

**FILM & MEDIA
STUDIES**

**Fall 2017
Course Catalog**

Fall 2017 Complete FMS Course List

The following courses all count toward the FMS major and minor. The majority of electives taken must have FMS course numbers. No more than four practice electives may be counted toward the FMS major; two toward the FMS minor.

Required Courses

Core Course: FMS 20/ILVS 51. Art of the Moving Image (requirement for FMS majors and minors)

Core Course: FMS 22. Media Literacy (requirement for FMS majors, OR SOC 40 Media and Society)

FMS 198. FMS Senior Honors Thesis I (requirement for FMS majors taking two-semester Senior Honors Thesis)

Elective Courses

THEORY (all FMS majors are required to take at least **ONE** theory course)

FMS 94.08. Special Topics: Television in the Age of Change

FMS 180/ENG 180/ILVS 180. Psychoanalysis and Cinema

PRACTICE (all FMS majors and minors are required to take at least **ONE** practice course. *No more than FOUR practice courses can be counted toward the major; two toward the minor*)

EXP 15. Digital Marketing

EXP 73. PNDP On Assignment: Wonderland

EXP 75. Advanced Digital Media

FAM 39. Graphic Design

FAM 40. Graphic Design II

FMS 30. Film and Media Production I (formerly Filmmaking 1)

FMS 32/DR 47. Writing the Short Film

FMS 34/DR 152. Producing for Film

FMS 35/ENG 12. New Forms of Screen Narrative

FMS 36/DR 126. Costume Design

FMS 41/ENG 7. Creative Writing: Journalism

FMS 42/ENG 11. Intermediate Journalism

FMS 94-02/DNC 91. Dance & the Hollywood Musical

FMS 94-05/EXP 78. Film Criticism: Art and Practice

FMS 94-06/EXP 76. PR and Marketing: Unraveling the Spin

FMS 138. Advanced Filmmaking (By consent only. Contact Jennifer Burton or Khary Jones)

MUS 67. Composing Music for Multimedia

NON-U.S. (all FMS majors are required to take at least ONE non-U.S. film and/or media course)

- ARB 91-01.** Border Crossings (Literature and Film): Travelers, Migrants, and Refugees in the Middle East
CHNS 70. Introduction to Chinese Popular Culture
FMS 80/RUS 80. Russian Film: Art, Politics and Society
FMS 94-01/CHNS 91/ENG 91/ILVS 91. From Beijing to Bollywood: Cinema of India & China
FMS 181/SPN 151. New Latin American Film (in Spanish)

UPPER LEVEL (all FMS majors are required to take at least ONE upper-level course)

- FMS 138.** Advanced Filmmaking (By consent only. Contact Jennifer Burton or Khary Jones)
FMS 161/SOC 185. Seminar in Mass Media Studies: Digital Hate
FMS 164/CD 267. Research Seminar: Children and Mass Media
FMS 180/ENG 180/ILVS 180. Psychoanalysis and Cinema
FMS 181/SPN 151. New Latin American Film (in Spanish)

ADDITIONAL ELECTIVES

- American Studies 172.** American Highways, Routes and Roots
ANTH 136. Cultures of Computing
EXP 11. The Human Project: Science Fiction Film, Society, and Identity
EXP 23. Explorations in Experimental Cinema: An International Perspective
EXP 24. Comics and Graphic Novels: Theory and Practice
FMS 70/VISC 10. Histories of Film 1, 1895-1955 (School of the Museum of Fine Arts Fenway campus)
FMS 72/VISC 105. Cinematic Cities (School of the Museum of Fine Arts Fenway campus)
FMS 81/ENG 80/ILVS 57. Hitchcock: Cinema, Gender, Ideology
FMS 82/MUS 35. Music on Film/Film on Music
FMS 94-03/PR 93-03. Queer Cinema
FMS 94-04/ ENVS 195-01/TCS 94. Media & Environment: Creating Change
FMS 94-07/ILVS 91-03. Special Topics: Cinema of Apocalypse
FMS 99. Internship (By consent only. Contact Leslie.Goldberg@tufts.edu, x72007)
FMS 195. Directed Study (By consent only. Contact Malcolm.turvey@tufts.edu)

