NEW FOR FALL 2020!

From Script to Screen (FMS-0094-01)
Acting for Film (FMS-0094-02)
Visual Anthropology (FMS-0059-01)
All courses count toward the FMS major and minor. Course requirements are listed. All courses are 3 SHUs unless noted. Courses subject to change. For most recent class modality, please see course details in SIS.

### Required Core Courses
FMS-0020 is required for all FMS majors and minors
FMS-0198 is required for all FMS qualifying seniors approved for a Senior Honors Thesis

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Modality</th>
</tr>
</thead>
<tbody>
<tr>
<td>FMS-0020-01</td>
<td>ILVS-0051 Art of the Moving Image Screening (option 1)</td>
<td>Hybrid/MW 1:30-2:45 OR MW 6:00-8:30 (RA) F 9:00-1:00 (RB)</td>
</tr>
<tr>
<td></td>
<td>ILVS-0051 Art of the Moving Image Screening (option 2) ONE screening required</td>
<td>Hybrid/MW 4:30-5:45 T 6-8:30 AND F 1:30-4:00 (RC)</td>
</tr>
<tr>
<td>FMS-0198-01</td>
<td>Senior Honors Thesis 1/Production (4 SHUs)</td>
<td>Hybrid/Th 1:30-4:00</td>
</tr>
<tr>
<td>FMS-0198-02</td>
<td>Senior Honors Thesis 1/Non-Production (4 SHUs)</td>
<td>Hybrid/Ad Hoc</td>
</tr>
</tbody>
</table>

### Elective Courses
All FMS majors are required to take eight elective courses -- at least one course from each of these five areas: practice, social sciences, theory, non-us, and upper level. FMS minors are required to take one practice course, plus four elective courses.

FMS majors have the option of completing the major by following our Film and Media Production Sequence. Please see our website for suggested courses.

### Practice
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

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<tr>
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<tbody>
<tr>
<td>FMS-0030-01</td>
<td>Film and Media Production I: Basics of Visual Storytelling Freshman or instructor permission (4 SHU)</td>
<td>In person/MW 10:30-1:00</td>
</tr>
<tr>
<td>FMS-0030-02</td>
<td>Film and Media Production I: Basics of Visual Storytelling FMS-0020 or FMS major/minor or instructor permission (4 SHU)</td>
<td>In person/TTh 10:00-12:30</td>
</tr>
<tr>
<td>FMS-0032-01</td>
<td>TPS-0079 Screenwriting I Department Consent. FMS-0030 or TPS-0002 or instructor permission</td>
<td>Virtual/T 9:00-12:00</td>
</tr>
<tr>
<td>FMS-0032-02</td>
<td>TPS-0079 Screenwriting I Department Consent. FMS-0030 or TPS-0002 or instructor permission</td>
<td>Virtual/Th 9:00-12:00</td>
</tr>
<tr>
<td>FMS-0036-01</td>
<td>TPS-0071 Costume Design</td>
<td>Hybrid/T 1:30-4:20</td>
</tr>
<tr>
<td>FMS-0037-01</td>
<td>Documentary Film: History and Practice FMS-0030 or instruction permission</td>
<td>In person/T 1:30-4:00</td>
</tr>
<tr>
<td>FMS-0041-01</td>
<td>ENG-0007 Creative Writing: Journalism</td>
<td>Hybrid/MW 4:30-5:45</td>
</tr>
<tr>
<td>FMS-0042-01</td>
<td>ENG-0011 Intermediate Journalism</td>
<td>Hybrid/Th 1:30-2:45</td>
</tr>
<tr>
<td>FMS-0043-01</td>
<td>PR &amp; Marketing: A History of Theory and Tactics</td>
<td>Hybrid/T 1:30-4:00</td>
</tr>
<tr>
<td>FMS-0067-01</td>
<td>MUS-0017-01 Composition for Film</td>
<td>In Person/MW 3:00-4:15</td>
</tr>
<tr>
<td>FMS-0067-02</td>
<td>MUS-0017-02 Composition for Film</td>
<td>In Person/MW 1:30-2:45</td>
</tr>
<tr>
<td>FMS-0094-01</td>
<td>From Script to Screen FMS-0030 or FMS-0032 or instructor permission</td>
<td>Hybrid/TTh 1:00-3:30</td>
</tr>
<tr>
<td>FMS-0094-02</td>
<td>TPS-0093 Acting for TV and Film (NEW!)</td>
<td>Virtual/MW 9:30-11:00</td>
</tr>
<tr>
<td>FMS-0099-01</td>
<td>FMS Media Internship Instructor permission (SHUs vary)</td>
<td>Virtual/Ad Hoc</td>
</tr>
<tr>
<td>FMS-0136-01</td>
<td>TPS-0150 Directing for Film FMS 30 OR instructor permission</td>
<td>Hybrid/T 1:30-4:00</td>
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</tbody>
</table>
**Non-U.S.:** FMS majors are required to take at least one Non-U.S. class

