NEW! For Spring 2020
Advanced Documentary Production
Audio Storytelling: From Old Time Radio to Podcasting
Branding Theory and Practice
Iranian Cinema and Theatre
The following courses all count toward the FMS major and minor. Pre-requisites are listed with the course. All classes are 3 SHUs unless noted. Listings current as of October 25. Subject to change.

**Required Core Courses**
All FMS majors are required to take either FMS-0024 OR FMS-0022. All FM majors taking a two semester SR Honors Thesis are required to take FMS--0199

<table>
<thead>
<tr>
<th>Course</th>
<th>Co-requisite</th>
<th>Description</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>FMS-0024-01</td>
<td>TPS-0024</td>
<td>20th Century U.S. Television History</td>
<td>M/W 1:30 - 2:45, M/W 6:00 - 8:30, F 9:00 am - 1:00</td>
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<tr>
<td>FMS-0024-RA</td>
<td></td>
<td>Screening (option 1)</td>
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<tr>
<td>FMS-0024-RB</td>
<td></td>
<td>Screening (option 2)</td>
<td></td>
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<tr>
<td>FMS-0199-01</td>
<td></td>
<td>Senior Honors Thesis 2 (4 SHUs)</td>
<td>Meet with Advisor</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Course</th>
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<th>Time</th>
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<tbody>
<tr>
<td>FMS-0030-01</td>
<td></td>
<td>Film and Media Production I (4 SHUs)</td>
<td>T/Th 10:00 - 12:30</td>
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<td></td>
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<td>FMS 20 or FMS major or minor or instructor permission</td>
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<tr>
<td>FMS-0031-01</td>
<td></td>
<td>Making the Short Film (4 SHUs)</td>
<td>T/Th 1:30 - 4:00</td>
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<td></td>
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<td>FMS 30 OR instructor permission</td>
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<tr>
<td>FMS-0032-01</td>
<td>TPS-0079</td>
<td>Screenwriting I (4 SHUs)</td>
<td>T 9:30 - 11:00</td>
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<td></td>
<td></td>
<td>FMS 30 OR DR 8 or instructor permission</td>
<td></td>
</tr>
<tr>
<td>FMS-0034-01</td>
<td>TPS-0151</td>
<td>Producing for Film (4 SHUs)</td>
<td>T 1:30 - 4:00</td>
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<td>FMS 30 OR instructor permission</td>
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<tr>
<td>FMS-0037-01</td>
<td></td>
<td>Documentary Film: History and Practice (4 SHUs)</td>
<td>M 1:30 - 4:00</td>
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<td></td>
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<td>FMS 20 or FMS major/minor or instructor permission</td>
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<tr>
<td>FMS-0039-01</td>
<td>DNC-0077</td>
<td>Dance on Camera (4 SHUs)</td>
<td>M/W 10:30 - 11:45</td>
</tr>
<tr>
<td>FMS-0041-01</td>
<td>ENG-0007</td>
<td>Creative Writing: Journalism (4 SHUs)</td>
<td>M/W 1:30 - 2:45, M/W 4:30 - 5:45</td>
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<tr>
<td>FMS-0041-02</td>
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<td>FMS 30 OR instructor permission</td>
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<tr>
<td>FMS-0042-01</td>
<td>ENG-0011</td>
<td>Intermediate Journalism</td>
<td>Th 3:00 - 4:45</td>
</tr>
<tr>
<td>FMS-0058-01</td>
<td>CSHD-0169</td>
<td>Creating Children's Media (4 SHUs)</td>
<td>W 1:20 - 2:40</td>
</tr>
<tr>
<td>FMS-0094-01</td>
<td>MUS-0097</td>
<td>Indie Filmmaking-Postproduction</td>
<td>M 6:00 - 9:00</td>
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<tr>
<td></td>
<td></td>
<td>FMS 31 or instructor permission</td>
<td></td>
</tr>
<tr>
<td>FMS-0094-02</td>
<td></td>
<td>Audio Storytelling: Old Time Radio to Podcasting</td>
<td>T 6:00 - 9:00</td>
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<td></td>
<td></td>
<td>FMS 20 or FMS majors/minors or instructor permission</td>
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</tr>
<tr>
<td>FMS-0094-04</td>
<td>DNC-0092</td>
<td>Dance and the Hollywood Musical</td>
<td>T/Th 1:30 - 2:45</td>
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<tr>
<td>FMS-0099-01</td>
<td></td>
<td>FMS Internship (4 SHUs)</td>
<td>Ad Hoc</td>
</tr>
<tr>
<td>FMS-0138-01</td>
<td></td>
<td>Advanced Filmmaking</td>
<td>Ad Hoc</td>
</tr>
<tr>
<td>FMS-0194-01</td>
<td></td>
<td>Branding Theory and Practice</td>
<td>T 1:30 - 4:00</td>
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<tr>
<td></td>
<td></td>
<td>FMS 43 or FMS 44 or instructor permission</td>
<td></td>
</tr>
<tr>
<td>FMS-0194-02</td>
<td></td>
<td>Advanced Documentary Production</td>
<td>W 1:30 - 4:00</td>
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<td>FMS 30 or FMS 37 or instructor permission</td>
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**Social Science**