Fall 2017 Course Descriptions

FMS 20 Art of the Moving Image

Malcolm Turvey MW 1:30 to 2:45 PM

Screening/recitation: MW 6.00 to 8.00 PM OR F 9.00 AM-1.00 PM

(Cross-listed as ILVS 51.) Exploration of cinema's basic aesthetic characteristics: its stylistic features, such as editing, cinematography, and sound, as well as its major narrative and non-narrative forms. Screenings include a variety of films from the US and abroad that exemplify cinema's myriad forms and styles: mainstream and avant-garde, fiction and non-fiction, narrative and non-narrative, black-and-white and color, silent and sound. Discussion of the extent to which cinema's aesthetic features are shared by television and interactive media such as video games, as well as what is artistically distinctive about these newer moving image media. *(Required for majors and minors. This course counts toward the Arts distribution requirement.)*

FMS 22 Media Literacy

Julie Dobrow F 9:00 to 11:30 AM

Exploration of the theorists working in the field of New Media Literacy and examination of how the systems and institutions of mass media shape images; analysis and critique of the literature on media effects. Focus on utilizing media production as an application of course concepts. Assessment of core debates surrounding the value of bringing new media technologies and participatory culture practices into formal systems of education and discussion of why American public education has been so reluctant to embrace them. *(Required for majors OR SOC 0^a Media and Society.)*

FMS 30 Film and Media Production I

Howard Woolf TuTh 6:00-8:30 PM —Sec 1

Don Schechter TuTh 10:30 -1:00 PM—Sec .2

Don Schechter TuTh 1:30-4:00 PM—Sec. 3

Tools and techniques necessary to create stories for film, television, and the web. Focus on how to effectively use the camera, set lights, record sound, and edit. Emphasis on learning both film style and scene building in preparation for making a short film in FMS 31. Recommended for first and second year students. *(This course counts toward the Arts distribution requirement.)*

FMS 32 Writing the Short Film

Khary Jones Th 6:00 to 9:00 PM

(Cross-listed as DR 47.) Introduction to cinematic storytelling and dramatic construction, which guides student short film ideas from concept to screenplay. The course operates as an immersive workshop in the craft of writing, short, engaging scripts. Screenings and analysis of innovative narrative shorts from around the world supplement weekly script development and insightful roundtable discussion of student work. *(This course counts toward the Arts distribution requirement.)*

FMS 34 Producing for Film

Jennifer Burton Tu 1:20 to 4:20 PM

(Cross-listed as DR 152.) Exploration of the art of creative film production through participation on the production team for a new professional film project. Through film analysis, theoretical readings,

project development, production experience, and engagement with working filmmakers, students will expand their capacities to think as artists and critics. Learn and practice fundamental elements of successful producing, including script breakdown, budgeting, fundraising, executing contracts, copyright and other legal documents, casting, scheduling, location scouting, shooting, editing, marketing, and distribution. Gain skills to facilitate their own future projects, while developing increased understanding of film as a collaborative medium. Prerequisite: FMS 30, Film and Media Production I, (formerly Filmmaking I) OR permission of instructor. (*This course counts toward the Arts distribution requirement.*)

FMS 35 New Forms of Screen Narrative

Jay Cantor Tu 1:20-4:20 PM

(Cross listed as ENG 12) This is a course in basic screen narrative. We will spend the first weeks of the course learning how a film narrative is usually structured - though we will, of course, pay due attention to other possible ways of producing dramatic tension and audience involvement. The class will workshop their story ideas – first in a condensed form of four pages, and then in a longer form of twelve pages. After that we will turn to the basics of script formatting, and students will begin writing the sections of their film’s first thirty pages. We will workshop those pages (and more, depending on how quickly each student proceeds) throughout the rest of the course.

FMS 36 Costume Design

Linda Girard Tu 1:20 to 4:20 PM

(Cross-listed as DR 126.) Development of the skills of script analysis, rendering, and process for the design of costumes. Lab fee \$250.

FMS 41 Creative Writing: Journalism

Neil Miller MW 4:30-5:45 PM

(Cross-listed as ENG 7.) This course is an introduction to the nuts-and-bolts of journalism. We'll focus on researching and writing news stories, features, profiles, opinion pieces, and reviews. The aim of the course will be to develop reporting and interviewing skills, master journalistic principles and forms, and encourage clear thinking and clear writing. Students will cover stories both on- and off-campus. They will read their work in class, with class members taking on the roles of editors. We'll also take a close look at the local and national press and examine how they cover various stories.

