Registration Dates

Nov 15: Liberal Arts (including SMFA) current seniors
Nov 16: Liberal Arts (including SMFA) current juniors, Combined Degree students, Study Abroad students, and Diploma students
Nov 19: Liberal Arts (including SMFA) current sophomores
Nov 20: Liberal Arts (including SMFA) current first-years
Nov 23: Registration Ends
Dec 3: Registration Re-opens
The following courses all count toward the FMS major and minor. Course listings current as of November 1. Subject to change.

### Required Core Courses

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Pre-requisite(s)</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>FMS 21</td>
<td>Global History of Cinema</td>
<td>Required for all FMS majors or FMS 24 Television History Screening (Option 1)</td>
<td>M/W 1:30-2:45pm</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Screening (Option 2)</td>
<td>MW 6:00-8:30pm</td>
</tr>
<tr>
<td>FMS 199</td>
<td>Senior Honors Thesis II</td>
<td>Required for FMS majors taking two-semester Senior Honors Thesis</td>
<td>By arrangement</td>
</tr>
<tr>
<td>FMS 30</td>
<td>Fundamentals of Film and Media Production*</td>
<td></td>
<td>TTh 1:30-4:00</td>
</tr>
<tr>
<td>FMS 31</td>
<td>Making the Short Film**</td>
<td>Pre-req: FMS 30 or instructor permission</td>
<td>TTh 10:30am-1:00</td>
</tr>
<tr>
<td>FMS 34/DR 152</td>
<td>Producing for Film</td>
<td>Pre-req: FMS 30 or instructor permission</td>
<td>T 1:30-4:00</td>
</tr>
<tr>
<td>FMS 37</td>
<td>Documentary Film History and Practice</td>
<td>Pre-req: FMS 30 or instructor permission</td>
<td>W 1:30-4:00</td>
</tr>
<tr>
<td>FMS 39/DNC 77</td>
<td>Dance on Camera</td>
<td></td>
<td>MW 10:30-11:45</td>
</tr>
<tr>
<td>FMS 41-01/ENG 07-01</td>
<td>Creative Writing: Journalism</td>
<td></td>
<td>MW 1:30-2:45</td>
</tr>
<tr>
<td>FMS 42/ENG 11</td>
<td>Intermediate Journalism</td>
<td></td>
<td>TTh 3:00-4:15</td>
</tr>
<tr>
<td>FMS 44</td>
<td>Social Marketing: Theory and Practice</td>
<td></td>
<td>T 1:30-4:00</td>
</tr>
<tr>
<td>FMS 94-01/MUS 97-01</td>
<td>Indie Filmmaking-Postproduction</td>
<td>Pre-req: FMS 30 or instructor permission</td>
<td>M 6:00-9:00</td>
</tr>
<tr>
<td>FMS 94-02</td>
<td>Hearing Cinema: Film &amp; Media Sound</td>
<td>Pre-req: FMS 30 or instructor permission</td>
<td>W 9:00-11:30</td>
</tr>
<tr>
<td>FMS 94-03/DNC 92-06</td>
<td>Dance and the Hollywood Musical</td>
<td></td>
<td>TTh 1:30-2:45</td>
</tr>
<tr>
<td>FMS 94-04/CSHD 178</td>
<td>Creating Children’s Media</td>
<td></td>
<td>W 1:20-4:20</td>
</tr>
<tr>
<td>FMS 94-06/Comp 50</td>
<td>Game Design</td>
<td></td>
<td>T 6:00-9:00</td>
</tr>
<tr>
<td>FMS 99</td>
<td>FMS Internship</td>
<td></td>
<td>By arrangement</td>
</tr>
<tr>
<td>FMS 134/DR 178</td>
<td>Screenwriting III</td>
<td>Pre-req: FMS 33 or 35 or instructor permission</td>
<td>T 9:00-11:30</td>
</tr>
<tr>
<td>FMS 138/DR 191</td>
<td>Advanced Filmmaking</td>
<td>Pre-req: FMS 31 or instructor permission</td>
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</tr>
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</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

