Spring 2018 Course Catalog
Spring 2018 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 Courses**
- **FMS 24** 20th Century U.S. Television History (requirement for FMS majors, OR FMS 21 Global History of Cinema)
- **FMS 23/SOC 40** Media & Society (requirement for FMS majors, OR FMS 22 Media Literacy)
- **FMS 199** FMS Senior Honors Thesis II (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 94-04/ILVS 92-01** Introduction to Film Theory
- **FMS 176** The Horror Film

**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 31** Film and Media Production II
- **FMS 32/DR 47** Writing the Short Film
- **FMS 39/DNC 77** Dance on Camera
- **FMS 41/ENG 7** Creative Writing: Journalism
- **FMS 42/ENG 11** Intermediate Journalism
- **FMS 94-01** Social Marketing
- **FMS 94-02/EXP 68** Documentary Theory and Practice
- **FMS 94-06/CSHD 143-08** Creating Children’s Media
- **FMS 134** Screenwriting II
- **FMS 136** Film Directing
- **FMS 138** Advanced Filmmaking (By consent only. Contact Jennifer Burton or Khary Jones)

**Studio Art:** Selected courses at the SMFA in Video/Film, Computer Graphics, Photography, etc. (requires approval of FMS Director)
NON-U.S. (all FMS majors are required to take at least ONE non-U.S. film and/or media course. Offered in English, unless otherwise noted.)

FMS 76/ILVS 87/ARB 57  Arab and Middle Eastern Cinemas
FMS 77/ITAL 75  Italian Film
FMS 84/JS 142/ILVS 103/WL 142  Jewish Experience on Film
FMS 85/ RUS 85/CIV 85/ILVS 86  Film and Nation: Russia and Central Asia
FMS 90/JPN 112  Major Japanese Film Directors: The World of Studio Ghibli
FMS 91/CHNS 81/ILVS 81  New Chinese Cinemas: Hong Kong, Taiwan, and Mainland China
FMS 94-05/ILVS 92-07/FR 92  Love and War in French Film
FMS 94-07/ILVS 92-05/ARB 92-02  Arab-Jewish Literature and Film
FMS 175/ILVS 101  Visualizing Colonialism
FMS 178/ARB 157/ILVS 157  War & Cultural Memory in Literature & Cinema of ME

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

FMS 134  Screenwriting II
FMS 136  Film Directing
FMS 138  Advanced Filmmaking (By consent only. Contact Jennifer Burton or Khary Jones)
FMS 163/PS 104  Seminar in New Media, New Politics
FMS 175/ILVS 101  Visualizing Colonialism
FMS 176  The Horror Film
FMS 177/REL 100  Religion and Film
FMS 178/ARB 157/ILVS 157  War & Cultural Memory in Literature & Cinema of ME
FMS 194-01/MUS 197-02  The Audio-Visual Imagination
FMS 194-02/ANTH 185-23  Media Fallout: Powers and Perils of Communication

ADDITIONAL ELECTIVES

FMS 52/CSHD 167  Children and Mass Media
FMS 71/ VISC 11  Histories of Film II: 1955-Present
FMS 73/VISC 100  History and Aesthetics in Hitchcock
FMS 74/VISC 101  Neo-Noir and its Contexts
FMS 92/ENG 88  Film Noir and the American Tradition
FMS 94-03/ILVS 92-02  The Animated Universe: The History of Animation from Emile Cohl to Anime
FMS 99  Internship (By consent only. Contact Leslie Goldberg)
FMS 195  Directed Study (Majors and Minors only, Permission of Instructor required.)
FMS 23. Media and Society
Michelle Holliday-Stocking  TuTh  3-4:15 pm
(Cross-listed as SOC 40) In today’s increasingly technological culture, individuals are constantly faced with choices involving media consumption. The prevalence and variety of media sources today raises questions regarding media’s impact on society. This course seeks to examine the relationship between media and society, through an exploration of the factors that shape how media is produced, how media is consumed, and its effect on culture. The course incorporates analyses of key theories and concepts in media studies and sociology to allow students to engage in an examination of the changes in media over time (i.e., radio, television, and internet). In addition, the course places an emphasis on the role of the consumer in media production, and the political use of media as a means of social change.