FMS 42 Intermediate Journalism

Nan Levinson TuTh 3:00-4:15 PM

(Cross-listed as ENG 11.) What the news media will be like in the coming years is up for grabs, but the nuts and bolts of good journalism remain the same: getting the story by tuning into events and getting people to tell us what the public needs to know; finding and using sources effectively; investigating and analyzing events; and reporting it all accurately, clearly, and engagingly. This course gives you, as a student journalist, the opportunity to sharpen these skills by writing stories regularly as you learn the craft and business of the field. You'll work mostly independently on topics of your choosing to practice news reporting, and feature writing for various journalism platforms. We'll also discuss practical, ethical, and legal issues in the news media among ourselves and with professional journalists. *Prerequisite: Familiarity with the basics of reporting.*

FMS 70. Histories of Film, Part One 1895-1955

Tina Wasserman Tu 2:00-5:00 PM MUSEUM SCHOOL

(Cross-listed as VISC 0010.) This course is one of two: the courses are sequential, single semester courses that may be taken separately, but are created as a year-long inquiry into the art of cinema. Constructed as a foundational course we will examine the development of cinema from its inception in the late nineteenth century through to the present. Using a broad historical, theoretical and critical framework, this course will introduce the student to the study of cinematic representation in a roughly chronological manner by focusing on the first half of its development in the fall and the second half of its development in the spring. By investigating the aesthetic, formal and stylistic devices of film as well as its narrative codes and structures we will consider the evolution of its rich and complex language. The two courses will focus on such noteworthy film movements as the early International Avant-Garde, German Expressionism, Soviet filmmaking of the 1920s, the classical studio Hollywood film, postwar cinemas in France and Italy, the American Avant-Garde, International New Wave Cinemas of the 1960s and 1970s, post-classical American Cinema, contemporary Global cinemas including works from Iran, New Zealand and more. This course will also introduce the student to several foundational ideas and methodologies in the study of cinema including theories of modernity and postmodernity, feminist film theory, queer theory, intertextuality, post-colonialism, trauma studies and more. The presentation of films will be paired with noteworthy essays that engage a variety of methodologies and readings of the films while positioning them within critical, interpretive and historic contexts.

FMS 72 Cinematic Cities

Tina Wasserman Th 2:00-5:00 PM MUSEUM SCHOOL

(Cross-listed as VISC 0105.) Invented at the end of the 19th century as a uniquely modern medium, and at a time of enormous urban growth and expansion, the cinema has had a long and illustrious relationship to the city. From the early silent celebrations of modernity and urban space in Berlin, *Symphony of a City* and *Man with a Movie Camera*, to later postmodern dystopian machinations in *Blade Runner* and *The Matrix*, the cinema has been uniquely positioned to script both the celebration and decay of urban space. Guided by thematic topics, this course will investigate the cinematic representation of the city as the site of promise, emancipation, and creativity but also as the site for projected dystopian futures, where the excesses and decay of capitalist expansion and global climate change become starkly evident.

FMS 80 Russian Film: Arts, Politics and Society

Vida Johnson TuTh 4:30-7:00 PM

(Cross-listed as RUS 80.) Survey of film classics by Eisenstein, Pudovkin, Vertov, Tarkovsky, and others, tracing the parallels between the history of film and the history of the new Soviet state and society. Lenin and film as propaganda; the experimental twenties; cinema verité (kinopravda); Socialist Realism; the Great Patriotic War; the "thaw"; 1960s to present: conservatives vs. liberals; unbanned films, and the new cinema of glasnost, perestroika, and post-Soviet Russia. Films with English subtitles. (*This course counts toward the Arts distribution requirement.*)

