CINEMA AND MEDIA STUDIES

2020-2021
THE CINEMA AND MEDIA STUDIES PROGRAM (CAMS) offers an innovative, interdisciplinary major and minor focused on the history, theory, and practice of audio-visual media, in their historical countenances and emerging forms. CAMS engages with audio-visual media, from the dominant forms of the last century, still photography, film and television, through today’s digital practices. An innovative feature of the major is that we expect students to be conversant in both theory and production. Students in the program come to understand theory through practice, and practice through theory while also expanding their knowledge and expertise in various media industries, from Hollywood to Asia, from European national cinemas to those of Africa and Latin America.

*Roma* (Alfonso Cuarón, 2018, Mexico, United States, 135 minutes)
THE MAJOR

STUDENTS IN THE CAMS MAJOR WILL COME TO understand the technological, aesthetic and socio-historical forces that have led to the invention and development of the diverse media we use and interact with. Students will examine audio-visual media as products of human imagination and expression that have historically constituted an influential means by which we grasp and establish our relationship with the world, as well as define ourselves as thinking, communicating, and interacting citizens of the world.

STUDENTS WHO COMPLETE THE CAMS MAJOR WILL HAVE:

- Acquired a broad-based contemporary and historical knowledge of international film and media industries
- Acquired a set of critical and analytical tools for the study of film and audio-visual media
- Developed a critical awareness of the cultural, political and economic role of film and media in modern societies
- Produced media works in the form or forms of their choice
- Acquired a deep understanding of at least one contemporary media culture
- Explored, through their own processes of creative writing, thinking and image-making, the relationships between technology, aesthetic process, and social impact of modern media culture.
THE MAJOR IN CINEMA AND MEDIA STUDIES requires 10 units. Students can develop their expertise in the major by exploring topics from a combination of courses in Cinema/Media Studies, Screen writing and writing for television, Video/Media Production, as well as selected courses on film and media offered in other departments on campus and/or in other languages.
COMMON REQUIREMENTS

CAMS 101  Introduction to Cinema and Media Studies

CAMS 201  Technologies of Cinema and Media

CAMS 202  Aesthetics of Cinema and Media

ONE PRODUCTION COURSE

CAMS 135  Intro to Video Production
CAMS 138  Photography I
CAMS 234  The Art of Screenwriting
CAMS 208  Writing for Television
TWO 300-LEVEL CAMS COURSES

CAMS 300 Apocalyptic Cinema (in French)
CAMS 301 Surveillance Media
CAMS 310 Film Festivals
CAMS 312 Media and Social Movements
CAMS 313 Virtual Form
CAMS 320 Sound as a Medium
CAMS 324 Film Genre, Genre Films
CAMS 327 CSPW Public Writing for Film & TV
CAMS 335 Advanced Video Production
CAMS 338 Photography III

THREE CORE COURSES

CAMS 208 Writing for Television
CAMS 217 Viral Media
CAMS 218 Theories of Media
CAMS 222 Documentary Film
CAMS 225 Cinema in the Public Sphere
CAMS 227 Television
CAMS 230 Moving Image Studio
CAMS 233 Jews in the Media
CAMS 235 Intermediate Video Production
CAMS 238 Photography II
CAMS 239 Digital Imaging
CAMS 234 The Art of Screenwriting
CAMS 255 Dynamic Interface Design
CAMS 261 African Cinema
CAMS 277 Film Noir
CAMS 286 Film and Propaganda in Nazi Germany

ONE ADDITIONAL CAMS COURSE
THE MINOR

Paris, Texas (Wim Wenders, 1984, West Germany, France, 147 minutes)

