TUFTS FILM AND MEDIA STUDIES

COURSES
FALL 2019

Registration Dates

**Apr 8:** Graduate students and post-bac students

**Apr 9:** Engineering students

**Apr 10:** Liberal Arts (including SMFA) current juniors, combined degree students, study abroad students, and diploma students

**Apr 16:** Liberal Arts (including SMFA) current sophomores

**Apr 17:** Liberal Arts (including SMFA) current first-year students

**Apr 19:** Fall 2019 registration ends
The following courses all count toward the FMS major and minor. Pre-requisites are listed with the course. Listings current as of March 18. Subject to change.

### Required Core Courses

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Core Course</th>
<th>Description</th>
<th>Schedule</th>
</tr>
</thead>
<tbody>
<tr>
<td>FMS 20</td>
<td>ILVS 51, DR93-07</td>
<td>Art of the Moving Image Screening (option 1) OR Screening (option 2)</td>
<td>M/W 1:30-2:45 M/W 6:00-9:00 OR F 9-1:00</td>
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<tr>
<td></td>
<td></td>
<td>FMS 20 required for all FMS majors and minors</td>
<td></td>
</tr>
<tr>
<td>FMS 198</td>
<td></td>
<td>Senior Honors Thesis 1 198-01 Production Majors 198-02 Non-Production Majors</td>
<td>TH 1:30-4:00 Meet w/Advisor</td>
</tr>
</tbody>
</table>

### Elective Courses

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

#### Practice

All FMS majors and minors are required to take at least ONE practice course. No more than FOUR practice courses can be counted toward the major; TWO toward the minor.

<table>
<thead>
<tr>
<th>Course Code</th>
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</thead>
<tbody>
<tr>
<td>FMS 30-01</td>
<td></td>
<td>Fundamentals of Film and Media Production</td>
<td>M/W 1:30-4:00</td>
</tr>
<tr>
<td>FMS 30-02</td>
<td></td>
<td>Fundamentals of Film and Media Production</td>
<td>T/Th 10:30-1:00</td>
</tr>
<tr>
<td>FMS 31</td>
<td></td>
<td>Making the Short Film</td>
<td>T/Th 1:30-4:00</td>
</tr>
<tr>
<td>FMS 32</td>
<td>DR 47</td>
<td>Screenwriting I</td>
<td>T 9:00-11:30</td>
</tr>
<tr>
<td>FMS 33</td>
<td>DR 77</td>
<td>Screenwriting II</td>
<td>TH 9:00-11:30</td>
</tr>
<tr>
<td>FMS 35</td>
<td>ENG 12</td>
<td>New Forms of Screen Narrative</td>
<td>M 1:20-4:20</td>
</tr>
<tr>
<td>FMS 36</td>
<td>DR 126</td>
<td>Costume Design</td>
<td>T 1:20-4:20</td>
</tr>
<tr>
<td>FMS 41</td>
<td>ENG 07</td>
<td>Creative Writing: Journalism</td>
<td>M/W 4:30-5:45</td>
</tr>
<tr>
<td>FMS 42</td>
<td>ENG 11</td>
<td>Intermediate Journalism</td>
<td>T/Th 1:30-2:45</td>
</tr>
<tr>
<td>FMS 43</td>
<td></td>
<td>PR &amp; Marketing: A History of Theory and Tactics</td>
<td>T 1:30-4:00</td>
</tr>
<tr>
<td>FMS 67</td>
<td>MUS 17</td>
<td>Composition for Film</td>
<td>M/W 3:00-4:15</td>
</tr>
<tr>
<td>FMS 94-01</td>
<td>COMP 23, ILVS 23</td>
<td>Game Design</td>
<td>T 6:00-9:00</td>
</tr>
<tr>
<td>FMS 99</td>
<td></td>
<td>FMS Internship</td>
<td>ARR</td>
</tr>
<tr>
<td>FMS 136</td>
<td>DR 158</td>
<td>Directing for Film</td>
<td>T 1:30-4:00</td>
</tr>
<tr>
<td>FMS 136</td>
<td>DR 191</td>
<td>Advanced Filmmaking</td>
<td>ARR</td>
</tr>
<tr>
<td>FMS 139</td>
<td>MUS 97</td>
<td>Independent Filmmaking</td>
<td>M 6:00-8:30</td>
</tr>
<tr>
<td>FMS 194-01</td>
<td>MUS 197-02</td>
<td>The Audio-Visual Imagination</td>
<td>M 4:30-7:00</td>
</tr>
<tr>
<td>FMS 194-03</td>
<td>MUS 165</td>
<td>Film and Multimedia Music Analysis</td>
<td>M/W 10:30-11:45</td>
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### Theory