FMS 81 Hitchcock Cinema, Gender Ideology

Lee Edelman MW 10:30 to 11:45 AM

(Cross-listed as ENG 80.) Alfred Hitchcock: the name is synonymous not only with cinematic suspense, but also with the appeal of film as both a medium of popular entertainment and the distinctive art form of the twentieth century. Hitchcock's undiminished appeal reflects our continuing fascination with the visual satisfactions classic cinema affords and with the possibilities inherent in the genres (thriller, suspense film, romantic melodrama) in which Hitchcock primarily worked. This course will explore the relation between Hitchcock's achievement of cinematic "mastery" and his constant, even obsessive, attention to questions of gender, sexuality, and socio-cultural authority—questions that underlie his explorations of narrative suspense. We will examine how "seeing" in Hitchcock's films is the join between politics and erotics, inflecting cinematic spectatorship in the direction of such erotic (and political) "perversions" as voyeurism, fetishism, sadism, and masochism—"perversions" that find expression in the stylistic falir of Hitchcock's films. With this in mind we will consider the pleasures that Hitchcock's style affords: Whose pleasure is it? To what does it respond? How does its insistent perversity affect our understanding of his work? We will try to answer these questions by reading a number of essays on Hitchcock and cinema, including recent interventions from the perspectives of psychoanalysis, feminism, and queer theory. In that sense, this course will introduce students to theories of cinematic interpretation. But our engagement with ways of reading film (in an interdisciplinary and cross-cultural framework) will be filtered through the close and careful study of some of the most complex, compelling, and influential texts in cinematic history. These will include *The 39 Steps*, *Rebecca*, *Shadow of a Doubt*, *Notorious*, *Rope*, *Strangers on a Train*, *Rear Window*, *The Man Who Knew Too Much*, *Vertigo*, *North by Northwest*, *Psycho*, and *The Birds*. *Students will be encouraged to attend showings of the films on the library's large screen in Tisch 304, but they will be permitted to watch the movies on their own (before the day of class discussion, of course) if they cannot attend the weekly screenings. This course fulfills the post-1860 requirement for English majors.*

FMS 82 Music on Film/Film on Music

Alessandra Campana TuTh 3:00-4:15 PM

(Cross-listed as MUS 35.) Representations of music and musicianship in contemporary cinema. Examination of a number of films, focusing in particular on the soundtrack: which musical works it quotes, and how these works interact with the film's narrative. Each film thus provides the point of departure for the exploration of a broad range of issues related to music and its sociocultural significance, an exploration tangibly linked to the concrete experience of music as a representational practice.

FMS 94.01 Special Topics: From Beijing to Bollywood: Cinema of India & China

Zhong/Modhumita TuTh 3:00-5:15 PM

(Cross-listed as CHNS 91.01) Through selected films and critical essays, this new course introduces a comparative perspective in order to understand two neighboring countries in Asia, their modern cultural production, and their social transformations. In particular, an examination of nationalism, revolution, and globalization as filmic expression. In English. No prerequisites. Cross-listed with ENG 91-02 and ILVS 91-02.

FMS 94.02 Dance and the Hollywood Musical

Renata Celichowska TuTh 1:30 to 2:45 PM

(Cross-listed as DNC 91.06.) Examine the aesthetic, historic and socio-political background of the

American Hollywood musical as reflected in and by dance. The course will look at the changing dynamic between dance, the dancer/actor, the choreographer, director and cinematographer and how these different elements evolve over time. Assignments include viewings, readings, movement experiences, and individual research projects. 1.0 credits. Fulfills arts distribution.

FMS 94.03 Queer Cinema

Laurence Senelick TuTh 10.30-11.45 AM

Screening/Recitation Su 6-8PM (Mandatory)

(Cross-listed as DR 93.03 and 93.03R.) This course will explore films which in turn explore questions of gender identity and its construction, alternative sexual behaviors, and the formation of such categories as “gay,” “lesbian” and “queer.” The range will be from the silent period to recent avant-garde and Hollywood productions. Influential directors such as Derek Jarman, Andy Warhol, Pedro Almodovar and John Waters will be examined in detail. Films will be studied within the context of their cultures. Students are asked to leave preconceived notions at the door. NEW

FMS 94.04 Media & Environment: Creating Change

Julie Dobrow and Ninian Stein M 3:00 to 5:30 PM

(Cross-listed as ENVS 195.01 and TCS 94.) Now, more than ever, the environment needs engaged informed and skilled advocates. This class will explore current issues ranging from the Dakota Pipeline, to deforestation, to pollution of the oceans. to climate change, and give you ways to sharpen your skills to use the media for getting out effective and targeted messages. We'll be bringing in a diverse group of important environmental advocates, organizers, filmmakers and journalists as guest speakers who will tell their stories of creating environmental awareness and change. Our focus includes the powerful role media can play in giving voice to underrepresented voices and illuminating issues of environmental justice. Learn to make a difference in local, national and global communities on the environmental issues that are most pressing.