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<tr>
<th>Course</th>
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<tbody>
<tr>
<td>FMS-0053-01</td>
<td>SOC-0040</td>
<td>Media and Society (4 SHUs)</td>
<td>T/Th 10:30 - 11:45</td>
</tr>
<tr>
<td>FMS-0055-01</td>
<td>CSHD-0113</td>
<td>Media Literacy (4 SHUs)</td>
<td>F 09:00 - 11:30</td>
</tr>
<tr>
<td>FMS-0094-05</td>
<td>CSHD-0143</td>
<td>Social Media: Potential, Promise and Problems (4 SHUs)</td>
<td>Th 1:30 - 4:00</td>
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</tbody>
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### FMS Courses

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<thead>
<tr>
<th>Course Code</th>
<th>Title</th>
<th>Time/Location</th>
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</thead>
<tbody>
<tr>
<td>FMS-0094-02</td>
<td>Audio Storytelling: Old Time Radio to Podcasting</td>
<td>T 6:00 - 9:00</td>
</tr>
<tr>
<td>FMS-0176-01</td>
<td>The Horror Film</td>
<td>W 6:00 - 8:30</td>
</tr>
<tr>
<td>FMS-0176-RA</td>
<td>Required Screening</td>
<td>Th 6:00 - 10:00</td>
</tr>
<tr>
<td>FMS-0186-01</td>
<td>How Films Think</td>
<td>M/W 10:30 - 11:45</td>
</tr>
<tr>
<td>FMS-0165-01</td>
<td>TV in the Age of Change</td>
<td>Th 3:00 - 5:30</td>
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### Non-U.S.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Title</th>
<th>Time/Location</th>
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</thead>
<tbody>
<tr>
<td>FMS-0069-01</td>
<td>Latin American Cinema</td>
<td>F 9:00 - 11:30</td>
</tr>
<tr>
<td>FMS-0076-01</td>
<td>Arab and Middle Eastern Cinema</td>
<td>T 4:30 - 7:30</td>
</tr>
<tr>
<td>FMS-0077-01</td>
<td>Italian Film</td>
<td>M 6:00-8:45</td>
</tr>
<tr>
<td>FMS-0077-RA</td>
<td>Required Screening</td>
<td>S 5:00 - 8:00</td>
</tr>
<tr>
<td>FMS-0079-01</td>
<td>German Film</td>
<td>M/W 4:30 - 5:45</td>
</tr>
<tr>
<td>FMS-0084-01</td>
<td>Jewish Experience On Film</td>
<td>T 4:30 - 7:30</td>
</tr>
<tr>
<td>FMS-0094-03</td>
<td>Iranian Cinema and Theatre</td>
<td>Th 3:00 - 5:45</td>
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<tr>
<td>FMS-0094-06</td>
<td>Love and War in French Film</td>
<td>T/Th 10:30-11:45</td>
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<tr>
<td>FMS-0169-01</td>
<td>Latin American Cinema</td>
<td>F 9:00 - 11:30</td>
</tr>
<tr>
<td>FMS-0175-01</td>
<td>Visualizing Colonialism</td>
<td>T/Th 1:30 - 2:45</td>
</tr>
<tr>
<td>FMS-0194-03</td>
<td>Film Representation in Latin America</td>
<td>W 3:00 - 4:15</td>
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</tbody>
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### Additional Electives