FMS 24. 20th Century U.S. Television History
Tasha Oren  MW  1:30-2:45 pm
Screening  MW  6:00-8:00 pm OR F 9:00 am-1:00 pm
(Cross-listed as DR 94-26) This core course examines the introduction and development of U.S. television through the network era (40s-90s) as a cultural history of the medium and a subject for critical engagement by media studies scholars. We trace the development of television (in the US but within a global context) from its conception through its industrial, technical, aesthetic and textual development to understand how American broadcast television emerged as a dominant cultural force around the world. In addition to gaining a working knowledge of broadcast television in its first half-century, we will also explore how specific analytical concepts in television studies develop as we learn (and practice) how media theory takes on historical research. There is a mandatory screening each week. FMS majors must take either this course or FMS 22 Global History of Cinema.

FMS 31. Film and Media Production II
Don Schechter  Tu  10:30 am-1:00 pm—Sec. 1
Howard Woolf  Tu  6:00-8:30 pm—Sec. 2
Lab  Th  6:00-8:30 pm—for both sections
Collaborative work to develop skills in producing, casting, directing, cinematography, and finishing by making their own short features. Prerequisite: FMS 30 or permission of the instructor. (This course counts toward the Arts distribution requirement.)
FMS 32. Writing the Short Film
Khary Jones    Tu    9-11:30 am
(Cross-listed as DR 47) An introduction to cinematic storytelling and dramatic construction, which guides student short film ideas from concept to screenplay. An immersive workshop in the craft of writing short, engaging scripts. Screenings and analysis of narrative shorts from around the world supplement weekly script development and roundtable discussion of student work. FMS 30 or instructor permission.

FMS 39. Dance on Camera
Jaclyn Waguespack    TuTh    12-1:15 pm
(Cross-listed as DNC 77) Inter-disciplinary course designed for any dancer, artist or student interested in film & video production with dance or movement as a medium. Participants will take dance and movement concepts outside of studio walls and into the community through site-specific collaborative video projects. Through storyboarding, shooting, editing, and choreographing/directing, students will learn basic video production techniques and advanced camera work in this hands-on course. Development of movement ideas as well as non-linear editing skills will be explored. Work culminates in end of semester public screening and online video sharing. Open to all. No dance or film/video experience necessary.

FMS 41. Creative Writing: Journalism
Neil Miller    MW    1:30-2:45 pm—Sec. 1
    MW    4:30-5:45 pm—Sec. 2
(Cross-listed as ENG 07) 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    3-4:15 pm
(Cross-listed as ENG 11) The news media is always evolving, but the nuts and bolts of good journalism remain the same: getting the story by tuning into what’s happening now and convincing people to tell us what we need to know; finding and using sources effectively; unearthing and verifying information; investigating and analyzing events; and reporting all that accurately and engaging
This course gives you, as working journalists, the opportunity to sharpen these skills by writing stories regularly as you learn the craft and practicalities of the field. You'll work independently on topics of your choosing to practice news reporting and feature writing for various platforms in the journalism ecosystem. We'll discuss practical, ethical and legal issues in the news media and meet with professional journalists. Prerequisite: Familiarity with the basics of news reporting.

FMS 52. Children and Mass Media
Julie Dobrow                        F      9:00-11:30 am
(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.

FMS 71. Histories of Film: 1955-Present
Tina Wasserman                  Th      2:00-5:00 pm
(Cross-listed as VISC 11) The two Histories of Film courses are sequential, one-semester courses that may be taken separately, but are created as a year-long inquiry into the history of the art of cinema. Constructed as a foundations course, we will examine the historical development of cinema from its inception in the late nineteenth century through the present. Presented through a broad historical, aesthetic, and critical framework, this course will introduce the student to the study of cinematic representation by focusing on the first half-century of its development in the fall and the second half-century 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. Our study 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 (including genre and authorship studies), postwar cinemas in Japan and Italy, international New Wave cinemas of the 1960s, post-classical American cinema, World cinema, contemporary independent film practices, and more.