FMS 94.05 Special Topics: Film Criticism: Art and Practice

Ty Burr Th 1.30 to 4.00 PM

(Cross-listed as EXP 0078-XF.) This class will examine movie reviewing as both a practice and an art, and it will use the form to springboard to a larger engagement with cultural analysis as a whole. What does it mean to think critically about the media and popular culture through which we swim every day? What tools are needed to decode its messages? The course will function partly as a historical survey largely (but not wholly) focusing on American writers such as James Agee, Manny Farber, Andrew Sarris, and Pauline Kael. As we move into the modern day, topics will include the rise of genre-based criticism, the schisms and fragmentation of specialist critics and agendas, and how the form and substance of cultural criticism can change with the container (tweet, blog post, episode recap) in which it appears. A second, parallel track will focus on students learning to write professional film and cultural criticism for themselves. Through weekly screenings of classic films and current theatrical releases, and through regular writing and in-class peer editing of reviews, students will receive a grounding in formulating opinions for public consumption in ways that combine journalistic integrity, contextual knowledge, and an individualistic voice that makes for a "good read."

FMS 94.06 Special Topics: PR and Marketing: Unraveling the Spin

Gail Bambrick M 6:00-8:30 PM

(Cross-listed as EXP 0076-XF.) What is the formula for mind control? Take a little psychology, a pinch of sociology, a smidge of anthropology, some cognitive analysis, and add a healthy dash of strategic media manipulation. Give a good stir. It's all the ingredients you need to decide a Presidential election, repair the reputation of BP after the Gulf oil spill, make more people buy Hondas than Kias, or choose Coke over Pepsi. Primarily using case studies, this course will look at the history of public relations and marketing in the US and how it evolved in parallel with our media environment. We will explore how the mechanics of this global mega-industry create strategies that influence complex world affairs or simply the toothpaste we use. Guest speakers from the industry will share their thoughts. Students will work in teams on a final project to solve a PR/marketing challenge by creating their own ads, messages, and strategic plan.

FMS 94.07 Special Topics: Cinema of Apocalypse

Susan Napier TuTh 1:30-2:45PM

(Cross-listed as ILVS 91.03.) The end of the world has long been a central theme in many cultures and religions. Judeo-Christian visions of apocalypse, such as the great flood and the Book of Revelation, described times of moral reckoning when good fought against evil. In Japan, the Buddhist doctrine of Mappo (the latter days of the law) foresaw a time of moral and spiritual decay. More recently the last century brought in horrific images of world-ending events most notably nuclear holocaust, environmental disasters and alien invasions. It is appropriate that cinema, the medium most associated with the twentieth century, has been particularly effective in envisioning an enormous variety of end times. It is also not surprising that Japanese cinema, from the only country that has experienced atomic bombing, contains some of the most memorable and affecting evocations of apocalypse. This course examines the way apocalypse has been expressed in both Western and Japanese cinema. We begin with Ingmar Bergman's magnificent allegory of medieval European disaster, *The Seventh Seal*, continue with the Cold War classic *Dr. Strangelove* and important live action works from America, Japan and Korea (*Terminator Two: Judgement Day*, *Black Rain*, *Snow Piercer* followed by Japanese animation's (anime) trio of classic apocalyptic works, *Akira*, *Princess Mononoke* and *Ghost in the Shell* and the anime influenced American film *Wall-e*.) The course will end with Lars Von Triers exquisite apocalyptic meditation, *Melancholia*. Themes to be discussed: the role of apocalyptic thought in East Asian and Western culture, modes of loss and mourning, processing nuclear and environmental catastrophe, and how live action and animation create different end-time visions.

FMS 94.08 Special Topics: Television in the Age of Change

Tasha Oren Tu 4:30 -7:00 PM

This course offers an introduction to television studies and media theory through an in-depth look at contemporary television and its radical transformations along recent technical, industrial, creative and cultural changes. Throughout the class, we will focus on recent television theory and how scholars have addressed major issues and debates in contemporary television. Among these will be narratives and genres, programming conventions, global trends, the creative industry, streaming content, WebTV and audience and fan practices. As we read this work and analyze television texts, we will consider how these various changes imperil, enrich, and transform television as we know it.