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Title</th>
<th>Time/Location</th>
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<tbody>
<tr>
<td>FMS-0064-01</td>
<td>The Music of John Williams and Star Wars</td>
<td>T/Th 1:30 - 2:45</td>
</tr>
<tr>
<td>FMS-0073-01</td>
<td>History and Aesthetics in Hitchcock</td>
<td>Th 1:30-4:00</td>
</tr>
<tr>
<td>FMS-0074-01</td>
<td>Neo-Noir and Its Contexts</td>
<td>F 1:30 - 4:00</td>
</tr>
<tr>
<td>FMS-0195-01</td>
<td>Directed Study</td>
<td>Ad Hoc</td>
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</tbody>
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### Upper Level

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Title</th>
<th>Time/Location</th>
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<tbody>
<tr>
<td>FMS-0138-01</td>
<td>Advanced Filmmaking</td>
<td>Ad Hoc</td>
</tr>
<tr>
<td>FMS-0163-01</td>
<td>Seminar: New Media, New Politics (4 SHUs)</td>
<td>W 1:30 - 4:00</td>
</tr>
<tr>
<td>FMS-0165-01</td>
<td>TV in the Age of Change</td>
<td>Th 3:00 - 5:30</td>
</tr>
<tr>
<td>FMS-0169-01</td>
<td>Latin American Cinema</td>
<td>F 9:00 - 11:30</td>
</tr>
<tr>
<td>FMS-0175-01</td>
<td>Visualizing Colonialism</td>
<td>T/Th 1:30 - 2:45</td>
</tr>
<tr>
<td>FMS-0176-01</td>
<td>The Horror Film (4 SHUs)</td>
<td>W 6:00 - 8:30</td>
</tr>
<tr>
<td>FMS-0176-RA</td>
<td>Required Screening</td>
<td>Th 6:00 - 10:00</td>
</tr>
<tr>
<td>FMS-0186-01</td>
<td>How Films Think</td>
<td>M/W 10:30 - 11:45</td>
</tr>
<tr>
<td>FMS-0194-01</td>
<td>Branding Theory and Practice</td>
<td>T 1:30 - 4:00</td>
</tr>
<tr>
<td>FMS-0194-02</td>
<td>Advanced Documentary Production</td>
<td>W 3:00 - 5:30</td>
</tr>
<tr>
<td>FMS-0194-03</td>
<td>Film Representation in Latin America</td>
<td>W 3:00 - 4:15</td>
</tr>
</tbody>
</table>
20th Century U.S. Television History
M/W 1:30 - 2:45 pm | Catherine Martin
Core Course: Additional Required

FMS-0024-RA
20th Century U.S. Television History: Screening
M/W 6:00 - 8:30 pm | Catherine Martin
Core Course: Additional Required

FMS-0024-RB
20th Century U.S. Television History: Screening
F 9:00 am - 1:00 pm | Catherine Martin
Core Course: Additional Required

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.

Notes: FMS majors must take either this course or FMS 22 Global History of Cinema. One required screening: either M/W 6:00 - 8:30 pm or F 9:00 am - 1:00 pm

FMS-0030-01
Film and Media Production I: Basics of Visual Storytelling
T/Th 10:00 am - 12:30 pm | Don Schechter
Practice

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. Sec 01: First-Years only. Sec 02: FMS majors OR by permission of the instructor

Notes: 4 SHUs
Consent: None
Requirements: FMS 20 or FMS major or minor or instructor permission
FMS-0031-01
Making the Short Film
T/Th 1:30 - 4:00 pm | Don Schechter
Practice
Collaborative work to develop skills in producing, casting, directing, and cinematography. Students finish by making their own short features. This course counts toward the Arts distribution requirement. Prerequisite: FMS 30 OR instructor permission.

Notes: 4 SHUs
Consent: None
Requirements: FMS 30 OR instructor permission

FMS-0032-01
Screenwriting I
T 9:30 - 11:00 am | Khary Jones
Practice
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.

TPS-0079

Notes: Consent: Department
Requirements: FMS 30 or DR 8 or instructor permission

FMS-0034-01
Producing for Film
T 1:30 - 4:00 pm | Jennifer Burton
Practice
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.