FMS 73. History and Aesthetics in Hitchcock
Tina Wasserman                   F      2:00-5:00 pm
(Cross-listed as VISC 100) This course will provide the student with an overview of the cinematic work of Alfred Hitchcock. Using critical, psychoanalytic and feminist film theory we will investigate the various historic, aesthetic, thematic and formal concerns threaded throughout his film work. In our study we will examine
his skillful narrative coding of the suspense thriller using point-of-view/spectator identification techniques, his powerful but often disturbing representation of women, the patterns of looking and voyeurism inscribed in his work and much more.

**FMS 74. Neo-Noir and its Contexts**
Tina Wasserman                  Th       6:00-9:00 pm
(Cross-listed as VISC 101) This course will introduce the student to a group of historic American films produced between 1941 and 1958 that are often identified as "film noir." We compare this historic group of films with later incarnations of film noir, examining how this original historic body of work profoundly influenced a wide range of neo-noir practices. We will contextualize these films through broad historical, aesthetic and critical frameworks and analyze a range of common underlying themes and preoccupations including: the creation of a dark and brooding pessimism; the representation of the noir woman as a "femme fatale;" modernity, postmodernity, urbanism, postwar paranoia and anxiety, the existential impulse of noir, issues of race, gender and more. The work of such directors as Billy Wilder, Jules Dassin, Roman Polanski, Ridley Scott, David Lynch, Bill Duke, Rian Johnson, Christopher Nolan, Chan-wook Park, the Coen Brothers and more will be considered.

**FMS 76. Arab and Middle Eastern Cinemas**
Somy Kim                  Tu       4:30-7:00 pm
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.

**FMS 77. Italian Film**
Isabella Perricone                 Tu       1:30-4:00 pm
Screening                              Su       5:15-7:45 pm
(Cross-listed as ITAL 75) Neorealism and post neorealism: life, culture and society in post war Italy through the films that have defined the history of Italian cinema from World War II to the early 1960's. Various historical and cultural phenomena will be explored in films by directors such as Roberto Rossellini, Vittorio De Sica, Luchino Visconti, and Federico Fellini. Lectures, readings, and class discussions will enable students to spot different directorial and acting styles. Examination of Italian studios and producers as well as of Italian screenwriters and their work methods. Oral presentations, two short papers (3 – 4 pages), and one final paper (8 – 10 pages).
Films shown with English subtitles. Informed, engaged class participation a must. No prerequisites. Counts toward the Major in Italian Studies, the Minor in Italian, the Italian Culture Option, the Interdisciplinary Minor in Film Studies, the Interdisciplinary Minor in Mass Communications and Media Studies, the Major in International Letters and Visual Studies, and satisfies the International Relations Culture Core Requirement (TC1A).

**FMS 83. Latino Theatre and Film**
Noe Montez                          MW  4:30-5:45 pm
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. (This course counts toward the Arts and Humanities distribution requirements.)

**FMS 84. Jewish Experience on Film**
Joel Rosenberg                      Tu  4:30-7:30 pm  Th  4:30-5:45 pm
(Cross-listed as ILVS 103/JS 142/WL 142) Selected classic and contemporary films dealing with aspects of Jewish experience in America, Europe, and Israel, combined with reading on the cultural and philosophical problems illuminated by each film. One weekly session will be devoted to screenings, the other to discussion of the films and readings. In English.