FMS 99 FMS Internship

Leslie Goldberg By arrangement

Your internship will teach you about the world of communications through hands-on experience in broadcasting, film production, print journalism, public relations, marketing communications, advertising, publishing, web and multimedia, social media, and other fields. You will learn how media organizations operate and will have the chance to develop skills such as copywriting, editing, web design, social media, blogging, photography, and film production. You will see first-hand how media professionals handle crisis situations as well as their normal daily routines. You may learn that you "have what it takes" for success in a particular field, or you may learn that you don't want to pursue a media career at all. You will certainly learn things that you could never learn in a classroom. This course involves 3 short papers, regular meetings with the instructor, weekly reflections, and 150 work hours in an office under the guidance of media professionals, not in a remote or virtual setting. It is available to rising seniors, juniors, and sophomores. You do not have to be a FMS/FMS major or minor to enroll. All internships are graded Pass/Fail.

FMS 138 Advanced Filmmaking

Khary Jones By arrangement

Jennifer Burton By arrangement

Production of an original piece of work – including but not limited to a short narrative film, a short documentary, an experimental piece, or a screenplay in preparation for the capstone project. (*Prerequisite FMS 31 Film and Media Production II OR Permission of the instructor.*)

FMS 161 Seminar in Mass Media Studies: Digital Hate R

Sarah Sobieraj TH 1:30-4:00 PM

(Cross-listed as SOC 185.) We have developed powerful new internet and communications technologies that democratize the ability to participate in public discourse, and the development of new kinds of social relationships, but which also facilitate – and in many cases anonymize – venomous critics focused on personal attacks rather than productive engagement. What's more, technology has outpaced the legal infrastructures we have to cope with this phenomenon. This new seminar will explore trolling, digital harassment, and technology facilitated violence, with particular attention to the way digital life varies for people from different backgrounds. Attention will be paid to the complex balance between freedom of speech, civil rights, democratic vitality, and personal safety. It will be of particular interest for students interested in media, technology, social inequality, culture, and politics.

FMS 164 Children and Mass Media

Julie Dobrow Th 1:30-4:00PM.

(Cross-listed as CD 267.) Children have long been considered a "special" audience by broadcasters, advertisers, politicians, educators and researchers. This course will introduce you to the logic behind this designation, through a careful and critical examination of the theory and research on children's mass media use, and the influence of media on children. We will explore the relationship between media use and developmental issues, discuss patterns of children's media consumption, and look at both the content and context of children's media, in-

cluding television, films/videos, advertising, games and websites. We will examine the empirical evidence that has attempted to assess the media's effects on children in a variety of areas, including gender and ethnic stereotyping, explicitly sexual and violent content in both entertainment and news, and also the educational or "pro-social" effects of media. We'll talk about the wall-to-wall advertising to which children are exposed, and look at the claims that advertising and media use have led to an increase in childhood obesity. And we will discuss the technologically saturated world of iPods, iPads, e-books, cell phones and computers that enable communication and social networking sites like Facebook and MySpace, to see what kinds of effects these technologies might be having on children at different developmental points. We will also critically assess the various regulations that have governed both advertising and programming for children in this country, talk about contemporary regulatory issues and how changes in media ownership rules might affect children's media content. We'll also discuss how technology such as TiVo, the television ratings system, voluntary Internet ratings system and access to the Internet affect children, pay some attention to the hot issue of cyberbullying, and will discuss the roles that parent and citizen activist groups play as watchdogs of children's media and the ways in which they can - and do - apply political pressure that results in change. For each topic we cover, we'll be looking both at the theoretical issues that undergird them, and also at the empirical ones that have attempted to assess, test or analyze them. The centerpiece of the class, however, will be your own work. You will have an opportunity to develop a proposal for a significant piece of research in an area of children and media that most interests you. It's my hope that this is research that you will subsequently carry out and ultimately publish, either as part of your MA or PhD program, or as a piece of applied research.