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<tr>
<td>FMS 54/DR</td>
<td>Introduction to Media Culture &amp; Theory</td>
<td></td>
<td>M/W 10:30-11:45</td>
</tr>
<tr>
<td>FMS 165/DR 93</td>
<td>Television in the Age of Change</td>
<td>Pre-req: senior FMS majors or instructor permission</td>
<td>W 3:00-5:30</td>
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<td></td>
<td></td>
<td>F 9-1:00pm</td>
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<td>FMS Internship</td>
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</tr>
<tr>
<td>FMS 134/DR 178</td>
<td>Screenwriting III</td>
<td>T 9:00-11:30</td>
</tr>
<tr>
<td>FMS 138/DR 191</td>
<td>Advanced Filmmaking</td>
<td>By arrangement</td>
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### Non-U.S. (courses offered in English unless otherwise noted)

<table>
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<tr>
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<th>Days and Times</th>
</tr>
</thead>
<tbody>
<tr>
<td>FMS 84/ILVS 103/JS 142/WL 142</td>
<td>Jewish Experience on Film</td>
<td>T, 4:30-7:30 Th, 4:30-5:45</td>
</tr>
<tr>
<td>FMS 85/RUS 85/CIV 85/ILVS 86</td>
<td>Film and Nation: Russia and Central Asia</td>
<td>TTh, 4:30-7:00</td>
</tr>
<tr>
<td>FMS 94-05/FR 92/ILVS 92</td>
<td>Love and War in French Film</td>
<td>TTh, 10:30-11:45</td>
</tr>
<tr>
<td>FMS 175/ILVS101, CST10, ARB155</td>
<td>Visualizing Colonialism</td>
<td>TTh, 1:30-2:45</td>
</tr>
<tr>
<td>FMS 181/SPN 151</td>
<td>New Latin American Film (Spanish)</td>
<td>TTh 4:30-5:45</td>
</tr>
<tr>
<td>FMS 194-02/SPN 0192-B</td>
<td>Lit &amp; Film in Post-Civil War Spain (Spanish)</td>
<td>TTh, 3:00-4:15</td>
</tr>
<tr>
<td>FMS 194-03/SPN 0192-C</td>
<td>Mexican Cinema and Identity (Spanish)</td>
<td>MW, 10:30-11:45</td>
</tr>
</tbody>
</table>

### Social Sciences

<table>
<thead>
<tr>
<th>Course Code</th>
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</tr>
</thead>
<tbody>
<tr>
<td>FMS 53/SOC 40</td>
<td>Media and Society</td>
<td>TTh, 4:30-5:45</td>
</tr>
<tr>
<td>FMS 55***</td>
<td>Media Literacy</td>
<td>F, 9:00-11:30</td>
</tr>
<tr>
<td>FMS 56/ANT 133</td>
<td>Anthropology of Journalism</td>
<td>M/W, 10:30-11:45</td>
</tr>
<tr>
<td>FMS 163/PS 104</td>
<td>Seminar: New Media, New Politics</td>
<td>W, 1:30-4:00</td>
</tr>
<tr>
<td>FMS 181/SPN 151</td>
<td>New Latin American Film (Spanish)</td>
<td>TTh 4:30-5:45</td>
</tr>
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</table>

### Upper Level

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<tr>
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</tr>
</thead>
<tbody>
<tr>
<td>FMS 138/DR 191</td>
<td>Advanced Filmmaking</td>
<td>By arrangement</td>
</tr>
<tr>
<td>FMS 134/DR 178</td>
<td>Screenwriting III</td>
<td>T, 9:00-11:30</td>
</tr>
<tr>
<td>FMS 163/PS 104</td>
<td>Seminar: New Media, New Politics</td>
<td>W, 1:30-4:00</td>
</tr>
<tr>
<td>FMS 165/DR 194</td>
<td>Television in the Age of Change</td>
<td>W, 3:00-5:30</td>
</tr>
<tr>
<td>FMS 175/ILVS101, CST10, ARB155</td>
<td>Visualizing Colonialism</td>
<td>TTh, 1:30-2:45</td>
</tr>
<tr>
<td>FMS 181/SPN 151</td>
<td>New Latin American Film (Spanish)</td>
<td>TTh 4:30-5:45</td>
</tr>
<tr>
<td>FMS 194-01/ANT 149-03</td>
<td>Media Fallout: The Powers and Perils of Communication</td>
<td>TTh, 12:00-1:15</td>
</tr>
<tr>
<td>FMS 194-02/SPN 0192-B</td>
<td>Literature &amp; Film in Post-Civil War Spain (Spanish)</td>
<td>TTh, 3:00-4:15</td>
</tr>
<tr>
<td>FMS 194-03/SPN 0192-C</td>
<td>Mexican Cinema and Identity (Spanish)</td>
<td>MW, 10:30-11:45</td>
</tr>
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### Additional Electives