TPS-0151

Notes: Consent: None
Requirements: FMS 30 OR instructor permission
FMS-0037-01
Documentary Film: History and Practice
M 1:30 - 4:00 pm | Natalie Minik
Practice

Documentary filmmaking class that emphasizes hands-on nonfiction fieldwork. Examines documentary history and theory to provide an understanding of how documentarians communicate a distinct point of view. Individual and group assignments designed to teach technical skills and examine different aspects of the documentary fieldwork process. Final documentary media project.

Notes: None
Consent: None
Requirements: FMS 20 or FMS major or minor or instructor permission

FMS-0039-01
Dance on Camera
M/W 10:30 - 11:45 am | Jaclyn Waguespack
Practice

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.

DNC-0077

Notes: No dance or film/video experience necessary.
Consent: None
Requirements: None
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.

ENG-0007

Notes: Two sections offered
Consent: None
Requirements: ENG 0001 and ENG 0002 or ENG 0003 and ENG 0004 or equivalent(s)

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.

ENG-0011

Notes:
Consent: None
Requirements: ENG 0001 and ENG 0002 or ENG 0003 and ENG 0004 or equivalent(s)
FMS-0053-01
Media and Society
T/Th 10:30 - 11:45 am | Sarah Sobieraj
Social Science

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.

SOC-0040

Notes:
Consent: None
Requirements: None

FMS-0055-01
Media Literacy
F 09:00 - 11:30 am | Julie Dobrow
Social Science

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.

CSHD-0113

Notes:
Consent: None
Requirements: None

FMS-0058-01
Creating Children's Media
W 1:20 - 4:20 | Julie Dobrow
Practice

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 field trip to WGBH to participate in a hackathon to design new media products for children.

CSHD-0169

Notes:
Consent: None
Requirements: None
FMS-0064-01
The Music of John Williams and Star Wars
T/Th 1:30 - 2:45 pm | Frank Lehman
Additional Elective

A critical evaluation of the music of John Williams. Emphasis is placed on Williams's eclectic style and the wider cultural and social currents in which his music participates. The composer's engagement with history and politics is given special attention, notably through collaborations with directors like Spielberg and Stone and connections to local musical institutions. Second half of course dedicated to the scores for the Star Wars franchise, focusing on topics of thematic construction, myth, and gender and racial representation. No prior background in music required; essential musicological concepts introduced through direct study of Williams's music.

MUS-0055

Notes: No prior background in music required; essential musicological concepts introduced through direct study of Williams's music.
Consent: None
Requirements: None

FMS-0069-01
Latin American Cinema
F 9:00 - 11:30 am | Zavala
Non-US

The development of cinema in district Latin American contexts with emphasis on Mexico, Brazil, Cuba, and Latinos in the U.S.. Emphasis on how film from aids articulations of cultural and political identity. Course consists of weekly film screening outside of class and in-class discussion and film screening. Students taking the course at the 100-level are required to write an additional research paper incorporating both contextual and comparative analysis of two films selected in consultation with the instructor.

FAH-0084

Notes: Students taking the course at the 100-level are required to write an additional research paper incorporating both contextual and comparative analysis of two films selected in consultation with the instructor.
Consent: None
Requirements: None
**FMS-0073-01**  
**History and Aesthetics in Hitchcock**  
**Th 1:30-4:00 pm | Tina Wasserman**  
**Additional Elective**

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.

**Notes:** Class is taught on the SMFA campus  
**Consent:** None  
**Requirements:** None

**FMS-0074-01**  
**Neo-Noir and Its Contexts**  
**F 1:30 - 4:00 pm | Tina Wasserman**  
**Additional Elective**

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. Class takes place on SMFA campus.

**Notes:** Class is taught on the SMFA campus  
**Consent:** None  
**Requirements:** None

**FMS-0076-01**  
**Arab and Middle Eastern Cinema**  
**T 4:70—7:30 pm | Somy Lee**  
**Non-U.S.**

An overview of the social role of cinema in the Arab world and the broader Middle East focusing on the development and expansion of cinema in these parts of the world, as well as several thematic windows through which the relationship to cinema to these societies is examined.