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Department</th>
<th>Course Title</th>
<th>Delivery</th>
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</thead>
<tbody>
<tr>
<td>FMS-0076-01</td>
<td>ILVS-0087</td>
<td>Arab and Middle Eastern Cinema</td>
<td>In person/TTH 3:00-4:15</td>
</tr>
<tr>
<td></td>
<td>ARB-0057</td>
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</tr>
<tr>
<td>FMS-0080-01</td>
<td>RUS-0080</td>
<td>Russian Film: Art, Politics, and Society</td>
<td>In person/TTh 4:30-7:00</td>
</tr>
<tr>
<td>FMS-0086-01</td>
<td>ILVS-0086</td>
<td>Classics of World Cinema</td>
<td>In person/T 4:30-7:30 &amp; F 4:30-5:45</td>
</tr>
<tr>
<td>FMS-0088-01</td>
<td>CHNS-0080</td>
<td>Introduction to Chinese Cinema</td>
<td>Hybrid/TTh 3:00-5:15</td>
</tr>
<tr>
<td>FMS-0178-01</td>
<td>ARB-0157</td>
<td>War &amp; Cultural Memory in Literature &amp; Cinema of Middle East</td>
<td>Hybrid/TTh 10:30-11:45</td>
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<tr>
<td></td>
<td>ILVS-0157</td>
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<tr>
<td>FMS-0181-01</td>
<td>SPN-0151</td>
<td>New Latin American Film <em>(in Spanish)</em></td>
<td>Virtual/TTh 4:30-5:45</td>
</tr>
<tr>
<td>FMS-0183-01</td>
<td>SPN-0184</td>
<td>Mexican Cinema and Identity <em>(in Spanish)</em></td>
<td>Virtual/MW 1:30-2:45</td>
</tr>
<tr>
<td>FMS-0194-02</td>
<td>JPN-0191-01</td>
<td>The World of Hiyao Mizaki</td>
<td>In person/W 1:30-4:00</td>
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<td>Department Consent</td>
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</table>

**Social Science: FMS majors are required to take at least one social science course**

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</thead>
<tbody>
<tr>
<td>FMS-0051-01</td>
<td>ANTH-0136</td>
<td>Cultures of Computing</td>
<td>In person/MW 3:00-4:15</td>
</tr>
<tr>
<td>FMS-0052-01</td>
<td>CSHD-0167</td>
<td>Children and the Mass Media</td>
<td>Virtual/F 9:00 - 11:30</td>
</tr>
<tr>
<td>FMS-0059-01</td>
<td>ANTH-0135</td>
<td>Visual Anthropology</td>
<td>Virtual/T 6:00-900</td>
</tr>
<tr>
<td>FMS-0164-01</td>
<td>CSHD-0267</td>
<td>Seminar in Children and the Mass Media</td>
<td>Virtual/Th 1:20 - 4:20</td>
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</table>