**THE CINEMA AND MEDIA STUDIES MINOR**
will be made up of six courses in the following areas:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>CAMS 101</td>
<td>INTRO TO CINEMA &amp; MEDIA STUDIES</td>
</tr>
<tr>
<td>CAMS 201</td>
<td>TECHNOLOGIES OF CINEMA &amp; MEDIA</td>
</tr>
<tr>
<td>CAMS 202</td>
<td>AESTHETICS OF CINEMA &amp; MEDIA</td>
</tr>
<tr>
<td></td>
<td><strong>ONE PRODUCTION COURSE</strong></td>
</tr>
<tr>
<td></td>
<td>CAMS 135 Introduction to Video Production</td>
</tr>
<tr>
<td></td>
<td><strong>TWO ADDITIONAL COURSES</strong></td>
</tr>
<tr>
<td></td>
<td>at least one must be at the 300-level</td>
</tr>
</tbody>
</table>
CANDIDATES FOR DEPARTMENTAL HONORS IN CAMS COMPLETE A SENIOR THESIS
in two units of independent study/thesis (CAMS 360, CAMS 370) undertaken in the fall and spring of the senior year. 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.

CAMS majors can earn honors by demonstrating excellence in a production thesis project, a script or a thesis paper. A senior thesis engages a topic involving year-long research resulting in a polished paper of 50-100 pages in length. For a student who has a clear idea of what she wants to investigate, a well-considered plan of research, and a willingness to accept the responsibility of working independently, a senior thesis can be a rewarding experience. A Production thesis consists of an extended piece or body of visual work produced over two semesters; this work normally involves research, script-writing, and pre-production, production, and post-production phases. The final work is accompanied by a paper of 15-20 pages documenting the development of the project, and is exhibited at a public showing at the end of the semester.
CAMS MAJORS AND MINORS WHO choose to study abroad have many enriching options depending on their fields of interest. About 45% of Wellesley College juniors elect to study internationally. The Office of International Study has a wealth of resources to help the student plan her study abroad experience, from finding a program to affording the venture. Here is a list of pre-approved programs particularly popular with CAMS students; students may petition for other programs to count towards credit. While Study Abroad is postponed for 2020-21, we hope our students will be able to plan for and take advantage of these opportunities in the future.

RECOMMENDATIONS FOR THE STUDENT INTERESTED IN:

PRODUCTION
CET Prague and Florence
CIEE Prague
The Pittsburgh-London Film Program

STUDIES
King’s College, London
Middlebury in Paris
Bard Berlin

ABOUT 45% OF WELLESLEY COLLEGE JUNIORS STUDY ABROAD

*Thelma & Louise* (Ridley Scott, 1991, United States, 129 minutes)
THE CINEMA AND MEDIA STUDIES MAJOR PROVIDES AMPLE OPPORTUNITIES for different kinds of rewarding work in a variety of fields. We have a very involved community of alumnae with whom our students can connect. The Wellesley in Entertainment (WIE) group helps alumnae interested in careers in the entertainment industry stay connected. Some students pursue careers in media production, law, software engineering, marketing, communications, and academia.

WHERE OUR MAJORS WORK:

94% OF RECENT CAMS GRADUATES ARE EMPLOYED OR IN GRADUATE SCHOOL

Destiny Barletta
Office of Career Education
Community Career Advisor
Arts, Communications, & Media
THE WORLD OF CINEMA AND MEDIA EXTENDS BEYOND the classroom. Our students have access to a well-equipped theater in Collins Cinema. Pendleton West houses state-of-the-art facilities for video production including a lighting studio and video editing suites. CAMS students can also take advantage of the CAMS lounge in the Jewett Arts Center: a place for students to work, collaborate, or take out a movie to enjoy. Beyond facilities, the Wellesley College Film Society screens and curates a selection of movies throughout the academic year, sometimes showing beloved classics or underrated gems.
Codruţa Morari
Program Director
Associate Professor
Cinema & Media Studies and French
emorari@wellesley.edu

Katherine Morrow
Visiting Lecturer
Cinema & Media Studies
km100@wellesley.edu
Patricia Berman
Theodora L. and Stanley H. Feldberg Professor of Art

Kellie Carter Jackson
Knafel Assistant Professor of Humanities
Assistant Professor of Africana Studies

Margaret Cezair-Thompson
Senior Lecturer of English

Elena Creef
Professor of Women’s and Gender Studies

Anjeana Hans
Associate Professor of German Studies

Lauren Holmes
Newhouse Visiting Professor of Creative Writing
Claudia Joskowicz
Assistant Professor of Art, Studio Art