<table>
<thead>
<tr>
<th>Course</th>
<th>prerequisite(s)</th>
<th>Title</th>
<th>Time</th>
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</thead>
<tbody>
<tr>
<td>FMS 54</td>
<td>DR 94</td>
<td>Introduction to Media Culture and Theory</td>
<td>T/Th 10:30-11:45</td>
</tr>
<tr>
<td>FMS 66</td>
<td>PHIL 54</td>
<td>Philosophy and Film</td>
<td>M 1:20-4:20</td>
</tr>
<tr>
<td>FMS 165</td>
<td>DR 93-07, ILVS 72</td>
<td>Television in the Age of Change</td>
<td>W 1:30-4:00</td>
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</tbody>
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### Social Sciences

<table>
<thead>
<tr>
<th>Course</th>
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<th>Title</th>
<th>Time</th>
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</thead>
<tbody>
<tr>
<td>FMS 51</td>
<td>ANTH 136</td>
<td>Cultures of Computing</td>
<td>W 1:30-4:00</td>
</tr>
<tr>
<td>FMS 52</td>
<td>CSHD 167</td>
<td>Children and the Mass Media</td>
<td>F 9:00-11:30</td>
</tr>
<tr>
<td>FMS 57</td>
<td>ANTH 144, ILVS 144</td>
<td>Media of the Middle East</td>
<td>MW 10:30-11:45</td>
</tr>
<tr>
<td>FMS 164</td>
<td>CSHD 267</td>
<td>Seminar in Children and the Mass Media</td>
<td>Th 1:20-4:20</td>
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### Non-U.S.

<table>
<thead>
<tr>
<th>Course</th>
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<th>Title</th>
<th>Time</th>
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</thead>
<tbody>
<tr>
<td>FMS 78</td>
<td>JPN 80</td>
<td>Japanese Film</td>
<td>M/W 4:30-5:45</td>
</tr>
<tr>
<td>FMS 80</td>
<td>RUS 80</td>
<td>Russian Film: Art, Politics and Society</td>
<td>T/Th 4:30-7:00</td>
</tr>
<tr>
<td>FMS 86</td>
<td>ILVS 100</td>
<td>Classics of World Cinema</td>
<td>T 4:30-7:30, &amp; Th 4:30-5:45</td>
</tr>
<tr>
<td>FMS 91</td>
<td>CHNS 81, ILVS 81</td>
<td>New Chinese Cinema</td>
<td>Th 3:00-5:15</td>
</tr>
<tr>
<td>FMS 57</td>
<td>ANTH 144, ILVS 144</td>
<td>Media of the Middle East</td>
<td>MW 10:30-11:45</td>
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</tbody>
</table>

### Additional Electives

<table>
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<tr>
<th>Course</th>
<th>prerequisite(s)</th>
<th>Title</th>
<th>Time</th>
</tr>
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<tbody>
<tr>
<td>FMS 72</td>
<td>VISC 105</td>
<td>Cinematic Cities (SMFA campus)</td>
<td>F 1:30-4:00</td>
</tr>
<tr>
<td>FMS 81</td>
<td>ENG 80, ILVS 57</td>
<td>Hitchcock: Cinema, Gender, Ideology Optional Screening</td>
<td>M/W 10:30-11:45, Th 6:30-9:00</td>
</tr>
<tr>
<td>FMS 82</td>
<td>MUS 56</td>
<td>Music On Film, Film On Music</td>
<td>M/W 1:30-2:45</td>
</tr>
<tr>
<td>FMS 195</td>
<td>Directed Study</td>
<td>Sr/Jr FMS majors &amp; minors AND department consent</td>
<td>ARR</td>
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</tbody>
</table>