<table>
<thead>
<tr>
<th>Course Code</th>
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</tr>
</thead>
<tbody>
<tr>
<td>FMS 73</td>
<td>History and Aesthetics in Hitchcock Screening</td>
<td>T, 1:30-4:00 Th, 6:00-10:00</td>
</tr>
<tr>
<td>FMS 71/VISC 11</td>
<td>History of Film II: 1955 - Present****</td>
<td>Th, 2:00-5:00</td>
</tr>
<tr>
<td>FMS 74/VISC 101</td>
<td>Neo-Noir and Its Contexts****</td>
<td>Th, 6:00-9:00</td>
</tr>
<tr>
<td>FMS 195</td>
<td>Directed Study</td>
<td>By arrangement</td>
</tr>
</tbody>
</table>

*formerly Film and Media Production I/Filmmaking I, **formerly Film and Media Production II/Filmmaking II, ***formerly FMS 22, **** class takes place on the SMFA campus*
This course surveys the rich history of film art. We will begin with the emergence of the technologies for making and exhibiting films around 1894 and the major genres of early cinema (1895-1904), most of which were non-narrative. We will then turn our attention to the development of “classical” narrative film in the US in the 1900s and 1910s; the creation of alternatives to classical cinematic storytelling in the 1920s in France, Germany, the Soviet Union and elsewhere; the rise of documentary and experimental film; and the coming of synchronized sound in the late 1920s. We will see how European filmmakers on both the Left and Right responded to the increasing political turmoil in the lead-up to WWII in the 1930s while filmmakers in Japan created popular traditions of filmmaking. We will consider the impact of WWII on film history; the emergence of Italian Neo-Realism and “modernist” art cinema in the late 1940s and 1950s; the New Waves of the late 1950s; and political modernist, post-colonial, feminist and other radical forms of filmmaking that arose in response to the political crises of the 1960s. Finally, we will survey world cinema since the 1970s, focusing on the changes that have occurred in mainstream Hollywood filmmaking and the contributions to film art of filmmakers in Hong Kong and other non-western countries. Required for FMS majors or FMS 24 Television History. This course counts toward the Arts distribution requirement.

Malcolm Turvey MW 1:30-2:45pm
Recitation/Screening Option A: MW, 6:00-8:00pm
OR
Recitation/Screening Option B: F, 9:00 am-1:00pm
FMS 30: Fundamentals of Film and Media Production  
(formerly Film and Media Production I/Filmmaking I)

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. FMS Majors only for Spring 2019. This course counts toward the Arts distribution requirement.

Natalie Minik  
TTh, 1:30-4:00 pm

FMS 31: Making the Short Film  
(formerly Film and Media Production II/Filmmaking II)

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.

Don Schetcher  
TTh, 10:30am-1:00pm
FMS 34: Producing for Film
(Cross-listed as DR 152) 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. 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.

Jennifer Burton
Tu, 1:30-4:00pm

FMS 37: Documentary Film History and 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. 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.

Natalie Minik
W, 1:30-4:00pm
FMS 38: Game Design

Jason Wiser
T, 6:00-9:00pm

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

Jaclyn Waguespack
MW, 10:30-11:45pm
FMS 41: Creative Writing: Journalism

(Cross-listed as ENG 07) This course is an introduction to the nuts-and-bolts of journalism. We’ll focus on researching and writing news stories, features, profiles, opinion pieces, and reviews. The aim of the course will be to develop reporting and interviewing skills, master journalistic principles and forms, and encourage clear thinking and clear writing. Students will cover stories both on- and off-campus. They will read their work in class, with class members taking on the roles of editors. We’ll also take a close look at the local and national press and examine how they cover various stories.

