LAJ Curricula Committee Meeting Agenda
May 6, 2015

Items 1-9 require committee and LAJ faculty approval; Items 10-21 require committee approval only.

Part I
Item 1. NEW PROGRAM – Film and Media Studies
Item 2. NEW MAJOR & MINOR—Film and Media Studies
Item 3. CHANGE PROGRAM—CMS Minor
Item 4. NEW COURSE—Film and Media Studies—FMS 0022
Item 5. NEW COURSE—Film and Media Studies—FMS 0040
Item 6. NEW COURSE—Film and Media Studies—FMS 0029
Item 7. NEW COURSE—Film and Media Studies—FMS 0191
Item 8. NEW COURSE—Film and Media Studies—FMS 0020
Item 9. NEW COURSE—Film and Media Studies—FMS 0021

Part II
Item 10. COURSE CHANGE TITLE AND DESCRIPTION—GRALL—ILVS 0122
Item 11. COURSE CHANGE DESCRIPTION—GRALL—JS 0126
Item 12. COURSE CHANGE DESCRIPTION—GRALL—JS 0132
Item 13. COURSE CHANGE TITLE AND DESCRIPTION—GRALL—JS 0136
Item 14. COURSE CHANGE DESCRIPTION—GRALL—JS 0142
Item 15. COURSE CHANGE DESCRIPTION—Political Science—PS 0103
Item 16. CHANGE PROGRAM—GRALL—Russian and Eastern European Studies
Item 17. CHANGE PROGRAM—Romance Languages—Major in French
Item 18. CHANGE PROGRAM—Romance Languages—Major in Italian Studies
Item 19. CHANGE PROGRAM—Romance Languages—Minor in Italian
Item 20. CHANGE PROGRAM—History—Senior Honors Thesis
Item 21. CHANGE PROGRAM—History—History Major
Part I

Item 1. NEW PROGRAM—Film and Media Studies

From: Malcolm Turvey, 646-496-3061, Malcolm.turvey@tufts.edu
Program Co-directors: Malcolm Turvey, 646-496-3061, Malcolm.turvey@tufts.edu

Program Description for Bulletin: Mass media now saturate our lives, making media literacy an indispensable civic skill for the 21st century. Film and Media Studies is an interdisciplinary program that educates students about the artistic potential and social effects of film and other forms of mass communication. Theoretical and practical knowledge are equally essential for media literacy, and all students take critical studies and production courses. The program combines film with media studies due to their increasing convergence, and is international in its outlook, thereby furthering Tufts' commitment to globalism and diversity. The curriculum encompasses narrative, documentary, and avant-garde modes in live action and animated images as well as sound and text-based platforms. In keeping with Tufts' rich liberal arts tradition, an interdisciplinary approach is fostered by core courses in film and media analysis, history, theory, and production and supplemented by electives in a variety of departments. By learning about the theory and practice of filmmaking and other forms of mass communication on a global scale, students become more discerning and active users of media, able to understand and employ them as powerful art forms that can change society for the better.

The program offers a major and a minor, both of which prepare students well for graduate studies/professional programs, and for career opportunities in film, television, advertising, public relations, journalism and digital media.

Rationale: Film and media studies have been taught at Tufts for decades. The Experimental College has offered courses in film studies and film production since the 1960s, and under Sol Gittleman’s leadership, the German program purchased a number of 16mm cameras for use in its classes in the late 1960s. Film and media studies courses have since proliferated throughout the University. The “media cluster” began in the Experimental College in 1982. This evolved into the Communications and Media Studies program (CMS), launched in 1985. In 1996, CMS became an approved interdisciplinary minor, and graduated its first class of seniors with an organized minor in 1997. Since that time the program has grown rapidly, and today is one of the largest interdisciplinary programs at Tufts, graduating between 75 and 85 seniors a year.

At present there are more than 90 film and media courses offered at Tufts, in at least 24 different departments and programs. Faculty across Tufts recognize that film and media offer powerful lenses through which to view their disciplines, and that our students have grown up in media-saturated environments that have shaped the way they process information and express themselves. The major will contextualize and support the large number of disparate film and media studies courses already on offer at Tufts by undergirding them with core courses that impart to students a common language, set of analytical skills, and historical and theoretical knowledge-base.

Many other colleges and universities offer majors in film and media studies (full list available upon request). CMS fields innumerable requests for information about current program offerings and the possibility of a major in Film and Media Studies from prospective students and their parents, and we are consistently told by the Admissions Office that this is a major concern to students. Large numbers of our current students complete one of the three CMS minors (information on numbers and trends available upon request) and many more take our classes, participate in our internship program or attend our many on-campus events. In addition, Tufts
has a large number of highly engaged alumni who work in film, television, journalism, advertising and social media fields.

The combination of existing resources, current and prospective student interest, high demand for film and media studies courses and a competitive analysis of other college and university offerings suggest that the time has come for Tufts to add a major in Film and Media Studies.

**Resource Requirements and Curricular Adjustments:**

While we are proposing some new courses, several of them are currently taught through the Experimental College by full time faculty members (Julie Dobrow and Khary Jones). Several others will be new courses taught by incoming faculty member Malcolm Turvey, the Sol Gittleman Chair and Director of Film and Media Studies. There is no need to hire new faculty to teach the courses being proposed in this major.

The proposed major consists of 12 courses: three core classes, seven or eight electives and a one or two-course capstone. The three required courses are “Art of the Moving Image,” (FMS 20) an introductory gateway course that will teach students about the fundamental aesthetic features of moving images in several media (principally cinema and television); “History of Global Cinema,” (FMS 21) which will cover the history of film from its beginnings in the 1890s to the present day in the West and beyond; and “Media and Society” (Sociology 40) or “Media Literacy,” (FMS 22) courses that introduce students to media industries and media effects from a social science perspective. (We are making this last requirement an either/or course because Soc. 40 is in high demand, and starting in academic year 15-16 will not be offered every semester. But both courses fulfill the purpose of this requirement.) “Art of the Moving Image” and “History of Global Cinema” are new courses; “Media Literacy” has been taught a number of times through the Experimental College but is now being submitted to the Curricula Committee as a course to be taught though Film and Media Studies.

Each student is also required to take seven elective courses, of which one must be a theory course (to ensure that students have an understanding of some of the seminal theories in the respective disciplines and develop a common vocabulary for discussing work), one a non-U.S. film or media course (to reflect Tufts’ global philosophy and outlook), one a practice course (because a basic tenet of media literacy is that to understand film and media one must know something about how to make it) and one an advanced level film or media course or seminar (to ensure that students do not complete a major with an elective palette of only introductory courses).

Students will be able to cluster their remaining electives around film studies, film practice or media studies.

Students have choices with regard to a capstone project. If they submit a proposal for a senior honors thesis or project in the spring of the junior year and it is approved, they may take a one semester senior colloquium in which they begin work on the thesis or project in the fall of their senior years, followed by a second semester in which that work is completed during the spring. This is a model that provides supervision and support for an in-depth scholarly and/or creative project. Alternatively, in anticipation of the significant number of students we expect as majors, it will also be possible for students to take an additional elective followed by a capstone consisting of either an advanced course in which a 20-30 page paper is written, or a one semester independent study in which a significant paper or equivalent project is completed.