**FMS 85. Film and Nation: Russia and Central Asia**
Vida Johnson                      TuTh  4:30-7:00 pm
(Cross-listed as RUS 85/CIV 85/ILVS 86) After the breakup of the Soviet Union, Russia and several former Central Asian republics, now the independent countries of Kazakhstan, Uzbekistan and Kyrgyzstan embarked on a nation-building project through cinema; topics considered: how ethnic and national identities were subsumed into a "Soviet" identity and then split apart in the post-Soviet period; constructions of new national identities, national spaces, heroes and myths in films ranging from the Russian mega-hits Brother and Company 9 to the international festival favorites, The Adopted Son (Kyrgyzstan) and The Hunter (Kazakhstan); influence of Hollywood and multi-national productions in historical action films such as Nomad and Mongol; changes in film styles and genres, as well as in the structure and economics of the film industry. No prerequisites. All films with English subtitles.

**FMS 90. Major Japanese Film Directors: The World of Studio Ghibli**
Beginning in the mid 1980’s the Japanese animation studio, Studio Ghibli, began to produce original animated films of such high quality that they eventually reached a global audience. This course explores the work of the Studio’s two major directors, Isao Takahata and Hayao Miyazaki, and also introduces works by other directors such as Kondo Yoshifumi and Goro Miyazaki. The course will look at not only the aesthetics of each film considered but also will explore the cultural and commercial impact of the studio overall.

FMS 91. New Chinese Cinemas: Hong Kong, Taiwan and Mainland China
Xueping Zhong  MW  3:00-4:15 pm
(Cross-listed as CHNS 81/ILVS 81) A comparative exploration of films made in Hong Kong, Taiwan, and the PRC in recent decades. Examination of how political, economic, and ideological contexts affect filmmaking in these different "Chinese" regions; how these differences help demonstrate diversities, specificities, contradictions, as well as interactions within and between these Chinese communities.

FMS 92. Film Noir and the American Tradition
Lee Edelman  MW  10:30-11:45 am
Screening  Th  6:30-9 pm (optional)
(Cross-listed as ENG 88) This course will explore film noir as a distinctively American cultural product that emerges from a fascination with evil inseparable from the fantasy of America’s national innocence. We will consider film noir as the symptomatic expression of the contradictions America confronted when it tried to come to terms with its identity as a global military and economic power—contradictions reflecting an incoherent identity that produced, in film noir, a genre about incoherence, moral ambiguity, and the inevitability of interpretative doubt. The femme fatale, the figure on whom the crisis of interpretation tends to focus, will occupy a central position in our thinking. We will trace the insistence of sexual anxiety (the fears provoked by sexually aggressive heterosexual women as well as by sexually non-normative women and men alike) in narratives that express the fragility of community (especially as questions of ethnic or racial difference get joined to sexual difference). Linking these dark films of murder, betrayal, and forbidden desires to issues raised by feminist, queer, and psychoanalytic theory, this course will trace the inscriptions of anxieties that continue to shape our national psyche and to grip our cinematic imagination. Films to be studied may include Double Indemnity, Laura, The Big Sleep, Murder My Sweet, Out of the Past, The Crimson Kimono, The Woman in the Window, The Third Man, Odds
Against Tomorrow, One False Move, Seven, Lost Highway, The Dark Knight, and The Departed. This course fulfills the post-1860 requirement.

FMS 94-01. Social Marketing
Gail Bambrick           T          1:30-4:00 pm
Do we sell ideas the same way we hawk iPads? Are identical emotional strings pulling us to choose a president as to purchase an Impreza over a Prius? Are memes really the genes of our moral, social and cultural constructs? In our media saturated environment, the same tactics that create consumer lust, can also make us care about and invest in social causes, belief systems and political ideologies. We will explore why this is so through the theories that underlie the art of mass persuasion. But we will also learn by working for six local non-profit organizations. Students will form teams that will each operate as a real-world marketing consultant to its non-profit "client." They will analyze their clients' communications and marketing goals and produce a customized marketing communications plan that includes both strategies and tactics such as logos, web pages, print materials, digital media, or event and outreach concepts. Guest speakers from the industry will add their perspective.

FMS 94-02. Documentary Theory and Practice
Natalie Minik       W            6:30-8:00 pm
(Cross-listed with EXP 68) Documentaries, at their best, enhance our understanding of the world beyond ourselves. This course will look at the theories at work behind documentary practice and help students gain an understanding of documentary history. By looking at documentary media, students will grasp how advancements in technology, the arts, and culture have come together to tell the stories of our world.