**Notes:** In English  
**Consent:** None  
**Requirements:** None
ITALIAN FILM
M 6:00 - 8:45 pm | Marco Natoli

ITALIAN FILM: REQUIRED SCREENING
S 5:00 - 8:00 pm
Non-US

This course is an in-depth study of Italian film, starting from the neorealist period and its legacy in the later work of directors such as Fellini, Pasolini, and Antonioni. We will also examine the flourishing of popular cinema in the aftermath of Neorealism, from the mid-Sixties to the mid-Seventies, analyzing genres such as the Spaghetti Western, the Giallo, and the Commedia all’italiana among others. We will investigate a diverse selection of directors that are traditionally included in the domain of art cinema, ranging from Marco Bellocchio to Nanni Moretti, to the “new generation” of Matteo Garrone, and Gianfranco Rosi. Thinking with the films as much as through them, we will address questions related to Italian history, politics and culture. The format of the class will include lectures by the instructor, presentations by the students and open discussion.

ITAL-0075

Notes: In English
Consent: None
Requirements: None

GERMAN FILM
M/W 4:30 - 5:45 pm | Alexander Gardner
Non-US

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 : the contemporary period. (May be taken at the 100-level).

GER-0085

Notes: May be taken at the 100-level.
Consent: None
Requirements: None

JEWISH EXPERIENCE ON FILM
T 4:30 - 7:30 PM, TH 4:30 - 5:45 PM | Joel Rosenberg
Non-US

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.

JS-0142, REL-0142, WL-0142 and ILVS-0103

Notes: In English
Consent: None
Requirements: None
FMS-0085-01
Film & Nation: Russia & Central Asia
T/Th 4:30 - 7:00 pm | Vida Johnson
Non-US

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.

RUS-0085, CIV-0085 and ILVS-0086

Notes: All films with English subtitles.
Consent: None
Requirements: None

FMS-0094-01
Indie Filmmaking-Postproduction
M 6:00 - 9:00 pm | Howard Woolf
Practice

Students in this course will be responsible for editing and grading a thirty-minute film that will have already wrapped production. In addition, they will work collaboratively with composers and audio producers to create the score and sound mix. Specifically, we will be working with the notes and logged footage shot in the fall by advanced students enrolled in FMS-0094 Film and Media Production III: Independent Filmmaking. PLEASE NOTE: You do not have to be enrolled in the fall indie film course to take this one.

MUS-0097

Notes:
Consent: None
Requirements: FMS 31 or instructor permission
Audio Storytelling: From Old Time Radio to Podcasting
T 6:00 - 9:00 pm | Catherine Martin

In 1981, MTV kicked off its music video programming with The Buggles “Video Killed the Radio Star,” a music video celebrating and/or critiquing the power of images over pure sound. Almost 40 years later, however, radio is still going strong. Moreover, audio storytelling has experienced a rebirth in the form of podcasting.

This course explores the history and theory behind audio storytelling. From pre-television narrative radio, to ethnic and/or niche programming, from BBC dramas, to modern podcasts, we will explore how different groups have spoken to each other and outsiders through audio forms. We will also explore the process of producing audio narratives, culminating in a podcast.

Notes: New!
Consent: None
Requirements: FMS 20 or FMS major/minor or instructor permission

Iranian Cinema and Theatre
T 6:00 - 8:30 pm | Hesam Sharafian
Non-US

Since 1997 when the Iranian film Taste of Cherry (directed by Abbas Kiarostami) received the Palme d’Or at the Cannes Film Festival, Iranian cinema has enjoyed international attention and, at times, acclaim. Later generations of Iranian filmmakers have built upon Kiarostami’s fame and followed in his footsteps (or departed from his aesthetics) with varying degrees of success. Iranian cinema today provides an eclectic body of cultural products, going back far before Kiarostami’s time and continuing to present time, that is a lens through which Iranian culture at large can be scrutinized. Similarly, Iranian modern theatre, with a history expanding from the eighteenth century to present, reflects the nation’s ways of life, apprehensions, hopes, and political and aesthetic paradigms. In the capital Tehran alone more than one hundred live theatrical events are staged every night. From sacred, religious Shi’a performances and centuries-old comic traditions, to contemporary plays by Iranian playwrights, these performances have a unique place in the Iranian cultural consciousness. By introducing students to this vibrant body of work, this course seeks to contextualize these cultural artifacts and understand them within their socio/political contexts. No prior study of cinema and theatre, nor language skills, are required.