As an interdisciplinary major, FMS will mirror what CMS has done successfully for many years and require students to take courses in at least three departments.
New courses to be added
The following new courses would be added (syllabi available upon request):

- Art of the Moving Image (FMS 20) *
- Global History of Cinema (FMS 21) *
- Media Literacy (FMS 22) (note: this course has already been taught several times under an Experimental College number so it is not technically a new course)
- Filmmaking 1 (FMS 30) (note: this course has already been taught several times under an Experimental College number so it is not technically a new course)
- Filmmaking 2 (FMS 31) (note: this course has already been taught several times under an Experimental College number so it is not technically a new course)
- Media Theory (FMS 40) *
- Senior Colloquium (FMS 29) (note: this course has already been taught several times under an Experimental College number so it is not technically a new course)
- Senior Thesis/Project (FMS 199) (note: this course has already been taught several times under an Experimental College number so it is not technically a new course)

* designates new courses that have not previously been taught through the Experimental College

FMS designation
Because CMS has always existed under the aegis of the Experimental College we have never had a separate designation for our courses. With the absorption of CMS into the new FMS major and minor, we are requesting a separate FMS designation for our courses. This would include all of the new courses listed above. We would anticipate gradually giving an FMS designation to other courses currently run through the Experimental College and bringing them before the Curriculum Committee, as well as giving an FMS designation and cross-listing a number of courses currently offered in other departments.

Planning Process: Planning for the proposed major has been a collaborative process involving over twenty faculty from a range of departments and programs that has taken place for the past two years. Starting with a charge from Dean Joanne Berger-Sweeney, Dean Nancy Bauer first convened an all-volunteer group of all faculty who teach film and media courses. The Film and Media Studies (FMS) working group was tasked to:

1) think about the future of film and media studies at Tufts and
2) suggest an approach for hiring the Sol Gittleman Professor in this area

This larger group narrowed slightly into a working group of about 20 who met regularly over the course of several months to refine a vision for the program, examine current resources and discuss future directions.

In the late fall of 2013, we drafted a description for the Sol Gittleman Chair in Film and Media studies and commenced a search in the spring of 2014. A search committee narrowed an international field of 64 candidates to three, and brought these individuals to campus for interviews in late April/early May 2014. The same three individuals returned to campus in the fall of 2014 for additional interviews and meetings with students. The result of the search process was the hiring of Professor Malcolm Turvey.

Turvey, who will technically start at Tufts on July 1, 2015, has generously worked closely with the FMS working group since his appointment to craft and refine this proposal for the major.
**Potential Overlap/Conflicts:** Because we have worked collaboratively with faculty from GRALL, Drama and Dance and ILVS (the programs in which most film and media studies courses are located), we do not believe there will be any significant overlap. We have worked closely with faculty across A&S to design a major that builds upon strengths that already exist at Tufts, particularly the interdisciplinarity and global reach of the curriculum. Letters of support from key departments are available upon request.

**Members of the FMS Faculty Working Group**
Nancy Bauer, Philosophy
Amahl Bishara, Anthropology
Jennifer Burton, Drama & Dance
Alessandra Campana, Music
Downing Cless, Drama & Dance
Julie Dobrow, Communications & Media Studies
Lee Edelman, English
Charles Inouye, ILVS
Nina Gerassi-Navarro, Spanish
Vida Johnson, GRALL
Khary Jones, Drama & Dance
Elizabeth Lemons, Religion
Jeremy Melius, Art History
Susan Napier, GRALL
Heather Nathans, Drama & Dance
Monica White Ndounou, Drama & Dance
Peter Probst, Art History
Laurence Senelick, Drama & Dance
Stephen White, Philosophy
Howard Woolf, Experimental College

**Dean Approval:** Approved by Dean’s office.

**Item 2. NEW MAJOR AND MINOR—Film and Media Studies**
*From: Malcolm Turvey, 646-496-3061, Malcolm.turvey@tufts.edu and Julie Dobrow, x74744, julie.dobrow@tufts.edu*

**Program Co-directors:** Malcolm Turvey, 646-496-3061, Malcolm.turvey@tufts.edu and Julie Dobrow, x74744, julie.dobrow@tufts.edu

**Bulletin Description:**

**Film and Media Studies**
Professor Malcolm Turvey, Sol Gittleman Professor of Film and Media Studies, Art and Art History, Director
Senior Lecturer Julie Dobrow, Child Study and Human Development, FMS, Director of Media Studies

**Core Faculty**
Professor Lee Edelman, English
Professor James Glaser, Dean of Arts and Sciences, Political Science
Professor Barbara Grossman, Drama and Dance
Professor David Guss, Anthropology
Professor Hosea Hirata, German Russian and Asian Languages and Literatures
Professor Charles Inouye, German Russian and Asian Languages and Literatures
Professor Vida Johnson, German Russian and Asian Languages and Literatures
Professor Paul Joseph, Sociology
Professor Joseph Litvak, English
Professor Susan Napier, German Russian and Asian Languages and Literatures
Professor Heather Nathans, Drama and Dance
Professor Colin Orians, Biology, Environmental Studies
Professor Karen Panetta, Electrical and Computer Engineering
Professor Peter Probst, Art and Art History
Professor Christiane Zehl Romero, German Russian and Asian Languages and Literatures
Professor Laurence Senelick, Drama and Dance
Professor Stephen White, Philosophy
Professor Xueping Zhang, German Russian and Asian Languages and Literatures
Emeritus Professor Judith Wechsler, Art and Art History
Associate Professor Nancy Bauer, Dean of Academic Affairs for Arts and Sciences, Philosophy
Associate Professor Marina Bers, Child Study and Human Development
Associate Professor Alessandra Campana, Music
Associate Professor Emeritus Downing Cless, Drama and Dance
Associate Professor Alva Couch, Computer Science
Associate Professor James Ennis, Sociology
Associate Professor Nina Gerassi-Navarro, Romance Languages
Associate Professor Calvin Gidney III, Child Study and Human Development
Associate Professor David Locke, Music
Associate Professor Monica White Ndounou, Drama and Dance
Associate Professor Joel Rosenberg, German Russian and Asian Languages and Literatures
Associate Professor Modhumita Roy, English
Associate Professor Sarah Sobieraj, Sociology
Assistant Professor Amahl Bishara, Anthropology
Assistant Professor Jeremy Melius, Art and Art History
Assistant Professor Stephan Pennington, Music
Senior Lecturer Elizabeth Lemons, Religion
Lecturer Renata Celichowska, Drama and Dance
Lecturer Ming Chow, Computer Science
Lecturer Khary Jones, Drama and Dance
Lecturer Susan Kougell, Drama and Dance
Lecturer Paul Lehrman, Music
Lecturer Nan Levinson, English
Lecturer Neil Miller, English
Professor of the Practice Jennifer Burton, Drama and Dance
Associate Director Howard Woolf, Experimental College

Mass media now saturate our lives, making media literacy an indispensable civic skill for the 21st century. Film and Media Studies is an interdisciplinary program that educates students about the artistic potential and social effects of film and other forms of mass communication.
Theoretical and practical knowledge are equally essential for media literacy, and all students take critical studies and production courses. The program combines film with media studies due to their increasing convergence, and is international in its outlook, thereby furthering Tufts' commitment to globalism and diversity. The curriculum encompasses narrative, documentary, and avant-garde modes in live action and animated images as well as sound and text-based platforms. In keeping with Tufts' rich liberal arts tradition, an interdisciplinary approach is fostered by core courses in film and media analysis, history, theory, and production and supplemented by electives in a variety of departments. By learning about the theory and practice of filmmaking and other forms of mass communication on a global scale, students become more discerning and active users of media, able to understand and employ them as powerful art forms that can change society for the better.

The program offers a major and a minor, both of which prepare students well for graduate studies/professional programs, and for career opportunities in film, television, advertising, public relations, journalism and digital media.

**FMS Major Requirements**

The Film and Media Studies major requires the completion of twelve courses: three mandatory core courses, seven or eight elective courses and either a two or one course capstone. Students may concentrate their electives in film studies, film production, or media studies. Students must take courses from at least three different departments or programs in addition to FMS designated courses.