Anastasia Karakasidou
Professor of Anthropology

Josh Lambert
Sophia Moses Robison Associate Professor of Jewish Studies and English

Kathya Landeros
Assistant Professor of Art, Studio Art

Flavia Laviosa
Senior Lecturer in Italian Studies

Irene Mata
Professor of Women’s and Gender Studies
David Teng Olsen
Associate Professor of Art, Studio Art

Anjali Prabhu
Margaret E. Deflenbaugh and LeRoy T. Carlson
Professor in Comparative Literature, French

Vernon Shetley
Professor of English

Neelima Shulka-Bhatt
Professor of South Asia Studies

Mingwei Song
Associate Professor of Chinese
<table>
<thead>
<tr>
<th>COURSES 2020-21</th>
<th>ON CAMPUS</th>
<th>REMOTE</th>
<th>HYBRID</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TERM 1</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CAMS 101</td>
<td>Introduction to Cinema and Media Studies</td>
<td>MORROW</td>
<td></td>
</tr>
<tr>
<td>CAMS 138</td>
<td>Photography I</td>
<td>LANDEROS</td>
<td></td>
</tr>
<tr>
<td>CAMS 208</td>
<td>Writing for Television</td>
<td>HOLMES</td>
<td></td>
</tr>
<tr>
<td>CAMS 234</td>
<td>The Art of Screenwriting</td>
<td>CEZAIR-THOMPSON</td>
<td></td>
</tr>
<tr>
<td>CAMS 239</td>
<td>Digital Imaging</td>
<td>SZGEDI</td>
<td></td>
</tr>
<tr>
<td>CAMS 241</td>
<td>Asian American Women in Film</td>
<td>CREEF</td>
<td></td>
</tr>
<tr>
<td>CAMS 261</td>
<td>African Cinema</td>
<td>PRABHU</td>
<td></td>
</tr>
<tr>
<td>CAMS 277</td>
<td>Film Noir</td>
<td>SHETLEY</td>
<td></td>
</tr>
<tr>
<td>CAMS 366</td>
<td>Advanced Video Projects - Narrative Space</td>
<td>JOSKOWICZ</td>
<td></td>
</tr>
<tr>
<td><strong>TERM 2</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CAMS 135</td>
<td>Introduction to the Moving Image</td>
<td>JOSKOWICZ</td>
<td></td>
</tr>
<tr>
<td>CAMS 201</td>
<td>Technologies of Cinema and Media</td>
<td>MORROW</td>
<td></td>
</tr>
<tr>
<td>CAMS 233</td>
<td>American Jews and the Media</td>
<td>LAMBERT</td>
<td></td>
</tr>
<tr>
<td>CAMS 238</td>
<td>Photography II: The Digital/Analog Rift</td>
<td>LANDEROS</td>
<td></td>
</tr>
<tr>
<td>CAMS 243</td>
<td>Love in Indian Cinema</td>
<td>SHULKA-BHATT</td>
<td></td>
</tr>
<tr>
<td>CAMS 301</td>
<td>Surveillance Media</td>
<td>MORARI</td>
<td></td>
</tr>
<tr>
<td><strong>TERM 3</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CAMS 101</td>
<td>Introduction to Cinema and Media Studies</td>
<td>BARDISLEY</td>
<td></td>
</tr>
<tr>
<td>CAMS 202</td>
<td>Aesthetics of Cinema and Media</td>
<td>MORARI</td>
<td></td>
</tr>
<tr>
<td>CAMS 208</td>
<td>Writing for Television</td>
<td>HOLMES</td>
<td></td>
</tr>
<tr>
<td>CAMS 222</td>
<td>“Being There”: Documentary Film and Media</td>
<td>MORROW</td>
<td></td>
</tr>
<tr>
<td>CAMS 235</td>
<td>Intermediate Video</td>
<td>JOSKOWICZ</td>
<td></td>
</tr>
<tr>
<td>CAMS 338</td>
<td>Photography III</td>
<td>LANDEROS</td>
<td></td>
</tr>
<tr>
<td><strong>TERM 4</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CAMS 135</td>
<td>Introduction to the Moving Image</td>
<td>JOSKOWICZ</td>
<td></td>
</tr>
<tr>
<td>CAMS 138</td>
<td>Photography I</td>
<td>LANDEROS</td>
<td></td>
</tr>
<tr>
<td>CAMS 218</td>
<td>Theories of Media</td>
<td>BARDISLEY</td>
<td></td>
</tr>
<tr>
<td>CAMS 232</td>
<td>Anthropology of Media</td>
<td>KARAKASIDOU</td>
<td></td>
</tr>
<tr>
<td>CAMS 255</td>
<td>Dynamic Interface Design</td>
<td>SZGEDI</td>
<td></td>
</tr>
<tr>
<td>CAMS 308</td>
<td>Advanced Writing for Television</td>
<td>HOLMES</td>
<td></td>
</tr>
<tr>
<td>CAMS 310</td>
<td>Film Festivals</td>
<td>MORROW</td>
<td></td>
</tr>
</tbody>
</table>