Notes: New!
Consent: None
Requirements: None
Dance and the Hollywood Musical
T/Th 1:30 - 2:45 pm | Renata Celichowska
Practice

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

Notes:
Consent: None
Requirements: None

Social Media: Potential, Promise and Problems
Th 1:30 - 4:00 pm | Julie Dobrow
Social Science

Examination of content and effects of various social media platforms on young children, adolescents and emerging adults. Exploration of social media use in learning, content creation, new boundaries between public and private spaces, identity formation and curation, membership in social groups including marginalized communities. Cultural role of memes, news dissemination, effects of social media on interpersonal communication, potential of social media for youth civic engagement.

Notes:
Consent: None
Requirements: None

Love and War in French Film
T/Th 10:30-11:45 am | Claire Schub
Non-US

An investigation of the art of French cinema, this course focuses on the themes of love, war, and love and war in 13 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 mouvements, by directors Renoir, Clément, Carné, Resnais, Malè, Truffaut, Godard, Rohmer, Keislowski, and others. Films include: La grande illusion, Les jeux interdits, Les enfants du paradis, Hiroshima mon amour, Jules et Jim, Les parapluies de Cherbourg, Pierrot le fou, Lacombe Lucien, Les roseaux sauvages, Trois couleurs: Bleu; De rouille d'os, and Amour. Course work includes weekly film viewing, weekly reaction paper, one 5 page paper, one 8 – 10 page final paper, 2 oral exposés, class participation.

Notes: In English
Consent: None
Requirements: None
FMS-0099-01
FMS Internship
Ad Hoc | Leslie Goldberg
Practice

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.

Notes: Open to all students. All internships are graded P/F.
Consent: None
Requirements: None

FMS-0138-01
Advanced Filmmaking
Ad Hoc | Khary Jones

FMS-0138-02
Advanced Filmmaking
Ad Hoc | Jennifer Burton

Practice
Upper Level

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.

Notes:
Consent: Instructor
Requirements: Instructor consent

FMS-0163-01
Seminar: New Media, New Politics
W 1:30 - 4:00 pm | Jeffrey Barry & Robin Liss
Social Science
Upper Level

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.

Notes: 4 SHUs
Consent: None
Requirements: None

PS-0104
FMS-0165-01  
TV in the Age of Change  
Th 3:00 - 5:30 pm | Catherine Martin  
Theory  
Upper Level

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.

ILVS-0072

Notes:  
Consent: None  
Requirements: FMS 20 or FMS majors and minors or instructor permission

FMS-0169-01  
Latin American Cinema  
F 9:00 - 11:30 am | Zavala  
Non-US  
Upper Level

The development of cinema in district Latin American contexts with emphasis on Mexico, Brazil, Cuba, and Lationos in the U.S.. Emphasis on how film from aids articulations of cultural and political identity. Course consists of weekly film screening outside of class and in-class discussion and film screening. Students taking the course at the 100-level are required to write an additional research paper incorporating both contextual and comparative analysis of two films selected in consultation with the instructor.

FAH-0184

Notes: Students taking the course at the 100-level are required to write an additional research paper incorporating both contextual and comparative analysis of two films selected in consultation with the instructor.  
Consent: None  
Requirements: None
FMS-0175-01
Visualizing Colonialism
T/Th 1:30–2:45 pm | Kamran Rastegar
Non-US
Upper Level

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.

ARB-0155, CST-0010 & ILVS-0101

Notes: In English
Consent: None
Requirements: None

FMS-0176-01
The Horror Film
W 6:00 - 8:30 | Malcolm Turvey

FMS-0176-RA
The Horror Film: Required Screening
Th 6:00 - 10:00 | Malcolm Turvey

Theory
Upper Level

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.

Notes: Required screening Th 6:00 - 10:00 pm, 4 SHUs
Consent: None
Requirements: FMS 20 or FMS majors and minors or instructor permission.
FMS-0182-01
Film Representation in Latin America
W 3:00 - 4:15 pm | Nina Gerassi-Navarro
Non-US
Upper Level
How do films tell stories? What do they chose to represent and how do they represent those stories? This course explores different ways recent Latin American films have dealt with the issue of representation. Focusing on a number of topics such as political unrest, sexuality, and immigration among others, we analyze the effect camera techniques, editing and acting have in the stories conveyed, both in documentaries as well as in fiction films. Films from Argentina, Brazil, Chile, Peru, and Uruguay. Prerequisite: Two 30 level courses OR instructor consent.