**Core Requirements (three courses)**
The Core Requirements consist of three courses that impart essential analytical skills, historical background and theoretical underpinnings to all FMS majors. The core courses provide a coherent knowledge base and consistent language for further study of film and media, thereby helping to form a community among FMS students.

The three core courses are:

- FMS 20 Art of the Moving Image
- FMS 21 Global History of Cinema
- FMS 22 Media Literacy OR SOC 40 Media and Society

**Elective Courses (seven or eight courses)**
Students must take either seven or eight courses (depending on whether they take a two or one-course capstone) from the list of approved FMS electives that will be published each semester. Of these, one must be a theory course, one a film or media practice course, one a non-U.S. film or media course, and one an upper level course or seminar. Students may concentrate their electives in film studies, film production or media studies.

**Capstone Requirement**
Two-course option:
Students may do a Senior Honors Thesis or Senior Project (only students who have been on the Dean’s List at least twice and have a GPA of at least 3.4 are eligible to do a Senior Honor
Thesis). Students wishing to pursue a Senior Honors Thesis or Senior Project must first submit a proposal in their junior year. If the proposal is approved, students take the FMS Senior Colloquium course in the fall of their senior year (FMS 29) and the Senior Honors Thesis/Senior Project (FMS 199) in the spring.

One-course option:
Students who do not wish, or are not qualified, to do a Senior Honors Thesis or Senior Project may take an eighth elective and a one semester directed study (FMS 191) or extended paper in an advanced level course or seminar as their capstone.

FILM AND MEDIA STUDIES INTERNSHIP PROGRAM
The internship program grants academic credit for internships in film, media and communications (FMS 99). Students can arrange to work at newspapers, magazines, film companies, advertising and public relations firms, television stations, radio stations, and publishing houses. Interns are required to work a minimum of 150 hours (approximately 12 to 15 hours each week), complete written requirements, and meet regularly with the faculty advisor. Consult the CMS website for eligibility and course requirements: http://ase.tufts.edu/cms

FMS Minor Requirements
Students pursuing a minor in Film and Media Studies must take the following courses:

- The core class, Art of the Moving Image (FMS 20)
- One introductory level Media/Film Practice Course from the following list:
  - COMP 23: Game Development
  - DR 22: Art of Multimedia
  - DR 77: Screenwriting
  - DR 193: Directing for Film
  - ENG 007: Journalism
  - ENG 011: Intermediate Journalism
  - FMS 30: Filmmaking 1
  - EXP 51: Introduction to Narrative and Documentary Practice
  - EXP 53/PHL 292: Experimental Film
  - EXP 55: Multi-platform Journalism
  - EXP 58: Social Marketing
  - MUS 64: Computer Tools for Musicians

- Four elective courses from the extended list of Film and Media Studies electives, published each semester

Students must take courses from at least three different departments or programs.

A capstone project is not required for the FMS minor, but students wishing to pursue one must have a GPA of at least 3.4 and obtain approval of the program director.

Rationale: Film and media studies have been taught at Tufts for decades. The Experimental College has offered courses in film studies and film production since the 1960s, and under Sol Gittleman’s leadership, the German department purchased a number of 16mm cameras for use in its classes in the late 1960s. Film and media studies courses have since proliferated throughout the University. The “media cluster” began in the Experimental College in 1982. This evolved
into the Communications and Media Studies program (CMS), launched in 1985. In 1996 CMS became an approved interdisciplinary minor, and graduated its first class of seniors with an organized minor in 1997. Since that time the program has grown rapidly, and today is one of the largest interdisciplinary programs at Tufts, graduating between 75 and 85 seniors a year.

At present there are more than 90 film and media courses offered at Tufts, in at least 24 different departments and programs. Faculty across Tufts recognize that film and media offer powerful lenses through which to view their disciplines, and that our students have grown up in media-saturated environments that have shaped the way they process information and express themselves. Many other colleges and universities offer majors in film and media studies (full list available upon request.)

CMS fields innumerable requests for information about current program offerings and the possibility of a major in Film and Media Studies from prospective students and their parents, and we are consistently told by the Admissions Office that this is a major concern to students. Large numbers of our current students complete one of the three CMS minors (information on numbers and trends available upon request) and many more take our classes, participate in our internship program or attend our many on-campus events. In addition, Tufts has a large number of highly engaged alumni who work in film, television, journalism, advertising and social media fields.

The combination of existing resources, current and prospective student interest, high demand for film and media studies courses and a competitive analysis suggest that the time has come for Tufts to add a major in Film and Media Studies.

**Resource Requirements:** While we are proposing some new courses, several of them are currently taught through the Experimental College by full time faculty members (Julie Dobrow and Khary Jones). Several others will be new courses taught by incoming faculty member Malcolm Turvey, the Sol Gittleman Chair and Director of Film and Media Studies. There is no need to hire new faculty to teach the courses being proposed in this major.

**Curricular Adjustments:** The proposed major consists of 12 courses. There are three required courses: "Art of the Moving Image,” (FMS 20) an introductory gateway course that will teach students about the fundamental aesthetic features of moving images in several media (principally cinema and television); “History of Global Cinema,” (FMS 21) which will cover the history of film from its beginnings in the 1890s to the present day in the West and beyond; and “Media and Society” (Sociology 40) or “Media Literacy,” (FMS 22)courses that introduce students to media industries and media effects from a social science perspective. (We are making this last requirement an either/or course because Soc. 40 is in high demand, and starting in academic year 15-16 will not be offered every semester. But both courses fulfill the purpose of this requirement.)

Each student is also required to take seven elective courses, of which one must be a theory course (to ensure that students have an understanding of some of the seminal theories in the respective disciplines and develop a common vocabulary for discussing work), one a non-U.S. film or media course (to reflect Tufts’ global philosophy and outlook), one a practice course (because a basic tenet of media literacy is that to understand film and media one must know something about how to make it) and one an advanced level film or media course or seminar (to ensure that students do not complete a major with an elective palette of only introductory courses).

Students will be able to cluster their remaining electives film studies, film production or media studies.
Students have choices with regard to a capstone project. If they submit a proposal for a senior honors thesis or project in the spring of the junior year and it is approved, they may take a one semester senior colloquium in which they begin work on the thesis or project in the fall of their senior years, followed by a second semester in which that work is completed during the spring. This is a model that provides supervision and support for an in-depth scholarly and/or creative project. Alternatively, in anticipation of the significant number of students we expect as majors, it will also be possible for students to take an additional elective followed by a capstone consisting of either an advanced course in which a 20-30 page paper is written, or a one semester independent study in which a significant paper or equivalent project is completed.

As an interdisciplinary major, FMS will mirror what CMS has done successfully for many years and require students to take courses in at least three departments.

Curricular adjustments to the existing CMS minor:

Structure of the minor
The CMS minor, which allows students to take either a minor in Film Studies (FS) or a minor in Media Studies (MCMS), will become a minor in Film and Media Studies, and will be adjusted as follows:

- Instead of taking Soc. 40 (Media and Society) for MCMS minors or ILVS/DR 50 (Introduction to Film Studies) for FS minors as a core course, all students would be required to take the new Art of the Moving Image (FMS 20) course
- All students would also be required to take a film or media practice course
- Students would no longer be required to do a capstone course [but could petition to]

New courses to be added
The following new courses would be added:

- Art of the Moving Image (FMS 20)
- Global History of Cinema (FMS 21)
- Media Literacy (FMS 22) (note: this course has already been taught several times under an Experimental College number so it is not technically a new course)
- Filmmaking 1 (FMS 30) (note: this course has already been taught several times under an Experimental College number so it is not technically a new course)
- Filmmaking 2 (FMS 31) (note: this course has already been taught several times under an Experimental College number so it is not technically a new course)
- Media Theory (FMS 40)
- Senior Colloquium (FMS 29) (note: this course has already been taught several times under an Experimental College number so it is not technically a new course)
- Senior Thesis/Project (FMS 199) (note: this course has already been taught several times under an Experimental College number so it is not technically a new course)

FMS designation
Because CMS has always existed under the aegis of the Experimental College we have never had a separate designation for our courses. With the absorption of CMS into the new FMS major and minor, we are requesting a separate FMS designation for our courses. This would include all of the new courses listed above. We would anticipate gradually giving an FMS designation to other courses currently run through the Experimental College and bringing them before the Curriculum Committee, as well as new courses to be added in subsequent years at such time as we are able to add them.