FMS 94-03. The Animated Universe
Susan Napier TuTh 12:00-1:15 pm
(Cross-listed as ILVS 92-02) This course explores the history and theory of animation, the art form that Paul Wells has described as “the medium of the twenty first century.” But animation as we know it arguably begins at the start of the twentieth century with the whimsical metamorphoses of Winsor McCay and Emile Cohl so we will start there and continue within a generally chronological framework. Along the way we will explore a wide range of topics such as techniques (cel, rotoscoping, CGI), auteurs, (Disney, Miyazaki), music (as emotional amplification and in musicals, music videos), visual effects in live action films, the animated body, television
cartoons, experimental/art animation, propaganda, commerce, gender, fantasy and humor. We will also include a section on culturally specific animation, most notably Japanese anime.

**FMS 94-04. Introduction to Film Theory**

Scarlett Marquette         TuTh  1:30-2:45 pm
(Cross-listed as ILVS 92-01) A film survey from the perspective of film theory. Critical concepts from pre-1968 to the present. Selections will include Soviet and Russian film theories, Formalism, Realism, and Semiology/Suture Theory; and, from contemporary texts, race, postcolonial, and queer theories. Students will be challenged to think critically and analytically about the relationship between and intersection of film and philosophy. Is film an art form? What is film’s relationship to reality? How do social categories like race, gender, and ethnicity play into the spectator’s experience of film? Films will be paired with relevant theorists. Eisenstein, Wiene, De Sica, Godard, Mizoguchi, Hitchcock, Tarkovsky, Argento, Bunuel, Riefenstahl, Scorsese, Dumont, Van Peebles, Troche, McQueen. All students with an interest in film theory, filmmaking, or philosophy welcome. No prerequisites. Optional recitation to meet Wednesdays 6:00-9:00pm. Fulfills the introductory requirement for ILVS film track.

**FMS 94-05. Love and War in French Film (In English)**

Claire Schub                      TuTh  10:30-11:45 am
(Cross-listed as ILVS 92/FR 92) An investigation of the art of French cinema, this course focuses on the themes of love, war, and love and war in a dozen French films from the 1930’s to the present. How do we think about film? How do we talk about film? We will study film theory and basic cinematic techniques, as well as the historical, social, and cultural contexts of films of the poetic realism, nouvelle vague, and more contemporary movements.

**FMS 94-06. Creating Children’s Media**

Julie Dobrow                         W         1:30-4:00 pm
(Cross-listed CSHD 143) What goes into writing a script for a children’s television show? How do you pitch a great children’s book as a movie? How do you write an ad for kids? How can you propose an educational app that someone will want to develop? This course will combine learning how children’s education media products are developed with formative and summative research with a practice-based workshop approach to
applying educational learning theory and principles in creative ways. We’ll examine award-winning children’s media, hear from people who created it and craft our own. We’ll take a workshop approach in developing scripts for children’s tv shows, learning what goes into pitching a book for film and building proposals for interactive media products. The course will include a filed trip to WGBH to participate in a hackathon to design new media products for children.

FMS 94-07. Arab-Jewish Literature and Film  
Chreiteh (Shraytekh)  MW 3:00-4:15 pm  
(Cross-listed as ARB 92-02/ILVS 92-05) This course explores cinematic and literary representations and creative outputs of Jews originating from Arab or Muslim lands. In addition, it traces the figure of the Jew in contemporary Arabic literature and cinema. During the past decade, the figure of the Arab Jew has appeared with increasing frequency on Arabic screens and in novels. Simultaneously, in Israel, Mizrahi and Arab-Jewish artistic expression has witnessed a revolutionary moment. What drives this communal engagement with Arab-Jewish culture, history, and memory? Could such texts and films be read as a moment of connection within a sea of separation? Conversely, do they highlight the impossibility of forging connections and retracing bonds? Readings and films focus on the themes of exile, trauma, memory, haunting, estrangement, return, and hope.

