

# University of Notre Dame

## Department of Film, Television, and Theatre

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### Spring 2015 Course Descriptions:

<b>FTT 10101</b>	<b>Basics of Film and Television</b>		<b>3 Credits</b>
	Kackman	11:30-12:20pm	MW/F
<b>FTT 11101</b>	<b>Lab</b>	5:00-7:30 pm	M
<b>FTT 12101</b>	01 Tutorial	9:35-10:25	F
	02 Tutorial	9:35-10:25	F
	03 Tutorial	10:40-11:30	F
	04 Tutorial	11:45-12:35	F

This course is designed to enhance your understanding of film and television and provide a foundation for advanced critical study. You will learn about the basic elements of cinematic language that distinguish audiovisual media, including editing, cinematography, narrative structure, sound, and visual design. The course also introduces a range of critical approaches, such as studies of genre and authorship, production and transmediation, and audience reception and ideology. Screenings will include a mix of Hollywood studio films (Casablanca, The Dark Knight), independent US and international cinema (Lost in Translation, Run, Lola, Run), and contemporary television (Breaking Bad, Parks and Recreation). This course is required for all majors in Film and Television.

**Class and Lab held in the Browning Cinema.**

**Co-requisites: FTT 11101 & 12101.**

**Cross list: FTT 20101 / 21101 & 22101.**

**This course serves as a pre-requisite to all upper-level film and television courses and fulfills the Fine Arts requirement.**

**Freshman only.**



<b>FTT 20009</b>	<b>Broadway Theatre Experience</b>	<b>1 Credit</b>
	Kevin Dreyer	W
	6:30-9:00 pm	

This short course offers students the opportunity to experience live, professional theatre at its finest. The course will include three days and two nights in New York City where we will see four Broadway or off-Broadway professional productions. The dates for the trip to NYC are early Friday morning April 5 through late Sunday evening April 7, 2013. The course has a lab fee which includes round-trip bus and air transportation from Notre Dame to a Times Square hotel in Manhattan, 2 nights at the hotel, travel insurance, and the best seats available for the four shows. Prior to the trip to NYC, the class will meet to discuss the shows that will be seen, to become familiar with production practices, and to understand the structure and development of professional theatre in America. The course will culminate with a paper discussing aspects of the plays that were seen.

**Field Trip New York City is required.**

**No pre-requisites.**

**Department Approval required.**

**This course may be repeated for credit.**

<b>FTT 20101</b>	<b>Basics of Film and Television</b>	<b>3 Credits</b>
	Michael Kackman	MWF
	11:30-12:20	
<b>FTT 21101</b>	<b>Lab</b>	<b>M</b>
	5:00-7:30	
<b>FTT 12101</b>	01 Tutorial	F
	02 Tutorial	F
	03 Tutorial	F
	04 Tutorial	F
	9:35-10:25	
	9:35-10:25	
	10:40-11:30	
	11:45-12:35	

This class is designed to enhance your understanding and appreciation of film and television. You will learn about the basic elements that distinguish films and television programs from other aesthetic forms, such as editing, cinematography, sound and set design, and how these components work together to develop stories and characters. We will also work with interpretive frameworks that uncover deeper meanings and patterns in film and television, such as genre theory, the idea of "authorship," and ideological analysis. The class presents a range of films, from such Hollywood classics as *Casablanca* and *The Departed*, to award-winning international films and projects from our very own student film festival.

Television shows we will screen include *Mad Men*, *Grey's Anatomy*, and *Ugly Betty*. This course is required for all majors in Film, Television, and Theatre.

**Class and Lab held in the Browning Cinema.**

**Co-requisites: FTT 21101 & 22101.**

**Cross list: FTT 10101 / 11101.**

**This course fulfills the Fine Arts requirement.**

**Sophomores only.**

**FTT 20235**

**Technology, Society & Ethics**

**3 Credits**

Jurkowitz, Edward

2:00-2:50pm

MWF

This course will explore ethical and moral dilemmas that arise as powerful and pervasive new technologies increasingly shape how individuals understand themselves, and play important roles in weaving together new kinds of social groups. We will examine how new technological capacities have helped shape new kinds of economic organization and production (information economy), new forms of community (dispersed, virtual), and led people to new understandings of individuality and of themselves (e.g., online communities as constitutive of new self-definitions and understandings). We will work through case studies to investigate how particular new communication technologies have changed how society is organized, and changed how individuals interact with one another. We will explore ethical questions in the context of these case studies, and will ask ourselves how people can and should treat and engage one another in a rapidly transforming technical and social landscape. We will grapple with understanding information technologies as both shaping and reflecting the communities and societies in which they exist; and we will consider whether the question of how one should/can engage another person may be decided by, or embedded in the technical structure of new social media and other technical systems. We will explore how our interactions with the physical world are increasingly mediated by technologies (from games to Google glass), and think about how the `natural; and the `artificial; are merging together, possibly transforming what it means to be human, or to be a nation. In short, we will explore how communication systems shape societies: how social, economic, political, and cultural life is transformed as new technologies enable new modes of mediated social interaction.