Planning Process: Planning for the proposed major has been a collaborative process involving over twenty faculty from a range of departments and programs that has taken place over the past
two years. Starting with a charge from Dean Joanne Berger-Sweeney, Dean Nancy Bauer first convened a group of all faculty who teach film and media courses. The Film and Media Studies (FMS) working group was tasked to:

3) think about the future of film and media studies at Tufts and
4) suggest an approach for hiring the Sol Gittleman Professor in this area

This larger group narrowed slightly into a working group of about 16 who met regularly over the course of several months to refine a vision for the program, examine current resources and discuss future directions.

In the late fall of 2013, we drafted a description for the Sol Gittleman Chair in Film and Media studies and commenced a search in the spring of 2014. A search committee narrowed an international field of 64 candidates to three, and brought these individuals to campus for interviews in late April/early May 2014. The same three individuals returned to campus in the fall of 2014 for additional interviews and meetings with students. The result of the search process was the hiring of Professor Malcolm Turvey.

Turvey, who will technically start at Tufts on July 1, 2015, has generously worked closely with the FMS working group since his appointment to craft and refine this proposal for the major.

Potential Overlap/Conflicts: Because we have worked collaboratively with faculty from GRALL, Drama and Dance and ILVS (the programs in which most film and media studies courses are located), we do not believe there will be any significant overlap. We have worked closely with faculty across A&S to design a major that builds upon strengths that already exist at Tufts, particularly the interdisciplinarity and global reach of the curriculum. Letters of support from key departments are available upon request.

Item 3. CHANGE PROGRAM—CMS Minor
From: Malcolm Turvey, 646-496-3061, Malcolm.turvey@tufts.edu and Julie Dobrow, x74744, julie.dobrow@tufts.edu
Program Co-directors: Malcolm Turvey, 646-496-3061, Malcolm.turvey@tufts.edu and Julie Dobrow, x74744, julie.dobrow@tufts.edu

The CMS minor will continue through the class of 2018 but will be replaced with the FMS minor effective with the class of 2019. For requirements of the new FMS minor see Item 2. The current CMS minor will remain in effect through spring of 2018.

Item 4. NEW COURSE—Film and Media Studies—FMS 0022
From: Julie Dobrow, x74744, julie.dobrow@tufts.edu
Program Co-director: Julie Dobrow, x74744, julie.dobrow@tufts.edu

FMS 0022 Media Literacy

Bulletin Description: 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.

Next Anticipated Offering: Once a year, in the alternate semester to when Sociology 40 (Media and Society) is being taught
Rationale: This course will teach students about the systems and institutions of the media systems they use, about effects of media on society and culture and about how to be more media literate, themselves – a key 21st century civic skill. It offers students a social science-based perspective on media images, production and effects. As it will be given in alternate semesters to Sociology 40, Media and Society, a course whose content in some ways overlaps, there will be no effect on enrollment. This course has been offered a number of times before through the Experimental College.

Resource Requirements and Curricular Adjustments: The course will be taught by Julie Dobrow, current CMS Director and a full-time Senior Lecturer in Child Study and Human Development. This course fulfills one of the three core course requirements for the Film and Media Studies Major.

Potential Overlap/Conflicts: As mentioned above, the course does have some content also taught in Sociology 40 but will not be given in the same semester. We are offering Media Literacy as an alternative to Soc. 40 so that a core course for the FMS major will be available to students each semester. We know the demand already exists. Soc. 40 has regularly filled up with a waitlist when it has been given both semesters; now that the Sociology Department will not be offering it each semester and since we have made a social science course with a focus on media effects a requirement for the new major in which we anticipate high demand, we believe that Media Literacy should be offered when Soc. 40 is not to fill the need.

ARB Review: Social Sciences Distribution

Item 5. NEW COURSE—Film and Media Studies—FMS 0040
From: Julie Dobrow, x74744, julie.dobrow@tufts.edu
Program Co-director: Julie Dobrow, x74744, julie.dobrow@tufts.edu
FMS 0040 Beyond McLuhan: Media Theory for the 21st Century
Bulletin Description: Examination of traditional mass media theories and exploration of the extent to which they apply to newer digital and social communication platforms and research. Consideration of social reality theories including agenda setting and para-social interaction, functional theories including theories about media violence, cultivation and the diffusion of innovation, and theories about mass media and mass culture. Use of theory to understand research and as well as media practice.

Rationale: For the Film and Media Studies major we feel that a grounding in either film or media theory is necessary, introducing students to seminal theories and giving them a common language. A film theory course already exists (ILVS 91), but we have had no course in media theory. Given that there have been three times as many students pursuing a minor in Mass Communications and Media Studies as in film studies, we believe that a media course would be necessary.

Resource Requirements and Curricular Adjustments: The course will be taught by current CMS Director Julie Dobrow who also has a full-time Senior Lecturer appointment in Child Study and Human Development. It fulfills a required theory elective for the major.

Potential Overlap/Conflicts: None
ARB Review: Social Sciences Distribution

Item 6. NEW COURSE—Film and Media Studies—FMS 0029
From: Julie Dobrow, x74744, julie.dobrow@tufts.edu
Program Co-director: Julie Dobrow, x74744, julie.dobrow@tufts.edu
FMS 29  Film and Media Studies Senior Colloquium

Bulletin Description: Preparation for senior honors theses or projects in film or media for the interdisciplinary majors in Film and Media Studies. Emphasis on defining the topic, articulating research questions or a creative focus, developing the significance of the project, planning and writing a literature review or context section, working out a methodology or diary for executing the project, establishing a reasonable timetable.

Rationale: The FMS Senior Colloquium will prepare students undertaking a senior honors thesis or senior project. We do not have a methods course for the major; this course fulfills that need. It has no impact on any other programs of study. The course has been offered for many years under an Experimental College number.

Resource Requirements and Curricular Adjustments: The course will be taught by current CMS Director Julie Dobrow who also has a full-time Senior Lecturer appointment in Child Study and Human Development. For those students doing a two semester senior project it will be required; for those doing a two semester senior honors thesis it will be strongly recommended

Potential Overlap/Conflicts: None

Item 7.  NEW COURSE—Film and Media Studies—FMS 0191
From: Julie Dobrow, x74744, julie.dobrow@tufts.edu
Program Co-director: Julie Dobrow, x74744, julie.dobrow@tufts.edu

FMS 0191  Film and Media Studies Honors Thesis/Senior Project

Bulletin Description: The FMS Senior Honors Thesis/Senior Project is a two semester undertaking. To be eligible, students must write a proposal in their junior year, have at least a 3.4 GPA and have been on the Dean’s List at least twice.

Rationale: This is the capstone project for the interdisciplinary major. It has no impact on other programs, and has not been offered before in this form (the CMS Senior Project has existed for many years under an Experimental College number but we have never had a senior honors thesis).

Resource Requirements and Curricular Adjustments: Various existing program and related faculty. This is the capstone project for the major.

