatre, Film, Video

Semester: Spring

Unit: 1.0

CAMS 227 Television

San Filippo

Television today is omnipresent and, it sometimes seems, omnipotent: seen by millions worldwide, generating massive revenue, enormously influential in shaping conceptions of ourselves and our world. The course will begin with a study of the specific form of television, and of the development of televisual style (and spectatorial perception) since the invention of the medium. We will consider how television sells not just consumer goods but cultural myths and self-images: of family, class, and national identity; gender roles, sexuality, and lifestyle; and race and ethnicity. We will explore the ways in which industrial and regulatory practices operate behind the scenes to shape and control what and who gets broadcast, and how. The course will conclude with a look ahead to television's next frontiers.

Prerequisite: CAMS majors: 101 and CAMS 135/ARTS 165, CAMS 138/ARTS 108 or CAMS 139/ARTS 109. Students who entered the College prior to the Fall of 2009 are exempted. For non-majors, CAMS 101 is recommended.

Distribution: Arts, Music, Theatre, Film, Video

Semester: Spring

Unit: 1.0

CAMS 230/ARTS 260 Moving Image Studio

Olsen (Art)

NOT OFFERED IN 2009-10. Creative exploration of the moving image as it relates to digital methods of animation, video, and motion graphics. Hands-on production of audio, image, text, and time-based media synthesis, with a conceptual emphasis on nonlinear narrative, communication design and visual expression. Screenings and lectures on historical and contemporary practices, coupled with readings and discussions of the theoretical, artistic, and cultural issues in the moving image. *Normally offered in alternate years. Students may register for either CAMS 230 or ARTS 260 and credit will be granted accordingly.*

Prerequisite: CAMS 138/ARTS 108 or CAMS 135/ARTS 165 or CAMS 239/ARTS 221

Distribution: Arts, Music, Theatre, Film, Video

Semester: N/O

Unit: 1.0

CAMS 234/ENG 204 The Art of Screenwriting

Channer (English), Cezair-Thompson (English)

A creative writing course in a workshop setting for those interested in the theory and practice of writing for film. Ms. Cezair-Thompson's course focuses on the full-length feature film, both original screenplays and screen adaptations of literary work. Mr. Channer's course will explore the theory and practice of character development, story design, and screenplays of varying lengths created by established artists; discussion will center on short original screenplays generated by workshop members. *Enrollment limited to 15 students. Mandatory credit/noncredit. Students who have taken this course once may register for it one additional time. Students may register for either CAMS 234 or ENG 204 and credit will be granted accordingly.*

Prerequisite: None

Distribution: Arts, Music, Theatre, Film, Video or Language and Literature

Semester: Fall, Spring

Unit: 1.0

CAMS 235/ARTS 265 Intermediate Video Production/The Documentary Form

Mekuria (Art)

An exploration of the techniques and styles of producing documentary videos. We will survey current issues surrounding objectivity and representation as it concerns the documentary form. Strong emphasis on storytelling. Special focus on lighting, sound recording, and editing. We will screen and analyze various styles of documentary films. Final projects will be short documentaries. *Students may register for either CAMS 235 or ARTS 265 and credit will be granted accordingly.*

Prerequisite: CAMS 135/ARTS 165 or permission of the instructor required.

Distribution: Arts, Music, Theatre, Film, Video

Semester: Spring

Unit: 1.0

CAMS 238/ARTS 208 Photography II

C. Rogers (Art)

Building on the foundation of CAMS 138/ARTS 108, initial digital camera and scanning techniques are introduced to provide a background in color image production through use of the inkjet printer. Using the traditional wet darkroom, students will explore the medium format camera and advanced developing and printing processes. Other techniques include lighting equipment and metering. Strong emphasis is on the development of a personal photographic vision and a critical awareness of the medium and its history through research and critiques. *Students may register for either CAMS 238 or ARTS 208 and credit will be granted accordingly.*

Prerequisite: CAMS 138/ARTS 108 or permission of the instructor required.