* TENTATIVE AND SUBJECT TO CHANGE
CAMS 101  INTRODUCTION TO CINEMA & MEDIA STUDIES

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 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.

T1 (Morrow - MTRF 4:00 pm - 5:15 pm  W 7:00 pm - 9:30 pm - COLLINS), T3 (Bardsley)

CAMS 135 / ARTS165  INTRODUCTION TO THE MOVING IMAGE

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.

T2 (Joskowicz - MTWR 5:30 pm - 8:15 pm - REMOTE), T4 (Joskowicz)
CAMS 138 / ARTS 108  PHOTOGRAPIHY I

Photo I is a foundational studio course exploring key methods and concepts in photography. Technical skills will be addressed through camera work, lighting, and traditional darkroom practices. Studio assignments, readings, discussions, lectures, 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.

T1 (Landeros - MTRF 10:00 am - 12:45 pm - JAC 372), T4 (Landeros)

CAMS 201  TECHNOLOGIES OF CINEMA AND MEDIA

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.

T2 (Morrow - MR 1:00 pm - 3:45 pm - REMOTE)

CAMS 202  AESTHETICS OF CINEMA AND MEDIA

Examining cinematic forms and styles, this course retraces film’s emergence and development as an art and its relations to other artistic, cultural, technological, and socio-economic practices. Analysis of representative films will help understand cinema’s relationship to reality, including its reproduction and construction of the “real,” the changing terms of spectatorship, and the ways in which film aesthetics have been employed to build ideology and interrogate it. Understanding form as inextricably bound to content, we will appreciate the aesthetic significance of formal choices and innovations within particular films, directorial oeuvres, periods and movements, from classical Hollywood cinema to European New Waves of the 60s and 70s, to the contemporary cinemas of Asia and Latin America.

T3 (Morari)
CAMS 203 / CHIN 243  CHINESE CINEMA (IN ENGLISH)

This course explores the cinematic conventions and experiments employed by Chinese filmmakers over the past hundred 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.

Not Offered 2020-21

CAMS 207 / ARTH 226  HISTORY OF PHOTOGRAPHY

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.

Not Offered 2020-21

CAMS 208 / ENG 208  WRITING FOR TELEVISION

A workshop course on writing the television script, including original pilots and episodes of existing shows. We’ll study both one-hour dramas and half-hour comedies, and practice the basics of script format, visual description, episode structure, and character and story development. Students will complete a final portfolio of 30-50 minutes (pages) of teleplay.

T1 (Holmes - MTRF 11:30 am - 12:45 pm - PNE 139), T3 (Holmes)
CAMS 218

THEORIES OF MEDIA FROM PHOTOGRAPHY TO THE INTERNET

Considering media as diverse as photography, film, radio, television, video, sound recording, and the Internet, this course is an introduction to the major theoretical works of media theory through a close attention to both texts and media artifacts. Topics include theories of ideology, spectatorship and reception, structuralism and poststructuralism, modernism and postmodernism, semiotics, psychoanalysis, postcolonialism, feminism, and queer theory. Through class discussions and writing assignments, students will consider both prevailing conceptual currents as well as alternative formulations in order to question the various forces that work to shape media as material and discursive systems. Readings will be structured so that media works are paired with historical and contemporary texts in order to draw out the connections between the theory, history, and practice of media.