Potential Overlap/Conflicts: None

Item 8.  NEW COURSE—Film and Media Studies—FMS 0020
From: Malcolm Turvey, 646-496-3061, Malcolm.turvey@tufts.edu
Program Co-director: Malcolm Turvey, 646-496-3061, Malcolm.turvey@tufts.edu

FMS 0020  Art of the Moving Image

Bulletin Description: Exploration of cinema's basic aesthetic characteristics: its stylistic features, such as editing, cinematography, and sound, as well as its major narrative and non-narrative forms. Screenings include 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. Discussion of the extent to which cinema's aesthetic features are shared by television and interactive media such as video games, as well as what is artistically distinctive about these newer moving image media.

Rationale: This course will acquaint students with the basic aesthetic characteristics of the moving image, and the principal ways they can and have been used by practitioners. Students will learn to identify and analyze the narrative and non-narrative structures that recur in moving-image works, as well as their distinctive stylistic features, such as editing and camera movement.
Students will also become attuned to the aesthetic differences between moving image mediums such as cinema and TV, and conversant with the concepts of genre and authorship. Literacy in an art form requires the ability to perceive and analyze its principal aesthetic characteristics, which is why this is a mandatory core course for Film and Media Studies majors. This course has not been offered before, and it will not impact other programs.

**Resource Requirements and Curricular Adjustments:** The course will be taught by Malcolm Turvey, incoming Gittleman Chair and Director of Film and Media Studies. This course fulfills one of the three core course requirements for the Film and Media Studies Major.

**Potential Overlap/Conflicts:** None.

**ARB Review:** Arts Distribution

---

**Item 9. NEW COURSE—Film and Media Studies—FMS 0021**

*From: Malcolm Turvey, 646-496-3061, Malcolm.turvey@tufts.edu*

*Program Co-director: Malcolm Turvey, 646-496-3061, Malcolm.turvey@tufts.edu*

**FMS 0021 Global History of Cinema**

**Bulletin Description:** History of cinema beginning with the emergence of the technologies for making and exhibiting films around 1894 and the major genres of early cinema (1895-1904); 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. European responses to the increasing political turmoil in the lead-up to WWII in the 1930s; Japanese popular traditions of filmmaking, 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.

**Survey of world cinema since the 1970s, focusing on the changes that have occurred in mainstream Hollywood filmmaking and the work of filmmakers in Hong Kong and other non-western countries.**

**Rationale:** This course will acquaint students with the basic periods, movements, and trends in film history from the beginning of cinema in the 1890s to the present day. Students will learn how artistic, technological, social, political, economic and other historical forces profoundly shape films and their aesthetic features. They will become cognizant of fundamental styles in film history, such as German Expressionism and the New Wave, and will be taught how to analyze films as examples of these styles. Expertise in an art form requires a grasp of its history, which is why this is a mandatory core course for Film and Media Studies majors. This course has not been offered before, and it will not impact other programs.

**Resource Requirements and Curricular Adjustments:** The course will be taught by Malcolm Turvey, incoming Gittleman Chair and Director of Film and Media Studies. This course fulfills one of the three core course requirements for the Film and Media Studies Major.

**Potential Overlap/Conflicts:** None.

**ARB Review:** Arts Distribution

---

**Part II**

**Item 10. COURSE CHANGE TITLE AND DESCRIPTION—GRALL—ILVS**
Current Title: ILVS 0122 South African Writers

Current Bulletin Description: (Cross-listed as WL 122) Survey of modern South African writers, with emphasis on the effects of Apartheid and the anti-Apartheid struggle on the life of the imagination—including literary, film, and theatre evocations of South African life. Writers may include: Alan Paton, Lewis Nkosi, J. M. Coetzee, Agnes Sam, Zoë Wicomb, Athol Fugard, Njabulo Ndebele, Miriam Tlali, Breyten Breytenbach, Mongane Serote, Ruth First, Nadine Gordimer, and Bessie Head.

New Title: ILVS 0122 South African Writers and Films

New Bulletin Description: Modern South African writers, with emphasis on the effects of Apartheid (racial segregation) and the anti-Apartheid struggle on the life of the imagination—including literary, film, and theatre evocations of South African life. Writers may include: Lewis Nkosi, J. M. Coetzee, Agnes Sam, Zoë Wicomb, Athol Fugard, Njabulo Ndebele, Miriam Tlali, Breyten Breytenbach, Mongane Serote, Ruth First, Nadine Gordimer, Alan Paton, Bessie Head, Zakes Mda, and Phaswane Mpe. Cross-listed as WL 122.

Rationale: The new description adds “and Films” into the title, to increase the appeal of the course. The list of writers considered places more emphasis on people of color, and includes authors added to the course in more recent years. The description also translates the Afrikaans-language word “Apartheid” (lit. “Apart-hood”), since, although the word is still in general use, we cannot be sure that every prospective student knows its meaning.

Item 11. COURSE CHANGE DESCRIPTION —GRALL—Judaic Studies

From: Joel Rosenberg, joel.rosenberg@tufts.edu, x72037
Program Director: Joel Rosenberg, joel.rosenberg@tufts.edu, x72037

JS 0126 Roots of the Jewish Imagination

Current Bulletin Description: (Cross-listed as Rel 126 and ILVS 133.) An introduction to Jewish myths, legends, mystical doctrines, and other subjects influential in the formation of Jewish imaginative literature. Topics include: the journey of the soul; the righteous sufferer; Jewish heresy; Jewish dream lore; the Messiah and the end of days; legends of the Golem; the dybbuk and exorcism; metamorphosis; hunger, food, fasting, and eating; the comic book and graphic novel; modern trauma and Jewish experience; Kabbalah, mysticism, and religious search; Ju-Bus (Jewish Buddhists); modern Israel and her neighbors in contemporary writing. All texts read in English.

New Bulletin Description: Jewish myths, legends, mystical teachings, and other subjects that influenced the formation of Jewish imaginative literature. Topics include: the journey of the soul; the Book of Job and why bad things happen to good people; Jewish heresy; Jewish dream lore; the Messiah and the End of Days; legends of the Golem (android, or artificial man); the dybbuk (spirit possession) and exorcism; tales and parables of Kafka; metamorphosis; hunger, food, and eating; the comic book and graphic novel; the Holocaust and modern trauma; Kabbalah, mysticism, and religious search; Ju-Bus (Jewish Buddhists); Israelis and Palestinians; women’s experience in Jewish life. All texts read in English. Cross-listed as Rel 126, WL 126, and ILVS 133.

Rationale: The new description expands the cross-list information and creates a permanent cross-list relationship with WL, and, in general, strives for a less technical and more accurate description of the course’s contents. Translation is provided for some possibly unfamiliar terms.
The Book of Job, the tales and parables of Kafka, the Holocaust, and women’s experience in Jewish life, have been added in as subjects (were part of course content all along). The phrase “modern Israel and her neighbors” has been replaced by the more familiar issue “Israelis and Palestinians.” The phrase “end of days” has been capitalized as “End of Days” to reflect its role as a theological concept and to distinguish it from the daily setting of the sun.

Item 12. COURSE CHANGE DESCRIPTION —GRALL—Judaic Studies
From: Joel Rosenberg, joel.rosenberg@tufts.edu, x72037
Program Director: Joel Rosenberg, joel.rosenberg@tufts.edu, x72037
JS 0132 The Book of Genesis and Its Interpreters

Current Bulletin Description: (Cross-listed as Religion 132 and ILVS 132) A detailed study of the biblical Book of Genesis, with special attention to the role the book played in postbiblical Jewish tradition. All texts read in English.

New Bulletin Description: A detailed study of the biblical Book of Genesis and related biblical texts, in their historical setting, with special attention to the role that Genesis played in postbiblical religious traditions and in art and literature from early modern times onward. All texts read in English. Cross-listed as Religion 132, ILVS 132, and WL 132.