**Theory: FMS majors are required to take at least one theory class**

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<tbody>
<tr>
<td>FMS-0059-01</td>
<td>ANTH-0135</td>
<td>Visual Anthropology</td>
<td>Virtual/T 6:00-900</td>
</tr>
<tr>
<td>FMS-0087-01</td>
<td>ENG-0081</td>
<td>Postmodernism and Film</td>
<td>In person/MW 10:30-11:45</td>
</tr>
<tr>
<td>FMS-0094-03</td>
<td>PHIL-0091</td>
<td>Media Ethics</td>
<td>In person/Th 9:00-10:15</td>
</tr>
<tr>
<td>FMS-0165-01</td>
<td>ILVS-0072</td>
<td>TV in the Age of Change</td>
<td>Hybrid/W 1:30-4:00</td>
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<td>TPS-0093</td>
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**Upper Level: FMS majors are required to take at least one upper level class**

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<tbody>
<tr>
<td>FMS-0136-01</td>
<td>TPS-0150</td>
<td>Directing for Film</td>
<td>Hybrid/T 1:30-4:00</td>
</tr>
<tr>
<td>FMS-0164-01</td>
<td>CSHD-0267</td>
<td>Seminar in Children and the Mass Media</td>
<td>Hybrid/Th 1:30 - 4:00</td>
</tr>
<tr>
<td>FMS-0165-01</td>
<td>ILVS-0072</td>
<td>TV in the Age of Change</td>
<td>Hybrid/W 1:30-4:00</td>
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<td>TPS-0093</td>
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<tr>
<td>FMS-0177-01</td>
<td>REL-0100</td>
<td>Religion and Film</td>
<td>Hybrid/TTh 12:00-1:15</td>
</tr>
<tr>
<td>FMS-0178-01</td>
<td>ARB-0157</td>
<td>War &amp; Cultural Memory in Literature &amp; Cinema of Middle East</td>
<td>Hybrid/TTh 10:30-11:45</td>
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<tr>
<td></td>
<td>ILVS-0157</td>
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</tr>
<tr>
<td>FMS-0194-02</td>
<td>JPN-0191-01</td>
<td>The World of Hiyao Mizaki</td>
<td>In person/W 1:30-4:00</td>
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<td>Department Consent</td>
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<tr>
<td>Course Code</td>
<td>Course Title</td>
<td>Section</td>
<td>Instructor</td>
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<tr>
<td>FMS-0020</td>
<td>Art of the Moving Image</td>
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<tr>
<td></td>
<td>Two sections offered</td>
<td></td>
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<tr>
<td>FMS-0020-01</td>
<td>Hybrid: In person/remote</td>
<td>MW 1:30-2:45</td>
<td>Malcolm Turvey</td>
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<td></td>
<td>Core Course: Required</td>
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<tr>
<td>FMS-0020-02</td>
<td>Hybrid: In person/remote</td>
<td>MW 4:30-5:45</td>
<td>Tasha Oren</td>
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<td></td>
<td>Core Course: Required</td>
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</table>

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.

Cross Lists: ILVS-0051
Consent: None
Requirements: None
Distribution: Counts toward the Arts distribution requirement.
Course Notes: FMS core course

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Section</th>
<th>Instructor</th>
<th>Schedule</th>
<th>Core Course: Required</th>
<th>One required screening:</th>
</tr>
</thead>
<tbody>
<tr>
<td>FMS-0030-01</td>
<td>Film and Media Production I: Basics of Visual Storytelling</td>
<td>In person</td>
<td>Natalie Minik</td>
<td>MW 10:30-1:00</td>
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<tr>
<td></td>
<td>Practice</td>
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</table>

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

Cross Lists: None
Consent: None
Requirements: Freshman or instructor permission Distribution: Counts toward the Arts distribution requirement.
Course Notes: None

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<th>Instructor</th>
<th>Schedule</th>
<th>Core Course: Required</th>
<th>One required screening:</th>
</tr>
</thead>
<tbody>
<tr>
<td>FMS-0030-02</td>
<td>Film and Media Production I: Basics of Visual Storytelling</td>
<td>In person</td>
<td>Don Schechter</td>
<td>TTh 10:00-12:30</td>
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<tr>
<td></td>
<td>Practice</td>
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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

Cross Lists: None
Consent: None
Requirements: FMS-0020 or FMS major/minor or instructor permission Distribution: Counts toward the Arts distribution requirement.
Course Notes: None
### FMS-0032-01 | Screenwriting I
**Virtual | T 9:00-12:00 | 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.