FMS 180 Psychoanalysis and Cinema

Lee Edelman MW 3:00-4:15 PM

(Cross-List as ENG/ILVS 180.) Psychoanalysis, however we may view it as an institution or a therapeutic practice, has profoundly affected how most of us think about sexuality, subjectivity, and everyday practices. The world would look quite different without such concepts as the unconscious, fetishism, oedipal rivalry, identification, and the drives. And who could imagine cinema in the absence of those concepts? In the same way that psychoanalysis seems to presuppose the cinematic apparatus (as key terms like "projection," "the primal scene," or the "dream-screen" would suggest), so cinema and cinema theory can seem to presuppose psychoanalysis as well. This course will explore psychoanalysis and cinema together in three specific ways: by looking at how we can understand psychoanalysis through cinema; by looking at psychoanalysis as represented in cinema; and by looking at psychoanalytic logics as essential to the practice of cinema. Each week we will read texts of psychoanalytic theory (including psychoanalytic film theory) in relation to cinematic works that exemplify, respond to, or illuminate them. We will explore in particular how the theories of sexuality at the heart of psychoanalysis shape both the form and content of cinematic representation. Readings may include works by such authors as Sigmund Freud, Jacques Lacan, Slavoj Žižek, Jane Gallop, Christian Metz, Joan Copjec, Mary Anne Doane, Leo Bersani, Barbara Creed, Stephen Heath, Kaja Silverman, Laura Mulvey, and Raymond Bellour. Films to be studied may include *Spellbound* and *Marnie* (Hitchcock), *Pulp Fiction* (Tarantino),

Apocalypse Now (Coppola), The Piano Teacher (Haneke), Moonlight (Jenkins), The Silence of the Lambs (Demme), Persona (Bergman), Pressure Point (Cornfield), Peeping Tom (Powell), Melancholia (Von Trier), There Will Be Blood (Anderson), and Eve's Bayou (Lemmons). *No more than 2 students will be admitted into the class and registration will be limited to those who are majoring in English or Film and Media Studies. Others who wish to enroll may request permission by emailing the instructor and explaining either how the class addresses their interests or their academic plans or by indicating that they plan to major in English or Film and Media Studies. This course fulfills the post-1860 requirement.*

FMS 181 New Latin American Film

Jose Antonio Mazzotti TuTh 4:30-5:45 PM

(Cross-list as SPN 151.) This course analyzes some representative films of past and current Latin American schools of cinema: the Brazilian Cinema Novo, Argentine "Tercer Cinema", the Cuban "Cinema de la Revolución", Mexican post-evolutionary film, Andean "indigenista" film, and contemporary production. The purpose is not only to familiarize the students with canonical directors such as Glauber Rocha, Fernando Birri, Tomás Gutiérrez Alea, Jorge Sanjinés, Carlos Diegues, Walter Salles, and Armando Robles Godoy, but also with new directors and with the social, political and cultural contexts of their work. *Conducted in Spanish. Prerequisite: SPN-0022*

FMS 195 Directed Study

FMS Faculty By arrangement

Independent work under the supervision of a faculty member on research or creative topic in film or media studies.

FMS 198 Senior Honors Thesis 1

Jennifer Burton Th 1:30—4:00 PM

By arrangement

Sect. 1 Production

Sect. 2 Non-Production

First course in the two credit/course FMS Senior Honors Thesis, followed by FMS 199 Senior Honors Thesis 2 in the spring of the senior year. Students undertaking a production-based Senior Honors Thesis such as a screenplay, film, or TV show should enroll in the production section, which meets regularly in the fall semester to help students plan their production-based Senior Thesis. Students undertaking a scholarly thesis or some other non-production-based Senior Honors Thesis should enroll in the non-production section, and meet individually with their Senior Honors Thesis committee members.

FMS Affiliated Faculty

Gail Bambrick, Lecturer, Film and Media Studies

Media culture; social marketing; public relations and communication; marketing theory, history, and practice

Nancy Bauer, Professor, Philosophy

Philosophy and film, feminism

Amahl Bishara, Associate Professor, Anthropology

Journalism, media and social movements, documentary

Jennifer Burton, Professor of the Practice, Drama and Dance

Film production: producing, directing; film studies: fairy tales and film, women and film

Ty Burr, Lecturer, Experimental College

Film Critic, author of Gods Like Us: On Movie Stardom and Modern Fame.

Alessandra Campana, Associate Professor, Music

Interfaces of sound and vision in theatre, film and video

Jay Cantor, Professor, English

Screenwriting

Renata Celichowska, Director of Dance, Department of Drama and Dance

Alexandra Chreiteh (Shraytekh), Mellon Bridge Assistant Professor, Department of International Literary and Cultural Studies

Film studies, comparative literature, Arabic and Hebrew literatures and cinemas

Julie Dobrow, Senior Lecturer, Eliot-Pearson Department of Child Study and Human Development

Children and media, ethnicity/gender and media, adolescents and media use

Lee C. Edelman, Professor, English

Cinema and cultural studies (including psychoanalysis, queer theory, and ideological critique)