Neil Miller
MW, 1:30-2:45pm

FMS 42: Intermediate Journalism

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

Nan Levinson
TTh, 3:00-4:15pm
Explores the field of social marketing, which uses marketing concepts and tools to promote political and social causes such as eliminating poverty and creating equality. Examines the theories and history of this field using authors from psychology, media studies, and social and commercial marketing. Analyzes case studies of how marketing has succeeded in persuading consumers to invest in political and social causes the same way they do in commodities, changing behavior to improve health, the environment, voting, and social justice among others. Team projects applying these theories by partnering with local non-profit organizations, analyzing each organization’s communications and marketing goals, and providing them with a marketing communications plan that includes both new strategies and tactics such as logos, web pages, print materials, or event and outreach concepts.

Gail Bambrick
Tu, 1:30-4:00pm
FMS 53: Media and Society
Formerly FMS 23

(Cross-listed as SOC 40) In today’s increasingly technological culture, individuals are constantly faced with choices involving media consumption. The prevalence and variety of media sources today raises questions regarding media’s impact on society. This course seeks to examine the relationship between media and society, through an exploration of the factors that shape how media is produced, how media is consumed, and its effect on culture. The course incorporates analyses of key theories and concepts in media studies and sociology to allow students to engage in an examination of the changes in media over time (i.e., radio, television, and internet). In addition, the course places an emphasis on the role of the consumer in media production, and the political use of media as a means of social change.

Brett Nava-Coulter
TTh, 4:30-5:45
NEW!

FMS 54: Introduction to Media Culture and Theory

(Cross-listed as DR ??) 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. Students 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.

Tasha Oren
MW, 10:30 am-11:45 am

FMS 55: Media Literacy

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. Formerly FMS 22.

Julie Dobrow
F, 9:00 - 11:30 am
FMS 56: Anthropology of Journalism
(Cross-listed as ANTH 133) This course introduces students to anthropological approaches to the study of journalism across cultural and political systems and across various scales. How is participation in discussions of public import regulated? How is truth publicly established within a community or a society? What are the roles of different forms of media in journalism? What is the relationship between the state and modes of knowledge production? What role do various emotions and styles have in advancing discussions of issues of public concern? We study theoretical approaches to the public and ethnographies of community news, foreign correspondence, and photojournalism. With a global perspective, we will consider how certain liberal democratic norms for journalism have propagated across contexts, as well as how geopolitical hierarchies are replicated within the field of journalism.

Ahmal Bishara
M/W, 10:30 am-11:45 am

FMS 71: History of Film II
(cross-listed as VISC 11) The two Histories of Film courses are sequential, one-semester courses that may be taken separately, but are created as a year-long inquiry into the history of the art of cinema. Constructed as a foundations course, we will examine the historical development of cinema from its inception in the late nineteenth century through the present. Presented through a broad historical, aesthetic, and critical framework, this course will introduce the student to the study of cinematic representation by focusing on the first half-century of its development in the fall and the second half-century of its development in the spring. By investigating the aesthetic, formal, and stylistic devices of film as well as its narrative codes and structures we will consider the evolution of its rich and complex language. Our study will focus on such noteworthy film movements as the early international avant-garde, German Expressionism, Soviet filmmaking of the 1920s, the classical studio Hollywood film (including genre and authorship studies), postwar cinemas in Japan and Italy, international New Wave cinemas of the 1960s, post-classical American cinema, World cinema, contemporary independent film practices, and more. Takes place on SMFA Campus.

Tina Wasserman
Th, 2:00-5:00 pm
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

Tina Wasserman
T, 1:30-4:00pm
Screening: Th, 6:00-10:00pm

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

Tina Wasserman
Th, 6:00-9:00 pm
FMS 84: Jewish Experience on Film
(Cross-Listed as JS 142/ILVS 103) 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.