T4 (Bardsley)
CAMS 222  
“BEING THERE”: DOCUMENTARY FILM AND MEDIA

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?

T3 (Morrow)

CAMS 224 / ITAS 212  
ITALIAN WOMEN FILM DIRECTORS: THE FEMALE AUTHORIAL VOICE IN ITALIAN CINEMA (IN ENGLISH)

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 sociohistorical context.

Not Offered 2020-21

CAMS 225  
CINEMA IN THE PUBLIC SPHERE: FROM THE FAIRGROUND TO NETFLIX

How did cinema, originally hailed as a popular entertainment, achieve the social legitimacy that elevated it to the rank of an art form and an industrial force? This course examines the development of cinema as an institution over the last 150 years, from its origins to its present digital extensions, from Europe to Latin America, from Japan to the United States. Relying on academic scholarship, film criticism, and a selection of documentaries and essay-films, we will examine the historical, social and aesthetic conditions that led to the creation of the movie theater, the opening of cine-clubs, art houses, and multiplexes, as well as cinema’s relationship to television and the exponentialized accessibility of films in the age of video and streaming.

Not Offered 2020-21
CAMS 227

**TELEVISION**

What does subscribing to a channel on YouTube have in common with tuning into the live broadcast of Kraft Television Theatre? Despite major technological, industrial and cultural change since television’s first golden age in the 1950s, televisual concepts and metaphors remain central to our understanding of media. This course will seek to understand both television history and the contemporary new media context by unpacking these concepts. We will think about television’s ontology, viewership, and transnational reach, in order to understand how television has shaped and continues to shape our identities and our perspectives on the world around us. We will watch shows ranging from I Love Lucy and Hill Street Blues to The Real World and Atlanta.

Not Offered 2020-21

CAMS 230 / ARTS 260

**MOVING IMAGE STUDIO**

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.

Not Offered 2020-21

CAMS 232 / ANTH 232

**ANTHROPOLOGY OF MEDIA**

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 televsional 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.

T4 (Karakasidou)
CAMS 233 / JUST 233  AMERICAN JEWS AND THE MEDIA

This course examines Jews’ roles in the development of the American mass media and popular culture, as well as representations of Jewishness in a range of media from the turn of the 20th century to the present. We will focus on print, recorded, and broadcast media—including magazines, newspapers, pamphlets, record albums, radio, film, and television—and study some of the crucial figures in the histories of these cultural forms, while considering how Jewishness has been packaged for and presented to American audiences. Cultural productions studied will include Abie the Agent, The Jazz Singer, The Goldbergs, MAD Magazine, Annie Hall, Seinfeld, the New Yorker, and This American Life.

T2 (Lambert - MTWRF 1:00 pm - 2:15 pm - REMOTE)

CAMS 234 / ENG 204  THE ART OF SCREENWRITING

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.

T1 (Cezair-Thompson - TR 7:00 pm - 9:30 pm - REMOTE)

CAMS 235 / ARTS 265  INTERMEDIATE VIDEO: EXPERIMENTAL PRODUCTION

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, 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 independent media and video fields as students develop independent video projects and articulate their artistic process through a series of presentations and critiques.

T3 (Joskowicz)
CAM 239 / ART 221  DIGITAL IMAGING

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.

T1 (Szegedi - MTRF 10:00 am - 12:45 pm JAC 247 & REMOTE)

CAM 240 / WGST 223  GENDERING THE BRONZE SCREEN: REPRESENTATIONS OF CHICANAS/LATINAS IN FILM

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.

Not Offered 2020-21

CAM 238 / ART 208  PHOTOGRAPHY II: THE DIGITAL/ANALOG RIFT

Building on the foundation of Photo 1, this intermediate course aims to strengthen students’ conceptual photographic acumen while introducing advanced studio and location lighting, digital retouching, inkjet printing, and basic multimedia production. Assignments address contemporary and historic theories of photography as contemporary art and the aesthetic and cultural implications of the ubiquity of digital photography. Emphasis is on developing project-based photography through cultivating research, planning, conceptual, and production skills.