Distribution: Arts, Music, Theatre, Film, Video

Semester: Fall

Unit: 1.0

CAMS 239/ARTS 221 Digital Imaging

Olsen (Art)

Introduction to artistic production through electronic imaging, manipulation and output. Emphasis on expression, continuity, and sequential

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structuring of visuals through the integration of image, type 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. *Students may register for either CAMS 239 or ARTS 221 and credit will be granted accordingly.*

Prerequisite: CAMS 138/ARTS 108 or CAMS 139/ARTS 109
Distribution: Arts, Music, Theater, Film, Video
Semester: Spring Unit: 1.0

CAMS 240/WGST 223 Gendering the Bronze Screen: Representations of Chicanas/Latinas in Film

Mata (Women's and Gender Studies)

The history of Chicanas and Latinas on the big screen is a long and complicated one. To understand the changes that have occurred in the representation of Chicanas/Latinas, this course proposes an analysis of films that traces various stereotypes and looks at 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 Chicanas and Latinas 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 only as support characters to the male protagonists. *Students may register for either CAMS 240 or WGST 223 and credit will be granted accordingly.*

Prerequisite: None. Not open to students who have previously taken [WOST 223].
Distribution: Arts, Music, Theatre, Film, Video
Semester: Fall Unit: 1.0

CAMS 241/WGST 249 Asian-American Women in Film

Creel (Women's and Gender Studies)

NOT OFFERED IN 2009-10. This course will serve as an introduction to Asian-American film, and begin with the premise that there is a distinct American style of Asian "Orientalist" representation by tracing its development in classic Hollywood film over the last 75 years. We examine the politics of interracial romance, the phenomenon of the "yellow face" masquerade, and the different constructions of Asian-American femininity, masculinity, and sexuality. In the second half of the course, we look at the production of what has been named "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. *Students may register for either CAMS 241 or WGST 249 and credit will be granted accordingly.*

Prerequisite: One course in film/visual arts or women's and gender studies or Asian American topics; or permission of instructor. Not open to students who have previously taken [WOST 249].
Distribution: Arts, Music, Theatre, Film, Video
Semester: N/O Unit: 1.0

CAMS 328/ARTH 364 Women Filmmakers: History and Theory of Subversion

Mekuria (Art)

A survey of the history of women making films and an exploration of the issues of representation using films directed by women from around the world. We will review the history and emergence of women/feminist filmmakers and examine the impact of feminism and feminist film theory on women filmmakers in particular, and the film industry in general. Required activities include weekly screenings of films, written analytical reports, and classroom presentations. *Students may register for either CAMS 328 or ARTH 364 and credit will be granted accordingly.*

Prerequisite: One of the following courses: ARTH 224, ARTH 225, ARTH 226/CAMS 207; or WGST 120 or 222; or by permission of the instructor.
Distribution: Arts, Music, Theatre, Film, Video
Semester: Fall Unit: 1.0

CAMS 335/ARTS 365 Advanced Video Production

Mekuria (Art)

NOT OFFERED IN 2009-10. An intensive course in story development, writing screenplay, directing actors and technical crew, and producing short, dramatic or mixed-genre videos. Rigorous work on advanced camera operation, lighting, sound recording, and editing techniques. We will screen and analyze short films and sample screenplays. Course requires strong organizational and directorial aptitude. The final projects will be short narrative, experimental or mixed-genre videos. *Students may register for either CAMS 335 or ARTS 365 and credit will be granted accordingly.*

Prerequisite: CAMS 135/ARTS 165, CAMS 235/ARTS 265, and permission of the instructor.
Distribution: Arts, Music, Theatre, Film, Video
Semester: N/O Unit: 1.0

CAMS 338/ARTS 308 Photography III

Black (Art)