### Upper Level

<table>
<thead>
<tr>
<th>Course</th>
<th>prerequisite(s)</th>
<th>Title</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>FMS 177</td>
<td>REL 100</td>
<td>Religion and Film</td>
<td>T/Th 12:00-1:15</td>
</tr>
<tr>
<td>FMS 136</td>
<td>DR 158</td>
<td>Directing for Film</td>
<td>T 1:30-4:00</td>
</tr>
<tr>
<td>FMS 138</td>
<td>DR 191</td>
<td>Advanced Filmmaking</td>
<td>ARR</td>
</tr>
<tr>
<td>FMS 164</td>
<td>CSHD 267</td>
<td>Seminar in Children and the Mass Media</td>
<td>Th 1:30-4:00</td>
</tr>
<tr>
<td>FMS 165</td>
<td>ILVS 72</td>
<td>Television in the Age of Change</td>
<td>W 1:30-4:00</td>
</tr>
<tr>
<td>FMS 194-01</td>
<td>MUS 197-02</td>
<td>The Audio-Visual Imagination</td>
<td>M 4:30-7:00</td>
</tr>
<tr>
<td>FMS 194-02</td>
<td>ENG 191-03</td>
<td>Seminar in English: Political Cinema</td>
<td>M/W 1:30-2:45</td>
</tr>
</tbody>
</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. Required for FMS majors and minors. Counts toward the Arts distribution requirement.
FMS 30-02
Fundamentals of Film and Media Production
T/Th 10:30-1:00 | 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.

FMS 31
Making the Short Film
T/Th 1:30-4:00 | Don Schechter
Practice

Collaborative work to develop skills in producing, casting, directing, and cinematography. Students finish by making their own short features. Prerequisite: FMS 30 Fundamentals of Film and Media Production (formerly Film and Media Production 1/ Filmmaking 1) or permission of the instructor. This course counts toward the Arts distribution requirement.
FMS 32 | DR 47
Screenwriting I
T 9:00-11:30 | 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. (This course counts toward the Arts distribution requirement. Pre-requisite: FMS 30 or DR 8 or permission of instructor.)

FMS 33 | DR 77
Screenwriting II
TH 9:00-11:30 | Khary Jones

Practice

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, plot, structure, dialogue, visuals, setups and payoffs, and genre. Films and published screenplays will also be analyzed. Pre-req: Dr 47/FMS 32 Screenwriting I or permission of the instructor. Recommendations: Screenwriting I or permission from professor.
FMS 35 | ENG 12
New Forms of Screen Narrative
M 1:20-4:20 | Jay Cantor
Practice

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

FMS 36 | DR 126
Costume Design
T 1:20-4:20 | Linda Girard
Practice

Development of the skills of script analysis, rendering, and process for the design of costumes. Lab fee $250.

FMS 41 | ENG 07
Creative Writing: Journalism
M/W 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.
FMS 42 | ENG 11
Intermediate Journalism
T/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'll also discuss practical, ethical, and legal issues in the news media among ourselves and with professional journalists. Prerequisite: Familiarity with the basics of reporting.

FMS 43
PR & Marketing: A History of Theory and Tactics
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.
FMS 51 | ANTH 136
Cultures of Computing
W 1:30-4:00 | Ricky Crano
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.

FMS 52 | CSHD 167
Children and the Mass Media
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.
FMS 54 | DR 94
Introduction to Media Culture and Theory
T/Th 10:30-11:45 | TBA
Theory

This course serves as an introduction to the study of popular media culture. Through readings, viewings and discussions, students will become familiar with the major areas of study, theoretical principles, methodologies, and debates that have shaped popular media studies in the past several decades. Among these are theories of representation, labor and authorship, contemporary media convergence, fandom and participatory culture, media globalization, the rise of reality television, game studies, industry and audience research, online content creation and more. Student will develop a knowledge base in qualitative media studies, its history, intellectual development, and theoretical milestones as they hone their skills in media criticism and analysis.