Joel Rosenberg
T, 4:30-7:30pm / Th, 4:30-5:45pm

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

Vida Johnson
TTh, 4:30-7:00pm
FMS 94-01: Indie Filmmaking Postproduction

(Cross-listed as MUS 97-01) 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 course to take this one. However, you do need to meet the following prerequisite: FMS 31 Making the Short Film (formerly Film and Media Production II/Filmmaking II) or FMS 20 or 21 and instructor permission

Howard Woolf
M, 6:00 - 9:00 pm

FMS 94-02: Hearing Cinema: Film and Media Sound

Hearing Cinema is a production course devoted to understanding sound’s complex role in the audiovisual relations of the cinema. Workshops and assignments will guide you in creating works that explore an expanded range of sound’s potentials within film’s interplay of looking, listening, and imagining. Rather than begin with sound in relation to the film image, we will begin with the relation of listener to environment, cultivating capacities of close listening, description, and recording of sounds in the field. From there we will explore the expressive powers of sound when placed in conversation with, rather than in the service of, the moving image by creating short works of your own design. Topics will include experimental montage, the voice in narrative cinema, the roles of music beyond the soundtrack, microphone techniques, sound editing, basic effects and processing. There will be additional screenings assigned one day per week, schedule to be determined. Prerequisite: FMS 30 Fundamentals of Film and Media Production (formerly Film and Media Production 1/Filmmaking 1) or permission of the instructor.

Andy Graydon
W, 9:00-11:30am
FMS 94-03: Dance and the Hollywood Musical
(Cross-Listed as DNC 92-06) Examines 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. This course counts toward the Arts distribution requirement.

Renata Celichowska
TTh, 1:30-2:45pm

FMS 94-04: Creating Children’s Media
(Cross-Listed as CSHD 143) What goes into writing a script for a children’s television show? How do you pitch a great children’s book as a movie? How do you write an ad for kids? How can you propose an educational app that someone will want to develop? This course will combine learning how children’s education media products are developed with formative and summative research with a practice-based workshop approach to applying educational learning theory and principles in creative ways. We’ll examine award-winning children's media, hear from people who created it and craft our own. We’ll take a workshop approach in developing scripts for children’s tv shows, learning what goes into pitching a book for film and building proposals for interactive media products. The course will include a filed trip to WGBH to participate in a hackathon to design new media products for children. This course counts toward the Arts distribution requirement.

Julie Dobrow
W, 1:20-4:20pm
FMS 94-05: Love and War in French Film

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

Claire Schub
TTh, 10:30-11:45am
FMS 99: FMS Internship

Your internship will teach you about the world of communications through hands-on experience in broadcasting, film production, print journalism, public relations, marketing communications, advertising, publishing, web and multimedia, social media, and other fields. 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.

Leslie Goldberg
By Arrangement
FMS 134: Screenwriting III
(Cross-listed as DR 178) This advanced screenwriting course will focus on completing Acts II and III of a feature-length screenplay in a workshop setting. The following screenwriting steps will be examined and discussed: character development, story, play, structure, dialogue, visuals, setups and payoffs, and genre. Films and published screenplays will also be analyzed. Prerequisite: FMS 33 or permission of instructor. *This course counts toward the Arts distribution requirement.*

Khary Jones
T, 9:00-11:30pm

FMS 138: Advanced Filmmaking
Production of an original piece of work – including but not limited to a short narrative film, a short documentary, an experimental piece, or a screenplay in preparation for the capstone project. Prerequisite: FMS 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.*

Khary Jones
By Arrangement

FMS 163: Seminar:
New Media, New Politics
(Cross-listed as PS 104) Research seminar on three media sectors: cable television, talk radio, and social media. Analysis of the economic foundations of each sector, advertising, audience demographics, and strategy. Student teams conduct an original empirical study of the media.

Jeffrey Berry
W, 1:30-4:00pm
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 senior year or permission of the instructor. (This course counts toward the Arts distribution requirement.)

Tasha Oren
W, 3:00-5:30pm
FMS 175: Visualizing Colonialism
(Cross-listed as ILVS 101, FMS 175-01 AAST 194-12, AFR 147-04, CST 10-01, LST 194-12) 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. 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.