NOT OFFERED IN 2009-10. Advanced explorations of aesthetic and content issues through the use of both traditional light sensitive and digital methodologies are explored. Advanced photographic techniques and equipment will be presented to solve visual problems arising from each student's work. Continued emphasis is placed on research into the content and context of the photographic image in contemporary practice through gallery visits, guest lecturers, and library work. *Students may register for either CAMS 338 or ARTS 308 and credit will be granted accordingly.*

Prerequisite: CAMS 138/ARTS 108, CAMS 238/ARTS 208, and either CAMS 139/ARTS 109, CAMS 239/ARTS 221, or another 200-level studio course, or permission of the instructor required.
Distribution: Arts, Music, Theatre, Film, Video
Semester: N/O Unit: 1.0

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CAMS 341/ARTH 391 Persuasive Images*Berman (Art)*

NOT OFFERED IN 2009-10. Visual images have always been enlisted to influence individual and collective decision-making, action, and identity. However, the rise of the mass media in the nineteenth century, and the multiplication of visual technologies in the twentieth century have created unprecedented opportunities for the diffusion of persuasive images. This seminar enlists case studies to examine the uses and functions of visual images in advertising and propaganda and considers, in particular, graphic arts, photography, film, and other reproductive media. It also considers the interplay between elite and popular arts. The goal of the course is to refine our critical understanding and reception of the visual world. *Students may register for either CAMS 341 or ARTH 391 and credit will be granted accordingly.*

Prerequisite: 200-level courses in Art or Media Arts and Sciences.

Distribution: Arts, Music, Theatre, Film, Video

Semester: N/O

Unit: 1.0

CAMS 343/ARTH 333 Seminar. Visual Analysis of Film*Carroll (Art)*

Topic for 2009-10: The Melodramatic Tradition from D.W. Griffith to Wong Kar-Wai. The focus of this course will be a series of films that take as their theme the disruptive tensions—between the sexes and between generations—that emerge with shattering force in seemingly ordinary domestic settings. After briefly considering the pictorial roots of this tradition in seventeenth- and eighteenth-century painting, the class will turn to films directed by D.W. Griffith, G.W. Pabst, Marcel Ophuls, Douglas Sirk, Todd Haynes, and Wong Kar-Wai. The class will explore the extensive critical and theoretical literature that is devoted to these films; at the same time we will pay scrupulous attention to their visual qualities through the close analysis of mise-en-scène, lighting, camera-work, and editing. *Students may register for either CAMS 343 or ARTH 333 and credit will be granted accordingly.*

Prerequisite: ARTH 101, or 224 or 226/CAMS 207, or permission of the instructor.

Distribution: Arts, Music, Theatre, Film, Video

Semester: Spring

Unit: 1.0

CAMS 345/ENG 363/AMST 317 Film Noir*Shetley (English)*

A journey through the dark side of the American imagination. Where classic Hollywood filmmaking trades in uplift and happy endings, *film noir* inhabits a pessimistic, morally ambiguous universe. This course will explore the development of this alternative vision of the American experience, from its origins around the time of World War II, through the revival of the genre in the early 1970s, to its ongoing influence in contemporary cinema. We'll pay particular attention to *noir's* redefinition of American cinematic style, and to its representations of masculinity and femininity. Films that may be studied include Howard Hawks's *The Big Sleep*, Billy Wilder's *Double Indemnity*, Robert Altman's *The Long Goodbye*, Roman Polanski's *Chinatown*, and David Lynch's *Mulholland Drive*. *Students may register for CAMS 345, ENG 363, or AMST 317 and credit will be granted accordingly.*

Prerequisite: Permission of the instructor.

Distribution: Arts, Music, Theatre, Film, Video

Semester: Fall

Unit: 1.0

CAMS 350 Independent Study

Prerequisite: Open by permission to juniors and seniors.

