The following courses all count toward the FMS major and minor. The majority of electives taken must have FMS course numbers.

## Required Courses

**CORE COURSES**

- FMS 20/DR 93-23/ILVS 51 Art of the Moving Image *(requirement for FMS majors and minors)*
- FMS 198 FMS Senior Honors Thesis I *(requirement for FMS majors taking two-semester Senior Honors Thesis)*

## Elective Courses

All FMS majors are required to take at least ONE course from the five areas: practice, non-U.S., theory, social sciences, upper level.

**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.)

- FMS 30 Film and Media Production I: Basics Visual Storytelling
- FMS 32/DR 47 Screenwriting I (formerly Writing the Short Film)
- FMS 35/ENG 12 New Forms of Screen Narrative
- FMS 36/DR126 Costume Design
- FMS 41/ENG 7 Creative Writing: Journalism
- FMS 42/ENG 11 Intermediate Journalism
- FMS 43 PR & Marketing: A History of Theory and Tactics
- FMS 67/MUS 67 Composing for Multimedia
- FMS 94-02 Film and Media Production III: Independent Filmmaking
- FMS 99 FMS Internship**
- FMS 136/DR 158 Directing for Film
- FMS 138 Advanced Filmmaking*

**Studio Art:** Selected courses at the SMFA in Video/Film, Computer Graphics, Photography, etc. (requires approval of FMS Director)
NON-U.S. (Courses offered in English, unless otherwise noted.)

- FMS 68/CHNS 83 Cinema of India and China
- FMS 76/ARB 57/ILVS 87 Arab and Middle Eastern Cinemas
- FMS 79/GER 85 German Film
- FMS 80/RUS 80 Russian Film: Art, Politics and Society
- FMS 83/DR 51 Latino Theatre and Film
- FMS 86/WL 101/IVLS 100 Classics of World Cinema
- FMS 194/JPN 191 Seminar: Hayao Miyazaki

THEORY

- FMS 165/DR 93-07 Television in the Age of Change

SOCIAL SCIENCES

- FMS 51/ANTH 136 Cultures of Computing
- FMS 52/CSHD 167 Children and Mass Media
- FMS 161/SOC 185 Seminar in Mass Media Studies: Digital Hate
- FMS 164/CD 267 Research Seminar: Children and Mass Media

UPPER LEVEL

- FMS 136/DR 158 Directing for Film
- FMS 138 Advanced Filmmaking*
- FMS 161/SOC 185 Seminar in Mass Media Studies: Digital Hate
- FMS 164/CSHD 267 Research Seminar: Children and Mass Media
- FMS 165/DR 93/ILVS 72 Television in the Age of Change
- FMS 179/FAH 159/ILVS 91 Film and the Avant-Garde
- FMS 194:01/JPN 191 Seminar: Hayao Miyazaki
- FMS 194:02/MUS 197 Dark Places: Sound and Music in SciFi, Horror, and Noir

ADDITIONAL ELECTIVES

- FMS 70/VISC 10 Histories of Film, Part I, 1895-1955
- FMS 72/VISC 105 Cinematic Cities
- FMS 94-03/ILVS 91 New Hollywood: The American New Wave
- FMS 195 Directed Study***

*By consent only. Contact Jennifer Burton or Khary Jones.
**By consent only. Contact Leslie Goldberg.
***Majors and Minors only. Permission of Instructor required.
FMS 20: Art of the Moving Image

(Cross-listed as DR 93-23 and ILVS 51) This course begins with cinema, the first art of the moving image. We will study cinema’s principal aesthetic features: its basic stylistic techniques, such as editing, cinematography, mise-en-scene, and sound, as well as its major narrative and non-narrative forms. We will watch 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. We will then consider the extent to which cinema’s aesthetic features are shared by television, as well as what is artistically distinctive about TV. Theoretical concepts relevant to moving image art, principally genre, authorship, and character identification, will also be considered. No prior study of cinema or other moving image media is required.