Cross Lists: TPS-0079  
Consent: Department  
Requirements: Department Consent. FMS-0030 or TPS-0002 or instructor permission  
Distribution: Counts toward the Arts distribution requirement  
Course Notes: 2 sections being offered this semester

### FMS-0032-02 | Screenwriting I
**Virtual | Th 9:00-12:00 | 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.

Cross Lists: TPS-0079  
Consent: Department  
Requirements: Department Consent. FMS-0030 or TPS-0002 or instructor permission  
Distribution: Counts toward the Arts distribution requirement  
Course Notes: 2 sections being offered this semester

### FMS-0036-01 | Costume Design
**Hybrid: In person/remote | T 1:30-4:20 | Linda Girard**
**Practice**
Development of the skills of script analysis, rendering, and process for the design of costumes. Lab fee $250.

Cross Lists: TPS-0071 Consent: None Requirements: None Distribution: None  
Course Notes: Lab fee $250

### FMS-0037-01 | Documentary Film: History and Practice
**In person | T 1:30-4:00 | 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.

Cross Lists: None  
Consent: None  
Requirements: FMS-0030 or instructor permission  
Distribution: This course counts toward the Arts distribution requirement.  
Course Notes: None
FMS-0041-01 | Creative Writing: Journalism
Hybrid: In person/remote | MW 4:30-5:45 | Neil Miller
Practice

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.

Cross Lists: ENG-0007
Consent: None
Requirements: ENG 0001 and ENG 0002 or ENG 0003 and ENG 0004 or equivalent(s)
Distribution: None
Course Notes: None

FMS-0042-01 | Intermediate Journalism
Hybrid: In person/remote | Th 1:30-2:45 | Nan Levinson
Practice

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 also discuss practical, ethical, and legal issues in the news media among ourselves and with professional journalists. Prerequisite: Familiarity with the basics of reporting.

Cross Lists: ENG-0011
Consent: None
Requirements: ENG 0001 and ENG 0002 or ENG 0003 and ENG 0004 or equivalent(s)
Distribution: None
Course Notes: None
FMS-0043-01 | PR & Marketing: A History of Theory and Tactics
Hybrid: In person/remote | T 1:30-4:00 | Gail Bambrick
Practice

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. This will include the rubric and latest thinking in the field including audience analysis, positioning strategy, messaging and examples of visual and digital communications.

Cross Lists: None
Consent: None
Distribution: None
Course Notes: None

FMS-0051-01 | Cultures of Computing
In Person | MW 3:00-4:15 | Nick Seaver
Social Science

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.

Cross Lists: ANTH-0136
Consent: None
Requirements: None
Distribution: None
Course Notes: None

FMS-0052-01 | Children and the Mass Media
Virtual | F 9:00 - 11:30 | Julie Dobrow
Social Science

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.

Cross Lists: CSHD-0167
Consent: None
Requirements: None
Distribution: None
Course Notes: None
**FMS-0059-01 | Visual Anthropology**

Virtual | T 6:00-9:00 | Harsha Menon

Theory

Social Science

Development of visual anthropology from early travel documentary forms to more recent multivocal works on video. Relationship between written and visual documents. Viewing classic ethnographic films as well as contemporary films that challenge the classic genre of ethnographic films. Special attention to ethical issues in visual anthropology

Cross Lists: ANTH-0135

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**FMS-0067-01 | Composition for Film**

In Person | MW 3:00-4:15 | Kareem Rouston

**FMS-0067-02 | Composition for Film**

In Person | MW 1:30-2:45 | Kareem Rouston

Practice

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. Prerequisite: MUS 5/equivalent OR instructor permission.