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. 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. Open to all students. All internships are graded P/F.

FMS 134. Screenwriting II  
Khary Jones  M  6:30-9:00 pm  
(Cross-listed as DR 178) This advanced screenwriting course will focus on completing Acts II and III of a feature-length screenplay in a workshop setting. The following screenwriting steps will be examined and discussed: character development, story, play, structure, dialogue, visuals, setups and payoffs, and genre. Films and published screenplays will also be analyzed.
FMS 136. Film Directing
Jennifer Burton  Tu  1:30-4:00 pm
(Cross-listed with 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. Recommended pre-req: Intro to Filmmaking or Intro to Film Studies

FMS 138. Advanced Filmmaking
Khary Jones  By Arrangement
(Cross-listed as DR 191) 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. Recommended pre-req: Making movies or instructor permission.

FMS 161. Seminar in Mass Media Studies: Digital Hate
Sarah Sobieraj  Th  4:30-7:00 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. Prerequisite: SOC 40.

FMS 163. Seminar: New Media, New Politics
Jeffrey Berry  W  1:30-4:00 pm
(Cross-listed as PS 104) Research seminar on three media sectors: cable television, talk radio, and social media. Analysis of the economic foundations of each sector, advertising, audience demographics, and strategy. Student teams conduct an original empirical study of the media.
FMS 175. Visualizing Colonialism
Kamran Rastegar  TuTh  1:30-2:45 pm
(Cross-listed as ILVS 101) An overview of the intersection between visual culture and the conditions of colonialism and postcoloniality. Readings and viewings on representations of the non-Western world in colonial-era painting and photography, leading to an examination of the history of colonial cinema, and to later postcolonial visualizations of the colonial period. The development of cinemas of anti-colonial resistance, and persisting effects of colonialism and empire in contemporary global visual cultures, including contemporary arts and new media. Materials drawn from a variety of regional contexts, with special emphasis on the Arab world. Secondary readings drawn from anti-colonial theorists and postcolonial studies. Cross-listed as ILVS 101, FMS 175-01 AAST 194-12, AFR 147-04, CST 10-01, LST 194-12. This course satisfies requirements for IR and is one of the ‘Introductory survey” courses for the Colonialism Studies minor. Please see their websites for more details. In English.

FMS 176. The Horror Film
Malcolm Turvey  Tu  6:00-8:30 pm
Screening  Th  6:00-10:00 pm
This course on the horror film is designed for FMS majors and others seeking an in-depth historical and theoretical understanding of the horror film. There is a mandatory screening each week in which we will watch two films, and students will be required to do significant reading and write a research paper on some aspect of the horror genre. We will study the history of the horror film from its beginning in the 1920s through to the present day, focusing on classic, influential films such as Frankenstein; Dracula; The Thing from Another World; Psycho; Night of the Living Dead; The Exorcist; The Texas Chainsaw Massacre; Halloween; and Alien. We will also watch more recent films including Videodrome; The Silence of the Lambs; Scream; and Get Out. While most of the films we examine will be from North America, we will occasionally make forays into other national and cultural traditions, especially Japanese horror, and we will pay equal attention to the creative innovations of individual filmmakers and the conventions of the genre within which they work. We will consider whether the genre reflects if not promotes the fears of American society as well as its representation of gender and race. We will also address some of the larger philosophical and theoretical questions it raises: what, precisely, is horror? Why do we enjoy watching films which make us feel ostensibly
undesirable emotions such as fear and disgust, emotions which, in our ordinary lives, we tend to avoid? Finally, we will ask what serial television can do with the genre that film cannot using examples such as The Walking Dead. This course counts as a theory and an upper-level elective for the FMS major.