T2 (Landeros - MTRF 10:00 am - 12:45 pm JAC 247 & REMOTE)
CAMS 241 / WGST 249  ASIAN AMERICAN WOMEN IN FILM

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.

T1 (Creef - TR 5:30 pm - 8:15 pm - REMOTE)

CAMS 243 / SAS 243  LOVE IN INDIAN CINEMA

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 and one of the oldest film industries in the world. Beginning with Indian cinema’s early phase in the colonial milieu, the course continues with an examination of its flourishing in popular and art films in the later part of the twentieth century and films made by diaspora Indians. We will watch films by prominent directors like Bimal Roy, Guru Dutt, Raj Kapoor, Mani Ratnam, and Meera Nayar that have “love” as a core theme. With particular attention to the distinctive grammar of song, dance and intense drama, we will consider how Indian cinema offers a mirror to the society and culture of India, reworking its long conventions of narratives and performance in a medium imported from Europe.

T2 (Shulka-Bhatt - MW 7:00 pm - 9:30 pm - REMOTE)

CAMS 255 / ARTS 255  DYNAMIC INTERFACE DESIGN

Critical examination of the expanding field of information and interface design for interactive media. Emphasis will be on effective visual communication, information design, and creative content within online media. Hands-on production will focus on design methods, multimedia Web, vector-based media, and dynamic audio. Screenings and discussions on contemporary practices, theoretical, artistic, and cultural issues.

T4 (Szgedi)
CAMS 271 / AFR 271  
HISTORY OF SLAVERY THROUGH FILM  
This course will examine the history of cinema through the lens of American slavery. Outside of the classroom much of what we know, or think about slavery derives often from popular media—particularly through film and television. Can Hollywood do the work of historians? Does historical interpretation through film serve as useful, beneficial, or detrimental? Can we make an argument for the historical efficacy of films? What is the difference between historical accuracy and historical authenticity? In examining these films, we will take into account the time period, location, and the political and social context in which they were created. We will see how much film tells us about slavery and, most importantly, what film might tell us about ourselves. Through a critical reading of a range of historical works, cultural critiques and primary sources, students will have a better comprehension of how historians and filmmakers both differ or find mutual agreement in their understanding of the past.

Not Offered 2020-21

CAMS 261  
AFRICAN CINEMA: AESTHETICS AND POLITICS OF CONTEMPORARY FILM  
This course focuses on cinematic productions made by African filmmakers and shot in Africa. We will critically examine the stakes of a “pan-African” approach to the study of African cinema. We will focus on the way contemporary African filmmakers use innovative experiments in the cinematic medium to create a dynamic and provocative dialogue with important aspects of African reality: on one hand, urbanization, migration, religious extremism, economic disparity, patriarchy; on the other, strong collectivities, indigenous solutions, gender fluidity, traditional and modern environmental awareness. We will follow how the video boom of the 80s and 90s that established Nollywood of Nigeria and Gollywood of Ghana consolidated a robust and faithful spectatorship in Africa and amongst the vast African diaspora. Through the study of specific techniques, we will track the ambition of contemporary African filmmakers to create and expand African cinematic aesthetics, target world audiences, and sustain a local spectatorship.

T1 (Prabhu - MR 1:00 pm - 3:45 pm - REMOTE)

CAMS 277  
FILM NOIR  
A journey through the dark side of the American cinematic imagination. Emerging during World War II and its aftermath, Film Noir presents a pessimistic, morally ambiguous inversion of Hollywood uplift, delivered in glamorous visual style. This course will explore Film Noir from its origins, through the revival of the genre in the early 1970s, to its ongoing influence in contemporary cinema, as noir has expanded beyond Hollywood to become a global form. We’ll pay particular attention to noir’s transformation of 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.