Cross Lists: MUS-0017-01 and MUS-0017-02

Consent: None

Requirements: MUS 5/equivalent OR instructor permission

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**FMS-0076-01 | Arab and Middle Eastern Cinema**

In Person | TTh 3:00-4:15 | Hesam Sharafian

Non-US

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.

Cross Lists: ILVS-0087, ARB-0057

Consent: None

Requirements: None

Distribution: None

Course Notes: In English

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**FMS-0080-01 | Russian Film: Art, Politics, and Society**

In Person | TTh 4:30-7:00 | Vida Johnson

Non-US

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 vérité (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.

Cross Lists: RUS-0080

Consent: None

Requirements: None

Distribution: Counts toward the Arts distribution requirement
FMS-0086-01 | Classics of World Cinema
In person  | T 4:30-7:30, F 4:30-5:45  | Joel Rosenberg
Non-US

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.

Cross Lists: ILVS-0086
Consent: None
Requirements: None
Distribution: None
Course Notes: None

FMS-0087-01 | Postmodernism and Film
Virtual  | MW 10:30-11:45  | Lee Edelman
Theory

We encounter, perhaps even use, the word “postmodern” with some regularity. But do we really know what it means? This course will introduce students to major aspects of postmodern thought (as articulated by critics and philosophers including Jacques Derrida, Judith Butler, Slavoj Žižek, Jean-Francois Lyotard, Frederic Jameson, Donna Haraway, Walter Benjamin, Theodor Adorno, Roland Barthes, and Jean Baudrillard) by studying a variety of films that engage or mobilize postmodern concepts. We will explore the tensions between modernist and postmodernist views of the world in the context of a number of other relations as well, including those between film and philosophy, between technology and interpretation, between meaning and image, and between what Barthes calls “the work and the text.” Although we will carefully attend to a wide variety of films that raise issues central to postmodernism, that doesn't mean that the films we will be studying are themselves postmodern films. Instead, we will suggest that postmodernism in cinema is inescapable and impossible at once. This course will make clear just what that means and why it might be so. The following are likely to be among the cinematic texts we examine in class: the Wachowski's 'The Matrix', Scott's 'Blade Runner', Lassiter's 'Toy Story', Polanski's 'Chinatown', Zemeckis's 'Who Framed Roger Rabbit', Fincher's 'Fight Club', Shyamalan's 'The Sixth Sense', Gilliam's '12 Monkeys', Amenabar's 'Abre los Ojos', Nolan's 'Memento', Lynch's 'Mulholland Drive', Luhrman's 'Moulin Rouge', and Haneke's 'Funny Games'. This course does not presuppose any prior experience of literary theory or cinematic analysis and all serious students, whatever their background or major, are welcome to enroll. But the class will be off-putting for those resistant to dealing with complex ideas or unwilling to think about film as more than a medium of popular entertainment. This course fulfills the post-1860 requirement.

Cross Lists: ENG-0081
Consent: None
Requirements: None
Distribution: This course fulfills the post-1860 requirement.
Course Notes: Optional screening (ENG-0081-RA)--Th 6:00-8:30pm

FMS-0088-01 | Introduction to Chinese Cinema
Hybrid: In person/remote  | TTh 3:00-5:15  | Xueping Zhong
Non-US

Evolution of Chinese film from its inception to the present and how cinematic changes reflect social, cultural, and political changes. Major film directors and cinematic styles and techniques they employed and different subject matters that have preoccupied them. Relationships between Chinese film and politics, social-cultural changes, Hollywood, and the unresolved issues of modernity. No prerequisites.

Cross Lists: CHNS-0080
Consent: None
Requirements: None
FMS-0094-03 | Media Ethics
In person | Th 9:00-10:15 | Benedetta Giovanola
Theory
The course aims at analyzing the ethical dimensions of communication and the media. It will address questions like: what is a good communication? Can communication and the media contribute to a better and more just society? What role do they have in shaping personal identity and interpersonal relations? In order to answer these and other questions, the course will integrate theoretical reflection and analysis of concrete cases. Different relevant media will be taken into account, with a specific focus on the new media and the ethical issues raised by information and communications technology (ICT). Topics include: objectivity and neutrality in journalism, the significance of "fake news," reality and fiction in television, the impact of social networks, and ethical issues in cyberspace.