Distribution: None

Semester: Fall, Spring

Unit: 1.0

CAMS 351–352 Advanced Seminar I: Advanced Screenwriting and Narrative Theory

NOT OFFERED IN 2009-10. This two-semester sequence offers students the opportunity for intensive work in theory and production, and to reflect on the relation between the two. In advanced screen writing, students will produce an original, film-length screenplay suitable for production; students will explore possible experimental narrative structures prior to developing an appropriate structure of their own. They will simultaneously explore critical conceptualizations of narration through intensive study of several films in the light of theories developed by both film theorists (Bordwell, Chatman, Branigan) and literary theorists. *Each semester earns one unit of credit; however, both semesters must be completed satisfactorily to receive credit for either course.*

Prerequisite: Open by permission to seniors. Not open to student enrolled in CAMS 360/370.

Distribution: None

Semester: N/O

Unit: 1.0

CAMS 353–354 Advanced Seminar II: Advanced Theory and Advanced Production

NOT OFFERED IN 2009-10. This two-semester sequence explores the relationship between the history, theory and production of nonfiction films and offer students a chance to study intensively the various approaches to documentary filmmaking as well a produce a documentary. As we read and consider the approaches of theorists such as Michael Renov and Bill Nichols, testing them against a range of documentary film forms through all periods of film history, we'll ask: what are the ethics of making films about human subjects? What is the difference between first-person narration and an objective viewpoint? Is a direct-cinema approach relevant today? How does the intervention of new media, the internet and especially the emergence of YouTube impact on the nature of non-fiction film and filmmaking? What is the relationship between rhetoric and aesthetics in nonfiction film? Simultaneously, students will develop and experiment with their own approach to nonfiction film in the advanced production class. *Students are required to take both semesters. Each semester earns one unit of credit; however, both semesters must be completed satisfactorily to receive credit for either course.*

Prerequisite: Open by permission to seniors. Not open to student enrolled in CAMS 360/370.

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Semester: N/O

Unit: 1.0

CAMS 355 Capstone Seminar: Topics

NOT OFFERED IN 2009-10. The capstone seminar is designed to bring senior CAMS majors and faculty together in an intensive examination of a single topic in audio visual media: (film, television, the Internet, mobile phones), a set of contrasting media forms, or a single theoretical approach to media. Examples in film would include theories such as formalist, neorealist, and feminist. Works will be chosen that have major significance to media theory and/or the history, modes of production and development of specific media forms.

Prerequisite: Open by permission to seniors. Not open to student enrolled in CAMS 360/370.

Distribution: None

Semester: N/O

Unit: 1.0

CAMS 360 Senior Thesis Research

Prerequisite: By permission of director. See Academic Distinctions.

Distribution: None

Semester: Fall

Unit: 1.0

CAMS 370 Senior Thesis

Prerequisite: 360 and permission of department.

Distribution: None

Semester: Spring

Unit: 1.0

Related Courses

For the following courses to count toward the major, CAMS majors are advised to request approval from the Program Director before registering.

AFR 207 Images of Africana People Through the Cinema

AFR 222 Blacks and Women in American Cinema

AMST 317 Seminar. Advanced Topics in American Studies

AMST 317/ARTH 340 Disneyland and American Culture

ARTH 224 Modern Art to 1945

CLCV 212/CPLT 212 Reading Travel: The Theme of Travel in Classical and Contemporary Fiction

CPLT 212/CLCV 212 Reading Travel: The Theme of Travel in Classical and Contemporary Fiction

ENG 320 Literary Cross-Currents

FREN 222 French Cinema

FREN 314 Cinema

FREN 331 Desire, Sexuality, and Love in African Francophone Cinema

ITAS 261 Italian Cinema (in English)

JPN 130 Japanese Animation (in English)