(Required for majors and minors. This course counts toward the Arts distribution requirement.)

Tasha Oren

MW 3:00-4:15pm
Recitation/Screening Option A: MW 6:00-8:00pm
OR
Recitation/Screening Option B: F 9:00am-1:00pm
FMS 30:  
Film & Media Production 1:  
Basics of Visual Storytelling

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.)

Section 1  
First years only

Natalie Minik  
TuTh 4:30-7:00pm

Section 2

Don Schechter  
TuTh 10:30am-1:00pm

Section 3

Don Schechter  
TuTh 1:30-4:00pm
FMS 32: Screenwriting I
_formerly Writing the Short Film_

(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. Pre-requisite: FMS 30 or DR 8 or permission of instructor.

_(This course counts toward the Arts distribution requirement.)_

Khary Jones
Tu 9:00-11:30am

FMS 35: New Forms Screen Narrative

(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.

Jay Cantor
M 1:20-4:20pm
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.

Neil Miller
MW 4:30-5:45pm

FMS 41: Creative Writing: Journalism

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 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. Pre-requisite: Familiarity with the basics of reporting.

Neil Miller
MW 4:30-5:45pm

FMS 36: Costume Design

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

Linda Ross Girard
Tu 1:20-4:20pm

FMS 42: Intermediate Journalism

(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 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. Pre-requisite: Familiarity with the basics of reporting.

Nan Levinson
TuTh 3:00-4:15pm
An exploration and analysis of the history of public relations and marketing communications theory in the United States and how it evolved with and influenced our media environment and public discourse. Tracing the evolution of mass persuasion through the writings of major thinkers in the field from the mid-nineteenth century through the present, we will examine how these developed in parallel with social changes including the industrial revolution, theories of human consciousness and motivation, and advances in technology, to create an all-encompassing consumer culture. Authors will range from Gustave Le Bon, Walter Lippmann, Edward Bernays and Sigmund Freud to Daniel Boorstin, Marshall McLuhan, Stuart Ewen, Seth Godin and Malcolm Gladwell.

Using case studies, we will explore how the mechanics of this global mega industry practice strategies that influence everything from complex world affairs or simply the toothpaste we choose to buy. We will analyze advertising, images, visual design, and public relations campaigns and see how deeply these are embedded in our culture, psychology, polemics and politics, and how this is magnified by a digital reality that questions the nature of truth itself. Students will apply these theories by working in teams to create their own marketing communications plan for a product, person, place or concept.

**Gail Bambrick**
**Tu 1:30-4:00pm**
FMS 51: Cultures of Computing

(Cross-listed as ANTH 136) Examines computers and computation as sociocultural phenomena. Questions universalizing narratives of technological progress by exploring the variety of human experience with computing. Topics include social media, postcolonial computing, the gender of artificial intelligence, the social analysis of mathematics, and the sociocultural implications of big data and contemporary algorithmic systems.

Ricky Crano
MW 3:00-4:15pm
FMS 52: Children & Mass Media
(Cross-listed as CSHD 167) Why educators, broadcasters, advertisers, and politicians consider children a special audience of the mass media. Examination of children’s media content (television, video, computers, film, and print) and the effects of media on children and adolescents. Regulations that govern children’s media use, including V-chip, ratings systems, and Internet access. Student projects on media literacy and other topics.

Julie Dobrow
F 9:00-11:30am

FMS 67: Composing for Multimedia: Film and Multimedia Composition
(Cross-listed as MUS 67) Introduction to composing music for a variety of visual media, including film, video games, and advertising. Access to the music lab where students produce their work hands on. Recommendations: Working knowledge of notation and sequencing software (such as Finale or Sibelius and DigitalPerformer or Pro Tools) helpful. Music 10 or equivalent, or permission of instructor.

Kareem Roustom
MW 3:00-4:15pm
FMS 70*: Histories of Film, Part I, 1895-1955
(Cross-listed as VISC 10) 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 AvantGarde, 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.