T1 (Shetley - TF 10:00 am - 12:45 pm - REMOTE)
CAMS 286 / GER 286  FANTASY FACTORIES: FILM AND PROPAGANDA IN NAZI GERMANY AND BEYOND (IN ENGLISH)

This course examines the cinematic output of Nazi Germany as a test case for the development of film as propaganda. We consider the cinematic medium as entertainment and as a cultural event with the potential to influence a population. We trace the forebears of Nazi film, including WWI propaganda produced in Britain, France and Germany and Soviet films made to serve the revolutionary agenda. We examine the ways in which Goebbels’ Ministry of Propaganda deployed both overtly propagandist films and films that couched Nazi ideals in narratives from melodrama to fantasy, and examine whether films could exceed their official aims and become subversive. And we consider post-WWII developments: the continuing careers of producers of propaganda and the ways that modern media shapes new forms of propaganda.

Not Offered 2020-21

CAMS 300 / FRE 300  POST-APOCALYPTIC CINEMA: FRENCH VISIONS OF ECOLOGICAL TRAUMA

How has French cinema responded to the reality of environmental crisis and the specter of ecological catastrophe? Issues linked to political ecologies and environmental ethics, anthropocentrism, climate change, pollution and technological challenges have influenced the shape and substance of these cinematic responses. Work in the film medium has assumed a critical place in a forum otherwise dominated by specialists in sciences, economics and engineering. Indeed, French cinema has articulated a French voice in response to this global problem. As we probe environmental discourses and their cinematic figuration, we will read, among others, texts by Marc Augé, Luce Irigaray or Bruno Latour, and discuss representative films by directors such as Georges Méliès, René Clair, Agnès Varda, Chris Marker, Jean-Luc Godard, Claire Denis or Jacques Tati.

Not Offered 2020-21

CAMS 301  SURVEILLANCE MEDIA: TECHNOLOGY, IDEOLOGY, ETHICS

In 1895, the first movie camera filmed workers leaving a factory. That movie camera has been replaced by a security camera that both protects and monitors those workers. From the early cameras to the latest technologies, the history of cinema and media can be understood as a recurrent series of surveillance techniques. This course examines surveillance technologies and monitoring practices to explore how technology and ideology came to play together in audio-visual forms. We will examine the politics and ethics of security and surveillance, stretching from the first manifestations of voyeuristic photography to such modern forms as drones, GPS and user security on social media. Course materials will include readings as well as features, documentaries and video installations.

T2 (Morari - TF 10:00 am - 12:45 pm - REMOTE)
CAMS 305 / ANTH 305  ETHNOGRAPHIC FILM

This seminar explores ethnographic film as a genre for representing “reality,” anthropological knowledge and cultural lives. We will examine how ethnographic film emerged in a particular intellectual and political economic context as well as how subsequent conceptual and formal innovations have shaped the genre. We will also consider social responses to ethnographic film in terms of the contexts for producing and circulating these works; the ethical and political concerns raised by cross-cultural representation; and the development of indigenous media and other practices in conversation with ethnographic film. Throughout the course, we will situate ethnographic film within the larger project for representing “culture,” addressing the status of ethnographic film in relation to other documentary practices, including written ethnography, museum exhibitions, and documentary film.

Not Offered 2020-21

CAMS 308 / ENG 308  ADVANCED WRITING FOR TELEVISION

In Advanced Writing for Television, we’ll pick up where Writing for Television left off. Students will continue to practice the skills of writing teleplays—character and story development; structure and arc; tension and conflict; audience, premise, and tone; scenes, description, action, and dialogue; and voice and clarity. We’ll start by studying a range of TV shows: comedies, dramas, web series, and others. Through reading scripts, watching shows, and discussing both in class, students will develop a more advanced and specific understanding of what makes a show work. Through their own writing, students will practice applying the lessons they’ve learned. In the workshop process, we’ll discuss everything that comes up in students’ scripts—what’s working, what’s not, and what we can all learn about TV writing from each example.

T4 (Holmes)

CAMS 310  FILM FESTIVALS: ART HOUSE AESTHETICS AND ALTERNATIVE DISTRIBUTION METHODS

This course examines how the over 4,000 annual film festivals impact the economics, circulation, and aesthetics of cinema. Events like Cannes, Berlin, and Venice may be known for glitzy red carpet premieres but are also important nodes in the global film market; less well-known, local, or niche festivals bring communities together and raise awareness about social issues. Students will learn the history of major A-level festivals and examine their global geopolitical implications. Furthermore, academic texts from the new and burgeoning subfield of festival studies will help us consider film’s role in conversations about human rights, environmentalism, and LGBTQ+ identity. Students will compare festival histories, objectives, and programming to construct arguments about how festivals have impacted global film circulation. Students will also plan a hypothetical festival to think through the practical concerns of programming.