Cross Lists: PHIL-0091
Consent: None
Requirements: None
Distribution: None
Course Notes: None

FMS-0094-01 | From Script to Screen
Hybrid: In person/remote | TTh 1:00-3:30 | Don Schechter
Practice
This class has been created to offer FMS students a new filmmaking opportunity. The course is designed to serve two, interlocking purposes. It's a chance for students who’ve written scripts in Screenwriting 1 to produce them. At the same time, it will provide a workshop environment and a pool of like-minded filmmakers who can collaborate on each other’s projects. The class will develop skills in producing, casting, directing, and cinematography. NOTE: although the class is recommended for students who’ve completed Screenwriting 1, others who have an interest in making original films are welcome.

Cross Lists: None
Consent: None
Requirements: FMS-0030 or FMS-0032 or instructor permission
Distribution: None
Course Notes: New!

FMS-0094-02 | Acting for TV and Film
Virtual | MW 9:30-11:00 | Maurice Parent
Practice
This is an on camera acting course. You will learn how to use acting techniques to create believable characters in various genres of Television and Film. Class size is small to ensure maximum screen time. You will work on Eye Line (where to look), how to best use your voice, how to access emotions, and physicality. All classes will be filmed and students will review each other’s work.

Cross Lists: TPS-0093
Consent: None
Requirements: None
Distribution: None
Course Notes: New!
FMS-0099-01 | FMS Media Internship  
**Virtual | Ad Hoc | Leslie Goldberg**  
**Practice**

Internships in media provide insights into the world of communications through professional experience, teach you about the industry, and give you important hands-on experience. This course provides faculty support and academic credit for media-related internships in all areas of communication, including broadcasting, film, journalism, public relations, marketing advertising, publishing, web and multimedia, social media, and other fields. 4-SHU course includes 3 short papers, short weekly reflections, regular meetings with the instructor, and 150 work hours onsite at the internship. 2-SHU course includes 2 short papers, short weekly reflections, regular meetings with the instructor, and 75 work hours onsite at the internship. Available to rising sophomores, juniors, and seniors. It is NOT required to be an FMS major or minor. Pass/Fail. Consent required.

Cross Lists: None  
Consent: Instructor  
Requirements: None  
Distribution: None  
Course Notes: Open to all students. All internships are graded P/F. Please choose the section the matches the number of credits you need.

FMS-0136-01 | Directing for Film  
**Hybrid: In person/remote | T 1:30-4:00 | Jennifer Burton**  
**Practice**  
**Upper Level**

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 OR instructor permission

Cross Lists: TPS-0150  
Consent: None  
Requirements: FMS 30 OR instructor permission  
Distribution: None  
Course Notes: None
As of 6/29/2020—subject to change.
For most recent class modality, please see the course details in SIS.

FMS-0164-01 | Seminar in Children and the Mass Media
Hybrid: In person/remote | Th 1:20 - 4:20 | Julie Dobrow
Social Science
Upper Level

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.

Cross Lists: CSHD-0267
Consent: None
Requirements: None
Distribution: None
Course Notes: None

FMS-0165-01 | TV in the Age of Change
Hybrid: In person/remote | W 1:30-4:00 | Tasha Oren
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.