**Linda Ross Girard, Lecturer, Department of Drama and Dance
Dance**

Nina Gerassi-Navarro, Associate Professor, Romance Languages

Latin American film and literature

Charles Shiro Inouye, Professor, German Russian Asian Languages and Literatures

Japanese literature and visual culture

Vida T. Johnson, Professor, German Russian Asian Languages and Literatures

Russian film

FMS Affiliated Faculty (continued)

Khary Jones, Lecturer, Drama and Dance

Film production: screenwriting, editing

Elizabeth B. Lemons, Senior Lecturer, Religion

Religion and film

Nan Levinson, Lecturer

Creative Writing

Scarlet Marquette, Lecturer, German Russian Asian Languages and Literatures

Film theory

Jeremy Melius, Assistant Professor, Art and Art History

Photography, visual studies, critical theory and aesthetics, theories of the moving image, histories of sexuality

Ning Ma, Assistant Professor, German Russian Asian languages and literatures

Chinese film

Jose Antonio Mazzotti, Professor, Romance Languages

Spanish Culture and Civilization.

Latin American literature and culture, colonial studies

Neil Miller, Lecturer, Department of English

Creative Writing

Noe Montez, Assistant Professor, Drama and Dance

US Latina/o film and Latin American film

Susan Napier, Professor, German Russian Asian Languages and Literatures

Japanese film, animation

Monica White Ndounou, Associate Professor, Drama and Dance

African-American film and theater

Tasha Oren, Associate Professor, Drama and Dance

Media studies, television theory and history, US and global media industries, narratology, popular culture.

Kamran Rastegar, Associate Professor, German Russian Asian Languages and Literatures

Film studies, film theory, cinema and cultural memory, colonial and postcolonial cinema, Iranian cinema, cinemas of the Arab world.

Modhumita Roy, Associate Professor, Department of English

World Literature in English

Christiane Zehl Romero, Professor, German Russian Asian Languages and Literatures

German Film: the Weimar period including theoreticians like Kracauer and Bálazs, Leni Riefenstahl, literature and film, the influence of film on modernist literature, New German cinema, film and politics

FMS Affiliated Faculty (continued)

Joel Rosenberg, Associate Professor, German Russian Asian Languages and Literatures
World cinema, Judaic studies

Don Schechter, Lecturer, Film and Media Studies
Film and television production

Claire Schub, Lecturer, Romance Languages
French film

Laurence Senelick, Professor, Drama and Dance
Silent cinema, gay and lesbian film, comedy, world cinema

Sarah Sobieraj, Associate Professor, Sociology
Mass media (especially political media), political sociology, civil society and the public sphere, sociology of culture, social movements, and gender

Jacob Stewart-Halevy, Assistant Professor, Art and Art History
Media theory, video, and digital media

Malcolm Turvey, Professor, Art and Art History/Film and Media Studies
Modernist and avant-garde film, comedy, horror, French film, film theory, film and philosophy

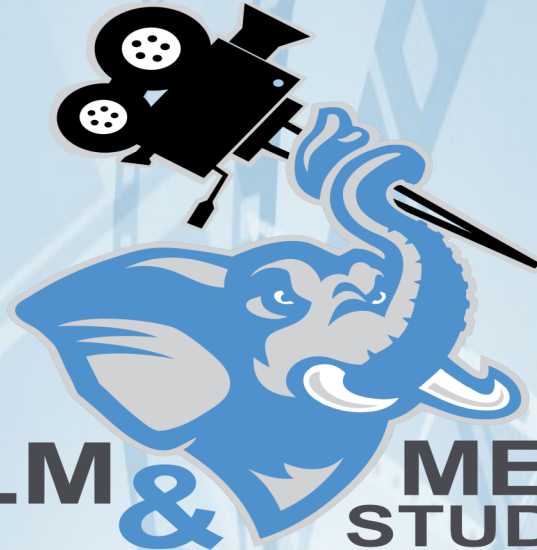
Jaclyn Waguespack, Lecturer, Department of Drama and Dance
Dance

Tina Wasserman, Senior Lecturer, Visual and Critical Studies
Film and visual culture, film history and aesthetics

Stephen White, Professor, Philosophy
Aesthetics, film theory, experimental film production

Howard S. Woolf, Professor of the Practice, Ex College
Film production

Xueping Zhong, Professor, German Russian Asian Languages and Literatures
Chinese cinemas (Mainland China, Hong Kong, Taiwan)



FILM & MEDIA STUDIES

Fall 2017

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