FMS 57 | ANTH 144, ILVS 144
Media of the Middle East
MW 10:30-11:45 am | Amahl Bishara
Social Science

What can we learn about the Middle East by examining media? What can we learn about media by studying institutions of production and practices of consumption alongside media texts themselves? In this course, we will read ethnographies of media from the Middle East, look at and listen to media, and read key texts in anthropological theory on media and language. We will study: (1) media such as film, television, and music that have played a role in consolidating, contesting, and complicating colonial and postcolonial states and patriarchal norms, (2) cultural products such as Qur’anic recitations, poetry, and music that are the product of regional and global circuits, and (3) new and small media like graffiti, tweets, and poetry that have been central to the Arab Revolts and other recent political movements. This course counts towards the anthropology area/critical geographies requirement, the World Civilization requirement, the Middle Eastern Culture/Language option, and the Social Sciences distribution requirement.
According to Hamlet, there are more things in heaven and earth than are dreamed of in philosophy. Maybe he was right. What Hamlet couldn't know, however, was that today the dreams of philosophy may be made real by movies. Take some recent movies such as The Matrix, Ex Machina, Vanilla Sky, Inception, or Memento. Or less recent ones, such as Blade Runner, 2001, or Clockwork Orange. They are all philosophical movies, that is, movies that bring out, and help us in understanding, some of the deepest problems that philosophers have been tackling: how can we be free if we are subject to the laws of nature? How can we be sure that the world we perceive as real is real? Is there such a thing as the right answer to ethical dilemmas? And, finally, what is that makes cinema an art and perhaps the most relevant contemporary art?
FMS 72 | VISC 105
Cinematic Cities
F 1:30-4:00 | Tina Wasserman
Additional Elective

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

FMS 78 | JPN 80
Japanese Film
M/W 4:30-5:45 | Jennifer Cullen
Non-US

Survey of important Japanese films, including internationally renowned works by the "masters," Mizoguchi, Ozu, and Kurosawa; the '60s avant-garde cinema of Oshima and Shinoda; and some innovative works by contemporary filmmakers such as Itami and Morita. Understanding Japanese cinema in relation to Western cultural hegemony. Taught in English. Cross-listed as FMS 78. This course satisfies an IR requirement. Please see their website for more details.

FMS 80 | RUS 80
Russian Film: Art, Politics and Society
T/Th 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 verité (kinopravda); Socialist Realism; the Great Patriotic War; the "thaw"; 1960s to present: conservatives vs. liberals; unbanned films, and the new cinema of glasnost, perestroika, and post-Soviet Russia. Films with English subtitles. (No prerequisites. This course counts toward the Arts distribution requirement.)
Alfred Hitchcock: the name is synonymous not only with cinematic suspense, but also with the appeal of film as both a medium of popular entertainment and the distinctive art form of the twentieth century. Hitchcock’s undiminished appeal reflects our continuing fascination with the visual satisfactions classic cinema affords and with the possibilities inherent in the genres (thriller, suspense film, romantic melodrama) in which Hitchcock primarily worked. This course will explore the relation between Hitchcock’s achievement of cinematic "mastery" and his constant, even obsessive, attention to questions of gender, sexuality, and socio-cultural authority questions that underlie his explorations of narrative suspense. We will examine how "seeing" in Hitchcock’s films is the join between politics and erotics, inflecting cinematic spectatorship in the direction of such erotic (and political) "perversions" as voyeurism, fetishism, sadism, and masochism "perversions" that find expression in the stylistic flair of Hitchcock’s films. With this in mind we will consider the pleasures that Hitchcock’s style affords: Whose pleasure is it? To what does it respond? How does its insistent perversity affect our understanding of his work? We will try to answer these questions by reading a number of essays on Hitchcock and cinema, including recent interventions from the perspectives of psychoanalysis, feminism, and queer theory. In that sense, this course will introduce students to theories of cinematic interpretation. But our engagement with ways of reading film (in an interdisciplinary and cross-cultural framework) will be filtered through the close and careful study of some of the most complex, compelling, and influential texts in cinematic history. These will include The 39 Steps, Rebecca, Shadow of a Doubt, Notorious, Rope, Strangers on a Train, Rear Window, The Man Who Knew Too Much, Vertigo, North by Northwest, Psycho, and The Birds. Students will be encouraged to attend showings of the films on the library’s large screen in Tisch 304, but they will be permitted to watch the movies on their own (before the day of class discussion, of course) if they cannot attend the weekly screenings. This course fulfills the post-1860 requirement for English majors.
FMS 82 | MUS 56  
Music On Film, Film On Music  
M/W 1:30-2:45 | Allesandra Campana  
Additional Elective  

