WELCOME TO CAMS...

CAMS 101
Intro to Cinema and Media Studies..........................Anjali Prabhu

CAMS 202
Aesthetics of Cinema and Media.............................Codruţa Morari

CAMS 208 (A.K.A. ENG 208)
Writing for Television............................................Lauren Holmes

CAMS 210
Critical Histories of Computing............................Nicholaus Gutierrez

CAMS 225
Cinema in the Public Sphere.................................Codruţa Morari

CAMS 304
Seminar: Posthumanism........................................Nicholaus Gutierrez

...SPRING 2022
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.
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.
CAMS 208
WRITING FOR TELEVISION

Prerequisites: None.

with Lauren Holmes

I May Destroy You (Michaela Coel, 2020, United Kingdom and United States)

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.

JAC 352 - TF 9:55 am - 11:10 am
The standard narrative of digital technologies is that they change the world for the better: they facilitate access to information and create new efficiencies in labor and entertainment. But does this story accurately reflect the impact of technology on global society? In this course, we will undertake a critical investigation of the seminal moments and objects in the history of computing, from cybernetics to social media. Along the way, we will work to focus on perspectives that have too often remained invisible in this history, for instance the gendered role of labor in computer programming and production and the prevalence of social bias in the design and function of technologies like Artificial Intelligence (AI).

Collins Cinema - MR 9:55 am - 11:10 am
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 FROM ITS ORIGINS TO ITS PRESENT DIGITAL EXTENSIONS, with a particular focus on the United States and its dominance in the domestic and global markets. Relying on academic scholarship, film criticism, and a selection of films, we will examine the historical, social, and aesthetic conditions that led to the creation of the movie theater, art houses, and multiplexes, as well as cinema’s relationship to television and online streaming. The study of the screening technologies and physical spaces will be accompanied by an analysis of how race, gender, and class played in drawing in or keeping out moviegoers.

JEWETT ARTS CENTER 352 - TF 9:55 am - 11:10 am
What does it mean to be human in the digital age? Where do modern Western ideas of humanity or subjectivity come from, and how are they changing in an age of global commerce and digital technology? In this course, we will explore these questions under the broad rubric of POSTHUMANISM, A MULTI-DISCIPLINARY BODY OF LITERATURE WHICH IS CONCERNED WITH THE WAYS THAT THE CONCEPTS OF HUMANISM AND IDENTITY ARE MANIFEST WITH AND THROUGH MODERN TECHNOLOGY. We will investigate posthumanism and related concepts from multiple perspectives: cultural, historical, philosophical, and aesthetic, with a particular emphasis on representations of identity and labor in popular culture, from film and television to digital media.