Kamram Rastegar
TTh, 1:30-2:45pm

FMS 181: New Latin America Film
In Spanish
(Cross-listed as SPN 151) This course analyzes some representative films of past and current Latin American schools of cinema: the Brazilian Cinema Novo, Argentine “Tercer Cine-ma”, the Cuban “Cinema de la Revolución”, Mexican post-evolutionary film, Andean “indigenista” 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-0022

Jose Mazzotti
TTh, 4:30-5:45 pm
FMS 194-01: Media Fallout: The Powers and Perils of Communication
(Cross-listed as ANT 149) A half-century ago, Marshall McLuhan wrote that, just like Cold War efforts to control nuclear fallout, “so we will one day try to control media fallout.” McLuhan was right. This course in “mediarology” explores media (ritual, mass, digital, mobile, etc.) as endemic forces reshaping societies and psyches across the planet. Topical units this semester will examine mass media as modernity’s defining element; religions and/as media; and changes in media, power, and public protest. We will also pose more speculative questions, including whether media are a type of drug (or the converse), and how technical media and spirit mediums overlap. *Recommendations: One course in anthropology or FMS*

Emilio Spadola
TTh, 12:00-1:15pm

FMS 194-02: Literature and Film of Post-Civil War Spain
(Cross-listed as SPN0192-B) This class will focus on the literature and film produced in Spain between 1939 and 1975, the era following the end of the Spanish Civil War. Known as the posguerra, these were the years of the dictatorship of Francisco Franco. Within this political system, how did writers and film makers react to the limitations imposed on them by the establishment of an official censorship? What type of images of Spain emerged in narrative, theater and film and which stylistic techniques were used in their representation? How do these visions compare among themselves and to the one held by the Franco government of a “New Spain”? These are some of the issues to be discussed as we study a representative sampling of novels, plays and film, keeping in mind the historical context in which they were created. *Class discussion, oral presentation, two papers and a final exam. In Spanish.*

Kathleen Pollakowski
TTh, 3:00-4:15pm

FMS 194-03: Mexican Cinema and Identity
(Cross-listed as SPN0192-C) This course will focus on 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 spacial emphasis on the “Mexican Miracle” films and its posterior critique in directors as Luis Estrada. *In Spanish*

Pedro Palou
MW, 10:30-11:45am
FMS 195: Directed Study

A Directed Study is an independent study conducted under the close supervision of an FMS faculty member. It is typically for FMS seniors who have a strong interest in an area of study in which there are no courses being offered during the students’ tenure at Tufts, or who want to do advanced work that exceeds the confines of regularly offered courses. Ideally, the student should have studied with the faculty member and have already done some work before the Directed Study begins, such as identifying readings and other research materials and articulating a rationale for the study. The student meets on a regular basis with the faculty member during the semester, and undertakes in depth research directed by the faculty member on the area of the study. The result is typically a long research paper or creative work. Senior Standing: limited to FMS majors and minors. Permission of instructor required.

FMS Faculty
By arrangement
FMS 199: Senior Honors Thesis II

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.

FMS Faculty
By arrangement
**FMS Affiliated Faculty**

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

**Nancy Bauer**, Professor, Philosophy  
*Philosophy and film, feminism*

**Amahl Bishara**, Associate Professor, Anthropology  
*Journalism, media and social movements, documentary*

**Jennifer Burton**, Professor of the Practice, Theatre, Dance & PS  
*Film production and directing, fairy tales and film, women and film*

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

**Jay Cantor**, Professor, English  
*Screenwriting*

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

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

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

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

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

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

**Khary Jones**, Professor of the Practice, Theatre, Dance & PS  
*Film production, screenwriting, editing*

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

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

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

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

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

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

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

Don Schechter, Professor of the Practice, Film and Media Studies
Film and television production

Claire Schub, Lecturer, Romance Languages
French film

Laurence Senelick, Professor, Drama and Dance
Silent cinema, gay and lesbian film, comedy, world cinema

Sarah Sobieraj, Associate Professor, Sociology
Mass media, political sociology, civil society, sociology of culture

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

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

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

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

Xueping Zhong, Professor, International Literary and Cultural Studies
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