Tina Wasserman
Th 2:00-5:00pm

FMS 72*: Cinematic Cities
(Cross-listed as VISC 105) 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 post-modern 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.

Tina Wasserman
F 2:00-5:00pm

* Held on the SMFA campus
**FMS 68: Cinema of India and China**

(Cross-listed as CHNS 83) Comparative perspective on China and India via their cinematic traditions, related historical contexts, modern cultural production, and social transformations using selected films and critical essays. Nationalism, revolution, globalization as film expression.

_Xueping Zhong, Modhumita Roy_

_TuTh 3:00-5:15pm_

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**FMS 76: Arab and Middle Eastern Cinemas**

(Cross-listed as ILVS 87 and ARB 57) An overview of the social role of cinema in the Arab world and the broader Middle East focusing on a historical perspective on the development and expansion of cinema in these parts of the world, as well as several thematic windows through which the relationship of cinema to these societies is examined. In English.

_TBD_

_Tu 4:30-7:30pm_
FMS 79: German Film
(Cross-listed as GER 85) A survey of German cinema, from its striking and influential achievements in the Weimar Republic, through its role under Hitler and its decline in the postwar period, to the remarkable phenomenon of New German Cinema in the sixties and seventies and the developments of the contemporary period. (May be taken at the 100-level).

Markus Wilczek
MW 3:00-4:15pm

FMS 80: Russian Film: Arts, Politics and Society
(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. No prerequisites.

(This course counts toward the Arts distribution requirement.)

Vida Johnson
TuTh 4:30-7:00pm
FMS 83: Latino Theatre and Film
(Cross-listed as DR 51) An introduction to Latino theatre, film, and performance as a potent creative and political force in the United States. Representative works by Latino playwrights, performance artists, and filmmakers will be discussed in light of issues such as labor and immigration, gender and sexuality, generation gaps in Latino culture, hybridized identities, interculturalism, and the United States’ relationship with Latin American nations. May be taken at the 100 level with consent.

Noe Montez
MW 10:30-11:45am

FMS 86: Classics of World Cinema
(Cross-listed as WL 101 and ILVS 100) Worldwide survey of major films from the silent era to the present. Trends in filmmaking styles and genres; the impact of modern history on cinematic art; cultural, theoretical, and philosophical issues related to the study of film. Filmmakers covered may include Eisenstein, Chaplin, Renoir, Welles, DeSica, Ray, Ozu, Bergman, Fassbinder, Sembene, and Zhang Yimou.

Joel Rosenberg
Tu 4:30-7:30pm, Th 4:30-5:45 pm
Film and Media Production III: Independent Filmmaking is intended as a departure—for a select group of advanced students—from standard college filmmaking. First and foremost, rather than an “everyone does everything” ethos, we will work in the manner of independent filmmakers, organizing ourselves into discrete departments: producing, directing, cinematography, lighting, sound, and art direction. We will insure that each student has a chance to head a department by shooting a “multi-chapter,” three-part script and switching roles for each “chapter.” As importantly, students will have the opportunity to work with the FMS program’s professional-level equipment, highlighted by the Arri Alexa digital cinema camera, our Schneider PL mount prime lens kit, and the Sound Device 633 recorder. (Prerequisites: FMS 30 and FMS 31 or permission of the instructor.)

Howard Woolf
M 6:00-9:00pm
The late 1960s and 1970s were some of the most groundbreaking years in American cinema--both in terms of style and subject matter. Finally free of the older norms of the studio system, influenced by the post-Vietnam political and social climate, as well as by the aesthetic flourishing of art cinema in Europe (Antonioni, Visconti, Fellini, Godard, Bresson, Resnais), homegrown auteurs like Stanley Kubrick, Mike Nichols, Martin Scorsese, Robert Altman, and Francis Ford Coppola created some of their most groundbreaking works. No topics were left unearthed: love, sex, crime, race, murder, paranoia--this period had it all and then some.