Rationale: The new description expands the cross-list information and creates a permanent cross-list relationship with WL, and provides a more detailed and accurate description of course content, placing new emphasis on the cross-cultural heritage of Genesis, and its role in a post-traditional world.

Item 13. COURSE CHANGE TITLE AND DESCRIPTION —GRALL—Judaic Studies
From: Joel Rosenberg, joel.rosenberg@tufts.edu, x72037
Program Director: Joel Rosenberg, joel.rosenberg@tufts.edu, x72037
JS 0136 King David and the Israelite Monarchy

Current Bulletin Description: King David was ancient Israel's most pivotal leader, who transformed Israel from a loose confederation of tribes to a dynastic monarchy with a capital in Jerusalem, fashioning a people into a nation in a more complex sense. The story of his acquisition and use of power is told in the biblical books 1 and 2 Samuel and the first two chapters of 1 Kings, which present a critique of kingly power and an examination of both the [sic!] strengths and failings of Israel's first dynastic king. The course explores these and related biblical narratives, viewed in the light of modern historical and literary study, and cultural theory.

New Course Title: JS 0136 The Story of King David

New Bulletin Description: King David was ancient Israel's most pivotal leader, who transformed Israel from a loose confederation of tribes to a dynastic monarchy with a capital in Jerusalem, fashioning a people into a nation in a more complex sense. The story of his acquisition and use of power is told in the biblical books 1 and 2 Samuel and the first two chapters of 1 Kings, which present a critique of kingly power and an examination of both the strengths and failings of Israel's first dynastic king. The course explores these and related biblical narratives, viewed in the light of modern historical and literary study, and cultural theory. Cross-listed as Religion 137 and WL 136.

Rationale: The new title sounds less technical and more oriented to works of the imagination, and therefore might attract more students. The description adds cross-list information and
creates a permanent cross-list relationship with WL. The course content is otherwise the same (and thus should not make a difference to departments and programs that have approved the course in the past for cross-listing). Correction of the typo is an obvious need, but somehow the misprint has persisted.

Item 14. COURSE CHANGE DESCRIPTION — GRALL — Judaic Studies

From: Joel Rosenberg, joel.rosenberg@tufts.edu, x72037
Program Director: Joel Rosenberg, joel.rosenberg@tufts.edu, x72037

JS 0142 Jewish Experience on Film

Current Bulletin Description: 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. Cross-listed as REL 142, ILVS 92-10, and WL 92-01.

New Bulletin Description: Selected classic and contemporary films dealing with aspects of Jewish experience in America, Europe, and Israel, combined with reading on the cultural, historical, 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. Cross-listed as REL 142, WL 142, and ILVS 103.

Rationale: The description adds the phrase “and historical,” to reflect the more proper (and ambitious) emphasis of course content and reflects a permanent cross-list to be created for WL and existing cross-list relationship with ILVS.

Item 15. COURSE CHANGE DESCRIPTION - Political Science

From: Deborah Schildkraut, 73492, deborah.schildkraut@tufts.edu
Department Chair: Malik Mufti, 72016, malik.mufti@tufts.edu

Current Number/Title: PS-0103 Political Science Research Methods

Current Bulletin Description: Quantitative methods for investigating political issues and policy controversies. Focuses on collecting, analyzing, and presenting data. Emphasizes hands-on training that provides useful skills for academic and professional settings. Topics covered include: measurement, hypothesis development, survey design, experiments, content analysis, significance tests, correlation, and regression. No prior statistics background necessary. Coursework includes problem sets and a final team project. Recommendations: PS 11, 21, 45, 46, or 61. A methodologically focused course.

New Bulletin Description: The study of quantitative methods for investigating political issues and policy controversies. Focuses on collecting, analyzing, and presenting data. Emphasizes hands-on training that provides useful skills for academic and professional settings. Topics covered include: measurement, hypothesis development, survey design, experiments, content analysis, significance tests, correlation, and regression. No prior statistics background necessary. Prerequisites: PS 11, 21, 41, 42, or 61. A methodologically focused course.

Next Anticipated Offering: Spring 2016

Rationale. Three changes: 1. The team project is not a consistent feature of the class, so its mention is removed. 2. Our Dpt has changed the course numbers for the prerequisites. The new description lists the accurate course numbers. 3. Prerequisites were listed in SIS as recommendations, but they are prerequisites.
Item 16. CHANGE PROGRAM—GRALL—Russian and Eastern European Studies

From: Vida T. Johnson, 73407, vida.johnson@tufts.edu
Program Director: Vida T. Johnson, 73407, vida.johnson@tufts.edu

Current Bulletin Description: The Russian and East European Studies (REES) major offers the student training in the history, politics, literature, and arts of Russia with some study of Eastern Europe, as well as a grounding in oral and written Russian. The major is designed for students who intend to pursue careers in which familiarity with Russia and the East European area is an attractive or necessary asset, or for students planning to enter graduate school in law, business, international relations, or diplomacy with a specialization in Russian and East European affairs. The REES major also prepares students for graduate work in Russian and East European studies. The major requires ten courses as follows: a. Four core language courses: Russian 21, 22, 121, 122. For Russian 121 and 122 the student may substitute Russian 123, 125, 131, and 132 or any advanced course related to the area in which all readings are in Russian. Students coming back from a semester in Russia will be required to take one 100-level course conducted in Russian. (Students going abroad in spring of senior year must take a 100-level course in Russian before leaving.) b. Six courses with a primary focus in the Russian and East European area chosen from the following three categories: (1) history, (2) political science, and (3) literature and the arts. At least one course in each of the three categories and at least three courses from a single category must be taken. One of the courses must be a special topics course, a seminar or an advanced directed study. Students who place out of Russian 21, 22, 121 and/or 122 on the basis of the Russian language placement examination administered by the department still need to take ten courses to complete the major.

New Bulletin Description: The Russian and East European Studies (REES) major offers the student training and regional expertise in a variety of disciplines that shape Russia and Eastern Europe such as history, literature, politics, and culture, as well as a solid grounding in oral and written Russian. Broadly speaking, for the purposes of this major "Russia" encompasses the geographic area of the former Soviet Union including Central Asia. The major is designed for students interested in Russia and related areas who might pursue a career in this field, particularly with an orientation to graduate work in Russia/Eastern Europe, but also for students planning to enter law, business, international relations or diplomacy in which this degree would be an useful asset.

The major requires ten courses as follows:

a. Four core language courses: Russian 21, 22, 121, 122, or the equivalent. For Russian 121 and 122 the student may substitute Russian 123, 125, or any advanced course related to the area in which all readings are in Russian. Students coming back from a semester in Russia will be required to take one 100-level course conducted in Russian. (Students going abroad in spring of senior year must take a 100-level course in Russian before leaving.)

b. Six courses with a primary focus in the Russian and East European area chosen from the following two categories: (1) literature and culture; (2) history, politics and society. At least two courses must be taken at Tufts in each of the designated categories. One of the six courses must be an advanced special topics course, a seminar, an advanced directed study, or similarly oriented course approved by the program.

Students who place out of Russian 21, 22, 121 and/or 122 on the basis of the Russian language placement examination administered by the department still need to take ten courses to complete the major.

Rationale. We have decided to give students more flexibility within the Russian and East
European Studies major by creating two larger categories (1) literature & culture and (2) history, politics & society rather than having three categories: history, politics, and literature. Under the previous course requirements, it has been at times difficult for students to complete the major if faculty, for example, were on leave or otherwise unavailable. In addition, we are also reflecting in the revised cross-departmental major recent hiring in the Russian studies area across A&S.