**FMS 177. Religion and Film**  
Elizabeth Lemons  
TuTh 10:30-11:45 am  
(Cross-listed with REL 100) Scholars of religion and culture argue that films are worthy of study as contemporary religious texts and rituals, given how they function in social and personal life. Some point to patterns of film spectatorship and engagement that mirror traditional ritual behavior, both corporate and private. Some view films as modern “myths,” stories that inspire and challenge, creating opportunities for ethical and philosophical conversation and action. Other scholars study films as carriers of “theologies,” worldviews that convey ultimate or deep meaning, and thus reinforce, challenge or re-imagine traditional perspectives. Still others analyze the production and distribution of films to unveil the circulation of messages that reinforce prevailing norms, practices and institutions (whether religious or not), or pose challenges to them. In every case, these approaches are enriched by attention to film as an art form and aspects of film theory. This course invites students to explore the rich terrain of film through the variety of approaches employed by religious studies scholars. We will open up films to explore their messages about contemporary religious and religious issues, as well as to gain a broader and deeper understanding of “religion” itself. Genres will include drama, comedy, animation, horror and science fiction. This course counts toward the Humanities distribution requirement.

**FMS 178. War and Cultural Memory in Literature and Cinema of the Middle East**  
Kamran Rastegar  
TuTh 3:00-4:15 pm  
(Cross-listed as ARB 157 and ILVS 157) Formation of cultural memory and/or memorialization of socially traumatic experiences such as war, viewed through literature and cinema. May include focus on: the Algerian war of independence, the Lebanese civil war, the Iran-Iraq war, the US-led invasion and occupation of Iraq, and the Israeli-Palestinian conflict, among others. Primary texts from these conflicts along with secondary texts on theories of social trauma and cultural memory. In English.
FMS 194. The Audio-Visual Imagination
Alessandra Campana/Andy Graydon
(Seminar) T 4:30-7:30 pm
(Studio) T 12:00-3:00 pm
(Cross-listed with MUS 197-02) This course delves into histories, theories, and practices that engage with listening and viewing to create imaginal territories connecting the environment, embodied perception, language and social construction. Co-taught by SMFA and Tufts Music Department, it consists of both a Studio and a Seminar component. Students from both schools are offered a new opportunity to combine research and artistic practice, and may choose to take both or either components. The seminar will study a range of audiovisual artifacts and media practices (cinema, experimental video, sound installations, performance art, and more) and the theoretical and critical debates they have generated. The Studio component will foster the production of critical and topical interventions within the texture of current audio-visual media. No pre-requisites. One credit.

FMS 194-02. Media Fallout: The Powers and Perils of Communications
Emilio Spadola M 1:30-4:00 pm
(Cross-listed as ANTH 185-23) This course explores the force of communicative and technological media in contemporary cultures, and more specifically, the historical emergence and reproduction of mass-mediated societies and subjects in Western and non-Western contexts. Topical units this semester will emphasize media and power in contemporary (authoritarian and democratic) politics; the religious or magical power of media; and media and public protest. Open to advanced undergraduate majors and qualified graduate students. Recommendations: permission of instructor.

FMS 195. Directed Study
Julie Dobrow/Malcolm Turvey By arrangement
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 mem-
ber 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 199. Senior Honors Thesis 2
Julie Dobrow/Jennifer Burton       By arrangement
Second course in the two credit/course FMS capstone option, preceded by FMS 198 Senior Colloquium. See FMS website for more detailed information and requirements.

Lights, Camera, Action!
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

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

Jay Cantor, Professor, English
Screenwriting

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 & media, ethnicity/gender & 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 Literature and Cultural Studies
Japanese literature and visual culture

Vida T. Johnson, Professor, Department of International Literary and Cultural Studies
Russian film
FMS Affiliated Faculty (cont’d)

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

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

Kamran Rastegar, Associate Professor, International Literary and Cultural Studies  
Film studies, film theory, cinema and cultural memory, colonial and post-colonial cinema, Iranian cinema, cinemas of the Arab world.

Joel Rosenberg, Associate Professor, Department of International Literary and Cultural Studies  
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

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

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

Xueping Zhong, Professor, Department of International Literary and Cultural Studies
Chinese cinemas (Mainland China, Hong Kong, Taiwan)
Film & Media Studies
Internships
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