New life was breathed into familiar genres: Taxi Driver--the vigilante film, Bonnie and Clyde--the crime film, The Godfather--the gangster film, Rosemary’s Baby--the horror film, Carnal Knowledge--the coming-of-age film, and The Long Goodbye--the film noir. African-American characters from underprivileged backgrounds were for the first time featured in leading roles in so-called blaxploitation films, such as Sweet Sweetback’s Baadasssss Song. Finally, what we think of today as the blockbuster film rose to prominence, with such exemplars as Rocky and Jaws.

No prerequisites.

**Scarlet Marquette**

MW 1:30-2:45pm

Required Screenings: Tu 6:00-8:30pm
FMS 99: FMS Internship

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.

Leslie Goldberg
By arrangement
FMS 136: Directing for Film

(Cross-listed as DR 158) Advanced exploration of the art of the film director from both a critical and artistic perspective. Through focused study of films and writings by diverse narrative film directors, students will develop deeper understanding of how directors use film techniques to shape a story. Through practice-based exercises and workshops with industry professionals, students will hone directing techniques, including how to work with actors and ways to use the camera, movement, design, lighting, editing, and other film elements for effective story telling. (Prerequisite: FMS 30, Film and Media Production I, or permission of instructor.)

Jennifer Burton
Tu 1:30-4:00pm

FMS 138: Advanced Filmmaking

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.)

Jennifer Burton or Khary Jones
By arrangement
(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.

Sarah Sobieraj
Tu 9:00-11:30am
FMS 164: Children & Mass Media
(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, including 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. Since this is a graduate course, it requires the permission of the instructor for undergraduates.

Julie Dobrow
Th 1:30-4:00pm
FMS 165: Television in the Age of Change

(Cross-listed as DR 93-07 and ILVS 72) 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.

Tasha Oren
Th 3:30-6:00pm
FMS 179: Film and the Avant-Garde

(Cross-listed as FAH 159 and ILVS 91) This upper-level seminar, intended for advanced undergraduate and graduate students in film and media studies, art history, and at the SMFA, provides an in-depth survey of the history of avant-garde film in Europe and North America. We will begin in the late 1910s, when avant-gardeists working primarily in other media (Fernand Leger, Marcel Duchamp), as well as filmmakers belonging to cross-media avant-garde movements like Dada and Surrealism, made some of the most enduring avant-garde films of all time. We will also consider how documentary filmmakers (Dziga Vertov) experimented with novel forms of documentary such as the city film, and animators (Mary Ellen Bute) pioneered new types of abstract animation. We will then turn our attention to avant-garde film in the United States following WWII, observing how filmmakers (Maya Deren, Stan Brakhage) updated pre-war avant-garde genres like the abstract film and the “psychodrama” associated with Surrealism, and how they pioneered new genres in the 1950s, principally the lyrical film. After examining the radical films of Andy Warhol, we will consider Structural Film of the late 1960s and its relation to artworld movements such as Minimalism and Conceptual Art, as well as the pluralism of avant-garde film since the 1970s. We will end by examining the impact of digital technologies on avant-garde film, and the proliferation of moving image installations in art galleries and museums. Throughout, attention will be given to the historical conditions that gave rise to these developments, the theories behind them, and the use of avant-garde film by feminists and others for socio-political critique.

Malcolm Turvey
Tu 6:00-8:30pm

Screenings (Required)
Th 6:00-9:00pm
(Cross-listed as JPN 191) This course explores in depth the works of Hayao Miyazaki, considered by many to be the greatest living animator in the world today. Starting with his first hit television series Future Boy Conan we will go chronologically through his major films ending with his most recent available work, The Wind Rises. Along the way we will examine such recurring themes and issues as the role of trauma, apocalypse and the child's point of view, as well as his animation techniques, use of imagery and music. We will also look at several Western films (Wall-e, Where the Wild Things Are and Avatar) for comparative purposes.