POL1 316 Mass Media in American Democracy

SPAN 265 Introduction to Latin American Cinema

SPAN 268 Contemporary Spanish Cinema

SPAN 304 Seminar. All about Almodóvar: Spanish Cinema in the *Transición*

SPAN 315 Seminar. Luis Buñuel and the Search for Freedom and Morality

Requirements for the Major

For students who enter the College in the fall of 2009 or later: The 12-course major begins with 101, and CAMS 135/ARTS 165, CAMS 138/ARTS 108 or CAMS 139/ARTS 109, introductory production courses in Video, Photo and Two-Dimensional Design. When students declare the CAMS major, they should also be ready to declare the track they are following. If they declare the history and theory track, students will then select at least four 200-level CAMS courses in the following categories: history (courses numbered 200-219); theory (courses numbered 220-229); analysis (courses numbered 240-259); and a 200-level production course (numbered 230-239). The 200-level production course may be a course in screenwriting, studio art, or theatre production. If they declare the production track they are required to take at least one 200-level history, theory or analysis course and CAMS 235/ARTS 265, Intermediate Video Production, in addition to production courses in other forms.

CAMS majors are required to take two 300-level CAMS courses: history/theory track should choose two seminars; the production track may choose a seminar, and must choose a 300-level production course. In addition, all majors are required to choose one of the following three capstone options: the senior thesis (360/370), the CAMS capstone seminar (355), or one of the special two-unit course sequences that merge production and theory.

All majors are required to take 101 before any course above 135 in the curriculum. All students should take 101 and 135, 138 or 139 before any 200-level CAMS course. All students should take CAMS 230/ARTS 260, CAMS 235/ARTS 265, or CAMS 238/ARTS 208 before

As of 8/10/09

any 300-level CAMS courses.

A recommended sequence of required courses would be:

Year I, 101; 115; 135, 138 or 139

Year II, 201; 221; 235, 230, 234 or 238

Year III, 241; 328; 341; 335, 338 or 350

Year IV, One of the following three capstone options: the capstone seminar (355) or one of the special two-unit course sequences (351-352), (353-354), or an honor's thesis, (360, 370), 350; or additional 300-level courses.

The remaining units can be electives chosen in consultation with the Director.

For students who entered the College prior to the fall of 2009: The major in Cinema and Media studies consists of a minimum of nine units. Starting in the fall of 2009, the required courses for the major: CAMS [175], [231] and/or [233] will no longer be offered. Students who have not taken these courses can substitute 201, 221 and 222 or 227 to fulfill the requirements of CAMS [175], [231] or [233]. Students who have taken CAMS [175] may also take CAMS 101, but only one of these may be counted toward the major. Students who have taken CAMS [231] may also take CAMS 221, but only one of these may be counted toward the major. The unit required in one of the creative disciplines associated with moving image media can be met by a course in video production (CAMS 135/ARTS 165), photography (CAMS 138/ARTS 108), or screenwriting (CAMS 234/ENG 204). Other courses may fulfill this requirement by permission of the program director. Two units must be at the 300-level, a requirement that neither a 350 (independent study) nor a 360/370 can fulfill. Students primarily interested in the computing aspects of arts and multimedia should consider the interdepartmental Media Arts and Science program.

Requirements for the Minor

For students who enter the College in the fall of 2009 or later: The CAMS minor will be made up of six courses in the following areas:

CAMS 101 Introduction to Cinema and Media Studies

One introductory production course

Four additional courses at the 200-level and above, with at least one them at 300-level.

For students who entered the College prior to the fall of 2009: The CAMS minor consists of a minimum of five units. Starting in the fall of 2009, the required courses for the minor CAMS [175], [231] and/or [233] will no longer be offered. Students who have not taken these courses can substitute 101, 201, 221, 222 or 227 to fulfill the requirements of CAMS [175], [231] or [233]. The unit required in one of the creative disciplines associated with moving image media can be met by a course in video production (CAMS 135/ARTS 165), photography (CAMS 138/ARTS 108), or screenwriting (CAMS 234/ENG 204). Other courses may fulfill this requirement by permission of the program director. One unit must be at the 300 level, and cannot be a 350.

Honors

The only route to honors in the major is writing a thesis and passing an oral examination. To be admitted to the thesis program, a student must have a grade point average of at least 3.5 in all work in the major field above the 100-level; the program may petition on her behalf if her GPA in the major is between 3.0 and 3.5. See Academic Distinctions.