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

FMS 86 | ILVS 100  
Classics of World Cinema  
T 4:30-7:30 & Th 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.
FMS 91 | CHNS 81, ILVS 81
New Chinese Cinema
Th 3:00-5:15 | Xueping Zhong
Non-US

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 94-01 | COMP 23, ILVS 23
Game Design
T 6:00-9:00 | Jason Wiser
Practice

FMS 99
FMS Internship
ARR | Goldberg, Leslie
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.

FMS 136 | DR 158
Directing for Film
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. Pre-requisite FMS 30 or permission of instructor.
FMS 138 | DR 191
Advanced Filmmaking
ARR | Khary Jones
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. Prerequisite FMS 31 AND DEPT CONSENT.

FMS 139
Independent Filmmaking
M 6:00-9:00 | Howard Woolf
Practice

Employs a real-world, production-unit model to shoot a festival-level short feature. Teams with discrete departments will work concurrently, enabling each student to be a department head: producer, director, cinematographer, gaffer, sound engineer, or art designer. Will use the FMS program’s professional-level equipment, highlighted by the industry-standard Arri Alexa digital cinema camera. Intended for advanced students. Prerequisites: FMS 20 and FMS 31, or permission of the instructor. Counts toward the arts distribution.
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.
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. Pre-requisite: FMS majors in their junior or senior year or permission of the instructor. This course counts toward the Arts distribution requirement.
Religion and Film
T/Th 12:00-1:15 | Elizabeth Lemons
Additional Elective
Upper Level

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.

The Audio-Visual Imagination
M 4:30-7:00 | Allessandra Campana
Practice
Upper Level

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.
In this seminar, we will be looking at a series of films that explicitly depict politics in its more or less familiar forms—campaigns, elections, revolutions, counter-revolutions, organized movements in favor of civil rights. Instead of simply asking how these films represent politics, we will be approaching them with a view toward understanding the interplay between politics and cinema. We will be thinking, that is, about politics and cinema as overlapping, competing, and interdependent representational systems. One of our main concerns, therefore, will be the complex reciprocal relations between Hollywood and Washington. But our focus will not be limited to mainstream cinema in the United States; we will also consider political cinema in other countries. While most of the works we will discuss will be full-length fictional films (often based, however, on “true stories”), we will turn our attention to some documentaries and propaganda films as well. Films likely to be chosen include: Triumph of the Will, Mr. Smith Goes to Washington, BlacKKKlansman, Fail Safe, The Manchurian Candidate, Medium Cool, Z, Selma, Vice, Lumumba, Good Night and Good Luck, The Battle of Algiers, The Baader Meinhof Complex, Apartment Zero, We Come as Friends. Students will be required to write a few short (two-to-three-page) papers and one longer (ten-page) paper. This course fulfills the pre-1860 requirement.

How does film music structure our experience of a movie? What makes a score for a video game music successful? In this class, we will explore a variety of analytical methods for understanding screen music, both on its own terms and as a component within a multimedia text. Emphasis on recent film and television scoring (Williams, Zimmer, Newman), music video, and video games. Throughout, students will explore analytical approaches that stem from traditional music but also will develop their own methodologies to grapple with the unique qualities and demands of screen music. Special importance placed on developing musical transcription skills. Specific repertoire ranges extensively, and will be partially determined by student interest. Intended for advanced undergraduates and graduates. Recommendations: Music 112, graduate standing, or permission of instructor.
FMS 195
Directed Study
ARR | FMS Faculty
Additional 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. Sr/Jr FMS majors. Department Consent Required.

FMS 198
Senior Honors Thesis 1
198-01: Production Majors, TH 1:30-4:00 | Jennifer Burton
198-02: Non-Production Majors | ARR | Meet with Advisor
Core Course: Required

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.
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