**Susan Napier**
TuTh 12:00-1:15pm
Screenings: M 6:00-8:30pm

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(Cross-listed as MUS 197) This seminar explores how the soundtrack participates in the creation of space and place in film. Focusing on films that more or less overtly embrace the generic conventions of SciFi, Horror, and “Noir,” we will question how sound and music interact with visions of dystopia. Readings in film theory, musicology and media studies, as well as the close viewing/listening of a number of films, will constitute the basis for a creative and rigorous inquiry into film’s power to construct and manipulate soundscapes and the aural sense of place. The seminar is designed for graduate and advanced undergraduate students in any field.

**Alessandra Campana**
Tu 4:30-7:00pm
A Directed Study is an independent study conducted under the close supervision of an FMS faculty member. It is typically for FMS seniors who have a strong interest in an area of study in which there are no courses being offered during the students’ tenure at Tufts, or who want to do advanced work that exceeds the confines of regularly offered courses. Ideally, the student should have studied with the faculty member and have already done some work before the Directed Study begins, such as identifying readings and other research materials and articulating a rationale for the study.

The student meets on a regular basis with the faculty member during the semester, and undertakes in depth research directed by the faculty member on the area of the study. The result is typically a long research paper or creative work. Senior Standing: limited to FMS majors and minors. Permission of instructor required.

FMS Faculty
By arrangement
FMS 198: Senior Honors Thesis I

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.

Jennifer Burton (Production)
Section 1 Th 1:30-4:00pm

FMS Faculty (Non-Production)
Section 2 by arrangement
FMS Affiliated Faculty

Gail Bambrick, Lecturer, Film and Media Studies
*Media culture, social marketing, public relations and communications*

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 and directing, fairy tales and film, women and film*

Alessandra Campana, Associate Professor, Music
*Interfaces of sound and vision in theatre, film and video*

Jay Cantor, Professor, English
*Screenwriting*

Alexandra Chreiteh (Shrayteh), Mellon Bridge Assistant Professor, International Literary and Cultural Studies
*Film studies, comparative literature, Arabic and Hebrew lit. and cinemas*

Julie Dobrow, Senior Lecturer, Child Study and Human Development
*Children and media, ethnicity/gender and media, adolescents’ media use*

Lee C. Edelman, Professor, English
*Cinema and cultural studies (including psychoanalysis, queer theory, and ideological critique)*

Nina Gerassi-Navarro, Associate Professor, Romance Languages
*Latin American film and literature*

Charles Shiro Inouye, Professor, International Literary and Cultural Studies
*Japanese literature and visual culture*

Vida T. Johnson, Professor, International Literary and Cultural Studies
*Russian film*

Khary Jones, Lecturer, Drama and Dance
*Film production, screenwriting, editing*

Elizabeth B. Lemons, Senior Lecturer, Religion
*Religion and film*
Jeremy Melius, Assistant Professor, Art and Art History
Visual studies, critical theory and aesthetics, histories of sexuality

Natalie Minik, Lecturer, Film and Media Studies
Documentary filmmaking, film production

Noe Montez, Assistant Professor, Drama and Dance
US Latina/o film and Latin American film

Susan Napier, Professor, International Literary and Cultural Studies
Japanese film, animation

Tasha Oren, Associate Professor in Film & Media Studies, Drama & Dance
Television theory and history, US and global media, popular culture

Kamran Rastegar, Associate Professor, International Literary and Cultural Studies
Film studies, colonial and postcolonial cinema, cinemas of the Arab world

Joel Rosenberg, Associate Professor, International Literary and Cultural Studies
World cinema, Judaic studies

Don Schechter, Professor of the Practice, 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, political sociology, civil society, sociology of culture

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

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

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

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

Xueping Zhong, Professor, International Literary and Cultural Studies
Chinese cinemas (mainland China, Hong Kong, Taiwan)
FMS Contact Information

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