**Planning**, this revision was discussed by Russian studies faculty: Oxana Shevel (Pol.Sci), Rachel Applebaum (History, incoming Asst. Prof.), Gregory Carleton, Christopher Lemelin, Vida Johnson (Russian Program, Department of German, Russian, and Asian languages and literatures); all program faculty have agreed to be major advisors.

**Item 17. CHANGE PROGRAM—Romance Languages—Major in French**

*From: Andrew McClellan, 617-627-2626, andrew.mcclellan@tufts.edu*

*Department Chair: Andrew McClellan, 617-627-2626, andrew.mcclellan@tufts.edu*

**Bulletin Description:** The French major requires ten courses as follows: French 21 and 22, or equivalent; French 31 and 32, or equivalent; four 100-level courses in literature; one 100-level course to be selected from among the various course offerings in advanced language and culture, including French 121, 122, 124, 125, 130, 140, 150, or their equivalents or one additional 100-level course in French literature. (Students participating in programs abroad may count toward the satisfaction of this requirement a wide range of courses in language, literature, art history, geography, history, civilization, and other areas, taught in the language of the major.) One course taught in French, in a related field, or one additional 100-level course in French literature. No more than one credit in Independent Study may be counted toward the major. No more than two credits combining an Independent Study and an honors thesis may be counted toward the major. All courses taken for credit in the major must be completed with a grade of C- or better.

**New Bulletin Description:** The French major requires ten courses as follows:
- French 22, or equivalent; French 31 and 32, or equivalent;
- four 100-level courses in literature;
- two 100-level courses to be selected from among the various course offerings in advanced language and culture, including French 121, 122, 124, 125, and all 100-level French courses unless specified otherwise, or their equivalents, or up to two additional 100-level courses in French literature;
- one course taught in any language in a related field, or one additional 100-level course in French language and culture or literature. (Students participating in programs abroad may count toward the satisfaction of the latter two requirements a wide range of courses in language, literature, art history, geography, history, civilization, and other areas.)
- No more than one credit in Independent Study may be counted toward the major. No more than two credits combining an Independent Study and an honors thesis may be counted toward the major. All courses taken for credit in the major must be completed with a grade of C- or better.

**Rationale.** Students have long been asking for the ability to do a more culture-focused French major. The proposed changes allow students to focus on culture and advanced language if they wish, including the ability to focus on Francophone culture outside France, while preserving the requirement for them to take a significant number of literature courses and preserving the ability for students to take a pure literature focus if they wish. It also reflects the number of our students who study abroad by allowing them to use more of their study abroad courses towards the major.

**Overlap.** This change complements Tufts’ interdisciplinary focus by allowing students to count
courses taught in English in other departments for their related field course, which in recent years was required to be in French. Various courses relating to France and/or Francophone areas (of Africa, the Caribbean, etc) in History, Art History, English, etc could be used. However, there is no significant change in departmental course content, only a greater flexibility in students' ability to use existing courses towards the major.

**Planning.** The French full-time faculty have voted in favor of this change. They will continue to act as major advisers and to teach courses in the major. The department is fully behind this proposed revision

---

**Item 18. CHANGE PROGRAM—Romance Languages—Major in Italian Studies**

*From:* Laura Baffoni Licata, x72763, laura.baffoni-licata@tufts.edu  
*Department Chair:* Andrew McClellan, x72626, andrew.mcclellan@tufts.edu

**Current Bulletin Description:**

Major in Italian Studies  
The Italian Studies major requires ten courses distributed as follows among Categories A, B, and C:  
Category A: Six courses taught in Italian in the Department of Romance Languages: Italian 21 and 22, or equivalent; Italian 31 and 32, or equivalent; and two 100-level courses, such as Italian 121, 177, 191, or 192. Category B: Two courses taught in English in the Department of Romance Languages, such as Italian 51, 52, 55, or 75. Category C: Any two courses from one or more of the following groups: Category A, above; Category B, above; courses in Latin language or literature, with readings in the original, above the level of Latin 3; courses in Latin literature or culture, with readings in English translation; courses devoted exclusively to Italian culture (as attested by course description and syllabus), taught in departments other than Romance Languages. Courses taken in other departments must be approved by the Department of Romance Languages for credit in the major. No more than one credit in Independent Study may be counted toward the major. No more than two credits combining an Independent Study and an honors thesis may be counted toward the major. All courses taken for credit in the major must be completed with a grade of C- or better

**New Bulletin Description:**

Major in Italian Studies  
The Italian Studies major requires ten courses distributed as follows, among Sections I, II, III, IV, and V.  
Section I: Two courses in Composition and Conversation, taught in Italian, in the Department of Romance Languages: Italian 21 and 22, or equivalent;  
Section II: Two survey courses of literature, taught in Italian: Italian 31, and 32, or equivalent;  
Section III: One 100-level course of advanced Italian language, taught in Italian: Italian 121;  
Section IV: Two literature or culture courses at the 100-level, taught in Italian;  
Section V: Three elective courses in Italian literature, culture, or related fields, taught in Italian or English (see Guidelines, attached to the Checklist for the Major, for acceptable courses).

Courses taught in departments other than Romance Languages must be devoted exclusively to Italian culture (as attested by course description and syllabus), and must be approved by the Department of Romance Languages for credit in the major. No more than one credit in Independent Study may be counted toward the major. No more than two credits combining an Independent Study and an honors thesis may be counted toward the major. All courses taken for credit in the major must be completed with a grade of C- or better.
Rationale: We envision that the recommended changes will contribute to achieve the following important goals towards a stronger major, while preserving the academic integrity of its core:

1. Strengthening the Language preparation for the majors by adding, in Section III, Italian 121—Advanced Italian Language—a course offered in the Department of Romance Language. Therefore, with this proposed change, three courses of language will be required:
   Italian 21, Italian 22 (Composition and Conversation) (Section I), and Italian 121.
2. Adding more depth and flexibility to the curriculum of the major by requiring two courses of Italian literature or culture at the 100-level taught in Italian (Section IV)
3. In order to make the major more attractive and flexible, and promote also a stronger interdisciplinary approach, to satisfy the requirements in Section V, the students may take any three courses of Italian literature, culture, and civilization from a variety of course offerings, such as:
   a) Courses of Italian Literature and Culture (Film) taught in English in the Department of Romance Languages;
   b) An additional course of Italian Literature (100-level) taught in Italian in the Dept. of Romance Languages;
   c) Selected approved courses taught in other departments on the Tufts campus (attached Guidelines for acceptable courses);
   d) Transferred courses, in Italian literature or culture, taught in English or Italian, approved for the Major in Italian Studies, from accredited Programs Abroad (or other academic institutions in the United States).

Item 19. CHANGE PROGRAM—Romance Languages—Minor in Italian

From: Cristina Pausini, x72536, cristina.pausini@tufts.edu
Department Chair: Andrew McClellan, x72626, andrew.mcclellan@tufts.edu

Current Bulletin Description:
Minor in Italian
The minor in Italian requires five courses as follows: Four courses in Italian language, literature, and/or culture above the intermediate level (Italian 3-4), one of which must be in literature. These courses must be taught in Italian. One course chosen from among the following: (a) a course, taught in English translation, on Italian literature or civilization (e.g., Italian 41, 42, 51, 52, 55, 75); (b) one of the Italian culture courses listed in this bulletin at the end of the College of Liberal Arts Information section; (c) one further course in Italian language, literature, and/or culture, taught in Italian on the Medford/ Somerville campus; (d) an upper-level course, completed in Italy, in one of a variety of disciplines. No more than one credit in Independent Study may be counted toward the minor. It is highly recommended that seniors returning from overseas programs enroll in an appropriate Italian course in the Department of Romance Languages during their final year of study. Interested students should consult the designated advisor for the minor.