T4 (Morrow)
CAMS 313 / ARTS 313  VIRTUAL FORM
Introduction to the design and production of three-dimensional objects and spaces using industry-standard modeling software. Overview of basic modeling, surface design, and camera techniques. Emphasis on creative application of the media, in relation to architectural, experimental, and time-based forms. Screenings and lectures on traditional and contemporary practices, coupled with readings and discussions of the theoretical, artistic, and cultural issues in the virtual world.
Not Offered 2020-21

CAMS 321 / ARTS 321  ADVANCED NEW MEDIA
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. Collaboration will be encouraged between Studio Art, Architecture, Music, CAMS, Media Arts, Theater and Computer Science.
Not Offered 2020-21

CAMS 324  FILM GENRE, GENRE FILMS
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?
Not Offered 2020-21
**CAMS 327**

**CALDERWOOD SEMINAR IN PUBLIC WRITING: PUBLIC WRITING ON FILM AND TV**

This course will explore a wide range of writing on current film and television, thinking about the forms of contemporary discourse on the moving image and ways our own writing can join the conversation. We will read and write reviews, trend pieces, and star studies, bringing our specialized knowledge as moving image enthusiasts to bear on pieces intended to speak to and engage a broad reading public. Students will develop and present their writing in workshop discussions, and serve as editors to their peers. Readings from classic and contemporary writers on film and television will help us refine our sense of what makes writing on media illuminating, accessible, and compelling.

*Not Offered 2020-21*

---

**CAMS 335 / ARTS 365**

**ADVANCED VIDEO PRODUCTION**

This advanced-level class centers on the production and critique of individual film and video work, along with an ongoing schedule of screenings, readings, and discussions that investigate various positions from artists and directors on the dynamics of space on screen. Our focus will be on the construction of cinematic space as a formal and conceptual component of storytelling. Using poetry, film, and literature as guides to navigating both constructed and conceptual landscapes, student projects will oscillate between portraiture and social documentary. Formally, this class explores advanced strategies of image and sound manipulation, both technical and conceptual. It covers pre-production planning (storyboards and scripting), refinement of digital editing techniques, visual effects, post-production, as well as audio and sonic components. Students will develop semester-long video/film projects and will articulate their artistic process through a series of presentations and critiques over the semester.

*Not Offered 2020-21*

---

**CAMS 338 / ARTS 308**

**PHOTOGRAPHY III**

Advanced explorations of aesthetic and content issues through the use of both traditional light-sensitive and digital methodologies. Advanced photographic techniques and equipment will be presented in response to each student’s work. Continued emphasis is placed on research into the content and context of the photographic image in contemporary practice through visiting artist events as well as gallery, museum, and studio visits.

*T3 (Landeros)*
This intensive virtual studio class is for advanced students interested in exploring the relationship between architecture and narrative. The class will begin with research into filmic environments that utilize place, architecture and objects as narrative tools. We will look at the use of interiors and exteriors, circulation between spaces, and the use of props and/or computer generated imagery to “make dihetic space”. The first half of the course will focus on research in cinema, art installations, architectural projects and visiting lecturers who will expand on their work in either film or architecture. In the second half of the course, students will focus on a design project requiring comprehensive and integrative study to create their own narrative space.

T1 (Joskowicz - MTWR 5:30 pm - 8:15 pm - REMOTE)
DEPARTMENT CONTACTS

Codruța Morari
Program Director
Jewett Arts Center, 263B
cmorari@wellesley.edu
781-283-247

Samara Pearlstein
Program Coordinator
Jewett Arts Center, 254
spearls2@wellesley.edu
781-283-2043

Laura Suárez
Academic Administrator
Jewett Arts Center, 254
ls2@wellesley.edu
781-283-2042