SPN-0155

Notes: In Spanish
Consent: None
Requirements: Two 30 level courses OR instructor consent.

FMS-0186-01
How Films Think
M/W 10:30 - 11:45 am | Lee Edelman
Theory
Upper Level
This upper-level seminar is intended for serious students of film who want to explore how cinema creates a complex language through which to think. Although we’ll cover such specific aspects of the medium as montage, the long take, point of view, shot/reverse shot, framing, and other elements of cinematic rhetoric, we will focus more precisely on how specific directors deploy those devices to subjectivize the camera as the locus of authorship and thought. We will study, that is, how visual style produces, complements, reframes, and undoes a movie's surface narrative by generating the need to read that narrative in relation to the function of the camera. What does the movement of the camera do to the image that it depicts? How does it underscore, ironize, or "think" about the "content" of the image itself? To answer these questions we will focus on works by six American directors acclaimed for their mastery of cinematic style: Orson Welles, Martin Scorsese, Francis Ford Coppola, Stanley Kubrick, Quentin Tarantino, and David Lynch. Films to be examined will probably include Citizen Kane, The Lady from Shanghai, Taxi Driver, Raging Bull, Goodfellas, The Godfather (Parts I and II), 2001: A Space Odyssey, Blue Velvet, Lost Highway, and Kill Bill (Volumes 1 and 2). Students must be willing to participate actively in conversation and intellectual exchange. They will be responsible for group presentations on a regular basis throughout the semester. This course fulfills the post-1860 requirement.

ENG-0186

Notes:
Consent: None
Requirements: None
FMS-0194-01
Branding Theory and Practice
T 1:30 - 4:00 pm | Gail Bambrick
Practice
Upper Level

An exploration of brands and media as transitional cultural objects that recreate our psychology, perceptions and mythologies just as we create them to further political and economic agendas. We will address the question of how our 21st century culture has changed under the influence of pervasive advertising, public relations, images and narratives that have replaced old belief systems with new, often elusive, definitions of truth, meaning and reality itself. We will tackle the concepts of Marshall McLuhan, who saw the power of media as extending our senses and thereby altering our experience of the world. We will analyze the thought structures of a consumer society through Jean Baudrillard’s system of objects, and better understand how we see the world through John Berger’s ideas on images and perception, as well as Susan Sontag’s analysis of the unique function of photographs in defining real things and events, among others. How all these concepts coalesce and accelerate in the digital world and its fast-evolving social media will frame an analysis of how opinions can be swayed at breakneck speed and blur the edges between fact and fiction in a post-modern environment.

We will ground these theories in case studies of major brands, non-profits, and issues, including Apple, Inc., Coca-Cola, Budweiser, Subaru, World Wildlife Fund, the American presidency, immigration and others. In this way, we will see how these theories are reflected in current use and if understanding them can create more effective modes of persuasion.

This course is a deep dive into the environment that produced the concepts and tactics introduced in the Fall semester course FMS 0043, Public Relations and Marketing: A History of Theory and Practice.

Notes: New!
Consent: None
Requirements: FMS 43 or FMS 44 or instructor permission

FMS-0194-02
Advanced Documentary Production
W 3:00 - 5:30 pm | Natalie Minik
Practice
Upper Level

An intensive workshop environment where students produce in-depth documentary projects over the course of the semester. Advanced Documentary Production provides the resources to do long-form documentary research, fieldwork, and editing. This course encourages collaboration and creativity in student’s documentary approach via fieldwork assignments, class discussions, instructor feedback, and peer critique. Students will learn how to evaluate documentary storytelling through hands-on experience and develop their understanding of visual language by watching professional and student-produced work. By the end of the semester, all participants will have a documentary film or media project to screen or exhibit.

Notes: New!
Consent: None
Requirements: FMS 30 or FMS 37 or instructor permission
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.

Notes:
Consent: Department
Requirements: Jr/Sr FMS majors and department consent

Second course in the two course FMS Senior Honors Thesis, preceded by FMS 0198 Senior Honors Thesis 1 in the fall 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. Prerequisite: Department Consent.

Notes: Register for section that corresponds with your thesis advisor--contact FMS office if you have any questions, 4 SHUs
Consent: Department
Requirements: Department Consent
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