New Bulletin Description:
Minor in Italian
The minor in Italian requires five courses as follows:
Four courses in Italian language, literature, and/or culture above the intermediate level (Italian 3-4), one of which must be in literature. These courses must be taught in Italian. One course chosen from among the following: a) one further course in Italian language, literature, and/or culture, taught in Italian on the Medford/Somerville campus; b) a course in Italian literature or civilization taught in English translation (e.g., Italian 51, 52, 55, 75); c) one of the Italian culture courses listed in the Guidelines for acceptable courses; d) an upper-level course, completed in Italy, in one of a variety of disciplines. No more than one credit in Independent Study may be counted toward the minor.

It is highly recommended that seniors returning from overseas programs enroll in an appropriate Italian course in the Department of Romance Languages during their final year of study.

Interested students should consult the designated advisor for the minor.

Rationale: Both checklists for the Minor in Italian (the one for Arts and Sciences students and the one for Engineering students), have been approved by the Romance Languages faculty for some small changes. Here is the list of the changes:

In both checklists, one sentence in the initial paragraph has been updated as follows:

OLD checklists “Copies of transcripts, including those for transfer courses, should be submitted together with the degree sheet if the latest versions are not already included in the student’s minor file”

NEW checklists “Copies of transcripts, including those for transfer courses, a copy of the major(s) checklist, and an advisement report from SIS should be submitted together with the degree sheet.”

Changes to the OLD Minor in Italian for Arts and Sciences students were made with regards to the order of items in Section II.

OLD checklist:

a) A course in Italian literature or civilization taught in English translation (e.g. IT41,42,51,52,55,75)
b) One of the Italian culture courses listed in the Bulletin at the end of the college of Liberal Arts Information section
c) One further course in Italian language, literature, and/or culture, taught in Italian on the Medford/Somerville campus
d) An upper-level course, completed in Italy, in one of a variety of disciplines

NEW checklist:

a) One further course in Italian language, literature, and/or culture, taught in Italian on the Medford/Somerville campus
b) A course in Italian literature or civilization taught in English translation (e.g. IT51,52,55,75)
c) One of the Italian culture courses listed in the Guidelines for acceptable courses
d) An upper-level course, completed in Italy, in one of a variety of disciplines

The courses IT41 and 42 have been removed from item b) as they were not offered in recent years, and the Guidelines mentioned in item c) are the same that have been approved for the new major checklist presented to you by Dr. Baffoni-Licata.

Changes to the OLD Minor in Italian for Engineering students were made to items in Section II and III.
OLD checklist:
II. An advanced course in Italian language, literature and/or culture, taught in English or Italian
III. A social science course concerning Italy (may include IT51, IT52, and IT55)
NEW checklist:
II. An advanced course in Italian language, literature and/or culture, taught in English or Italian
(see Guidelines for acceptable courses)
III. A social science or humanities course concerning Italy taught in English or Italian (It may be
taken outside the Department of Romance Languages)
In section II, the wording in parenthesis “see Guidelines for acceptable courses” has been added.
In section III the changes were made to reflect the same wording used in the current French and
Spanish Minor checklists for students of Engineering.

Item 20. CHANGE PROGRAM—History—Senior Honors Thesis
From: Alisha Rankin, x74131, alisha.rankin@tufts.edu
Department Chair: Beatrice Manz, x72539, beatrice.manz@tufts.edu
Current Bulletin Description:
The Senior Honors Thesis in History
The Senior Honors Thesis program in History is intended for those students who have a record of
high performance in upper-level history courses and who have developed an interest and some
background in a well-focused research topic. Students interested in writing a Senior Honors
Thesis should consult their advisors, the guidelines described under Thesis Honors Program in
this bulletin and the History Department Web pages. For an Honors Thesis in History the thesis
committee must have three members: two from History and one from an outside department.
New Bulletin Description:
The Senior Honors Thesis in History
The Senior Honors Thesis program in History is intended for those students who have a record of
high performance in upper-level history courses and who have developed an interest and some
background in a well-focused research topic. Students interested in writing a Senior Honors
Thesis should consult their advisors, the guidelines described under Thesis Honors Program in
this bulletin and the History Department Web pages. For an Honors Thesis in History the thesis
committee must have three members: two from History and one from an outside department. All
thesis writers must enroll in the thesis seminar, HIST 198, for the fall semester of their thesis
year.
Rationale: Clarifying additional requirement of taking History 198 for all those writing a thesis.

Item 21. CHANGE PROGRAM—History—History Major
From: Alisha Rankin, x74131, alisha.rankin@tufts.edu
Department Chair: Beatrice Manz, x72539, beatrice.manz@tufts.edu
Current Bulletin Description:
The History major requires completion of a minimum of 10 courses, ordinarily to be taken within
the department. History courses taken at Tufts’ programs abroad or transferred from other
accredited institutions may be counted toward the minimum of ten courses. Courses taken
outside of Tufts, however, do not count as graded courses. No more than four of the history
major concentration requirements may be transferred from other institutions.
In consultation with their advisor (normally prior to taking such courses), majors may count up to two courses from outside the department in cases where it may be difficult or impossible to complete their concentration core (see below) within the department. Such courses may not count toward either of the seminar requirements. A minimum grade of C- is required in all courses counted towards the completion of the major. Of the ten courses, the following are required: (1) one Foundation Seminar (a high-demand course) to be completed during the sophomore year or as soon as possible after declaration of the major; (2) one course covering the pre- and early-modern period; (3) one course in U.S. history, one in European history, and one in any two of the following areas: global/transregional, Africa, Latin America, the Middle East or Central Asia, East Asia, and South Asia; (4) four or more courses to serve as a concentration core (this may be defined geographically or topically); and (5) one Research Seminar (a high demand course) to be taken within the History Department at Tufts.

In consultation with their advisor, majors should prepare for their research seminar by taking courses, either at Tufts or abroad, that build toward this capstone experience. Ordinarily a Research Seminar will form part of the concentration core. Those intending to write a Senior Honors Thesis (see below) should plan to take their research seminar in the second semester of their junior year or, at the latest, the first semester of their senior year.

**New Bulletin Description:**
The History major requires completion of a minimum of 10 courses, ordinarily to be taken within the department. History courses taken at Tufts’ programs abroad or transferred from other accredited institutions may be counted toward the minimum of ten courses. Courses taken outside of Tufts, however, do not count as graded courses. No more than four of the history major concentration requirements may be transferred from other institutions.

In consultation with their advisor (normally prior to taking such courses), majors may count up to two courses from outside the department in cases where it may be difficult or impossible to complete their concentration core (see below) within the department. Such courses may not count toward either of the seminar requirements. A minimum grade of C- is required in all courses counted towards the completion of the major. Of the ten courses, the following are required: (1) one Foundation Seminar (a high-demand course) to be completed during the sophomore year or as soon as possible after declaration of the major; (2) one course covering the pre- and early-modern period; (3) one course in U.S. history, one in European history, and one in any two of the following areas: global/transregional, Africa, Latin America, the Middle East or Central Asia, East Asia, and South Asia; (4) four or more courses to serve as a concentration core (this may be defined geographically or topically); and (5) one Research Seminar (a high demand course) to be taken within the History Department at Tufts.

In consultation with their advisor, majors should prepare for their research seminar by taking courses, either at Tufts or abroad, that build toward this capstone experience. Ordinarily a Research Seminar will form part of the concentration core. Those intending to write a Senior Honors Thesis (see below) should plan to take their research seminar in the second semester of their junior year or, at the latest, the first semester of their senior year. In exceptional cases, thesis writers may petition to be exempt from the Research Seminar requirement. **Rationale:** Adding the sentence, “In exceptional cases, thesis writers may petition to be exempt from the Research Seminar requirement.” to the very end of the major description to provide some flexibility to exempt students from this requirement in exceptional cases.