Cross Lists: ILVS-0072, TPS-0093
Consent: None
Requirements: FMS 20 and FMS majors/minors or instructor permission
Distribution: Counts toward the Arts distribution requirement
Course Notes: None
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<tr>
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<tr>
<td>FMS-0177-01</td>
<td>Religion and Film</td>
<td>Hybrid: In person/Remote</td>
<td>TTh 12:00-1:15</td>
<td>Elizabeth Lemons</td>
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<td>FMS-0178-01</td>
<td>War &amp; Cultural Memory in Literature and Cinema of Middle East</td>
<td>Hybrid: In person/Remote</td>
<td>TTh 10:30-11:45</td>
<td>Kamran Rastegar</td>
<td>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.</td>
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<td>Course Notes: In English</td>
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<td>FMS-0181-01</td>
<td>New Latin American Film</td>
<td>Virtual</td>
<td>TTh 4:30-5:45</td>
<td>Jose Mazzotti</td>
<td>This course analyzes some representative films of past and current Latin American schools of cinema: the Brazilian Cinema Novo, Argentine &quot;Tercer Cinema&quot;, the Cuban &quot;Cinema de la Revolución&quot;, Mexican post-evolutionary film, Andean &quot;indigenista&quot; film, and contemporary production. The purpose is not only to familiarize the students with canonical directors such as Glauber Rocha, Fernando Birri, Tomás Gutiérrez Alea, Jorge Sanjinés, Carlos Diegues, Walter Salles, and Armando Robles Godoy, but also with new directors and with the social, political and cultural contexts of their work. Conducted in Spanish. Prerequisite: SPN 22</td>
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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 religions 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-0183-01 | Mexican Cinema and Identity
Virtual | MW 1:30-2:45 | Pedro Palou
Non-US

This course will focus on the great films of 20th Century Mexico in order to study the pivotal moments in the creation of Mexican identity. We will go from Santa, the first sound film of Mexican cinema, by Antonio Moreno to the acclaimed Amores Perros, the film of Alejandro González Iñárritu among many others. While we study the films and their audiences, we will discuss the symbolic invention of the modern Mexican State from the post-revolution to modern days, with a special emphasis on the "Mexican Miracle" films and its posterior critique in directors as Luis Estrada. In Spanish.

Cross Lists: SPN-0184
Consent: None
Requirements: None
Distribution: None
Course Notes: In Spanish

FMS-0194-02 | The World of Hiyao Mizaki
In person | W 1:30-4:00 | Susan Napier
Non-US
Upper Level

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.

Cross Lists: JPN-0191-01 Consent: Department
Requirements: None
Distribution: None
Course Notes: Screening M 6:00-8:00
FMS-0198-01 | Senior Honors Thesis 1/Production
Hybrid: In person/remote  | Th 1:30-4:00  | Jennifer Burton
Core Course: Sr Honors Thesis

First course in the two course FMS Senior Honors Thesis, followed by FMS 0199 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. SECTION 01 is for FMS production students. SECTION 02 is for FMS non-production students.

Cross Lists: None
Consent: Department
Requirements: Department
Consent Distribution: None
Course Notes: Section 01 for production projects

FMS-0198-02 | Senior Honors Thesis 1/Non-Production
Hybrid: In person/remote  | Ad Hoc | FMS Faculty
Core Course: Sr Honors Thesis

First course in the two course FMS Senior Honors Thesis, followed by FMS 0199 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. SECTION 01 is for FMS production students. SECTION 02 is for FMS non-production students.

Cross Lists: None
Consent: Department
Requirements: Department
Consent Distribution: None
Course Notes: Section 02 for non-production projects

FMS-0195-01 | Directed Study
Hybrid: In person/remote  | Ad Hoc | FMS Faculty Add'l Elective

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.

Cross Lists: None
Consent: Department
Requirements: Department
Consent Distribution: None
Course Notes: None
Contact Us

Tufts University, Film and Media Studies
Barnum Hall
163 Packard Avenue
Medford, MA 02155
617-627-2155
fms@tufts.edu
https://as.tufts.edu/fms/

Malcolm Turvey, Director
malcolm.turvey@tufts.edu

Khary Jones, Director of Undergraduate Studies
khary.jones@tufts.edu

Leslie Goldberg, Internship Administrator
leslie.goldberg@tufts.edu

Natalie Minik, Film Production Coordinator
natalie.minik@tufts.edu

Gina O'Connor, Program Administrator
gina.o_connor@tufts.edu