Students will develop tools for analyzing the social-technical communities they engage and for influencing and shaping those in ethical ways. In a rapidly transforming world, this course aims to lead students to understand themselves as, and be, active, ethical contributors, capable of shaping communities of various kinds: business, social, cultural, and other.

**2 FTT seats**

**Crosslist: STV 20235**

<b>FTT 20260</b>	<b>La telenovela: history-culture-production</b>	<b>3 Credits</b>
Kevin Barry	9:30-10:45	TR

**Students must be fluent in Spanish.**

In this course you will explore the genre of the telenovela (a major social, cultural, political, and economic force in Latin America and, more recently, in the United States) by reading about the genre (in Spanish) and watching two condensed telenovelas (also in Spanish). You will demonstrate your understanding of the telenovela and its importance in Hispanic culture through writing and discussion and through application of these ideas as you write, produce, direct, act in, record and edit a mini- telenovela as a class. During this process you will learn and apply basic production (videography) and post-production (computer based video and audio editing) techniques. Course taught in Spanish

**Cross list: CAPP 23507 (Primary), ILS 20901, LAST 20402, RO SP 27500**

**This course requires permission of Instructor.**

<b>FTT 20701 01</b>	<b>Introduction to Theatre</b>	<b>3 Credits</b>
Ken Cole	10:30-11:20am	MWF

A study of theatre viewed from three perspectives: historical, literary, and contemporary production practices. Through lectures, readings, and discussions, students will study this art form and understand its relevance to their own life as well as to other art forms. A basic understanding of the history of theatre and the recognition of the duties and responsibilities of the personnel involved in producing live theatre performances will allow students to become more objective in their own theatre experiences.

**Requirements:** Attend classes and live theatre performances.

View screenings, complete papers and projects, 1 mid-term exam, and 1 final exam.

**Cross list: FTT 10701 01.**

**This course fulfills the Fine Arts requirement.**

**Sophomores only.**

<b>FTT 20701 02</b>	<b>Introduction to Theatre</b>	<b>3 Credits</b>
Marcus Stephens	12:30-1:45	TR

A study of theatre viewed from three perspectives: historical, literary, and contemporary production practices. Through lectures, readings, and discussions, students will study this art form and understand its relevance to their own life as well as to other art forms. A basic understanding of the history of theatre and the recognition of the duties and responsibilities of the personnel involved in producing live theatre performances will allow students to become more objective in their own theatre experiences.

**Requirements:** Attend classes and live theatre performances.

View screenings, complete papers and projects, 1 mid-term exam, and 1 final exam.

**Cross list: FTT 10701 02.**

**This course fulfills the Fine Arts requirement.**

**Sophomores only.**

<b>FTT 20801</b>	<b>Acting for the Non-Major</b>		<b>3 Credits</b>
	Anton Juan	2:00-3:15pm	TR

This course introduces the non-theatre major into the basic elements of the art and craft of acting. The student will explore the spaces of his memory, his body in an external space, his voice and diction, and the choices he has to make, through the observation and imagination of realities. He will explore the process of looking for the sense of truth and urgency in expressing a dramatic text and a character's will and action. This course is participatory and will involve students' scene study presentations as well as written textual analysis to introduce scene studies.

<b>FTT 21001</b>	<b>Acting: Process</b>		<b>3 Credits</b>
	TBA	11:0-12:15pm	TR

The purpose of this class is self-discovery and growth as an actor. You will be introduced to basic principles and techniques for preparation and performance, as well as a context for developing a working methodology for personal creative growth as an actor, the creation of a role, realization of a scene, and an introduction to the production process. You are expected, therefore, to know and apply these principles and processes. Scene work is prepared and rehearsed with a partner(s) outside of class for presentation in class. Written textual analysis (including detailed character study) is required for all scene work. A critical journal will reflect on assigned readings, responses to the work, and continuing assessment of personal growth.

<b>FTT 21006</b>	<b>Playwriting</b>		<b>3 Credits</b>
	Anne Garcia-Romero	12:30-1:45pm	TR

This course is designed to introduce students to creating original work for the theater. The course will explore the writing process as well as models from contemporary U.S. theater with the aim to present a variety of paths toward creating new, vibrant plays. This is primarily a writing course. In addition, by reading and discussing ten separate dynamic play texts, we will analyze dramatic writing. Weekly writing exercises, movement work, visual arts approaches, improvisation techniques and collaborative discussions will create resources for rich play material, which each student will eventually use in a final scene, presented in a public reading at the end of the semester.

<b>FTT 30202</b>	<b>Global Cinema II</b>		<b>3 Credits</b>
	Ted Barron	3:30-4:45pm	MW
<b>FTT 31202</b>	<b>Lab</b>	8:00-10:00pm	T

This course traces the major developments in world cinema from the post-WWII era to the present. The course will examine the shifting social, economic, technological, and aesthetic conditions of this period, especially the demise of the Hollywood studio system, the rise of new technologies and auxiliary marketing outlets, and the increasing globalization of cinema. The course will not be limited to Hollywood filmmaking, but will also look at various international movements, including Italian Neorealism, the French New Wave, and recent Asian cinemas.

**Co-requisite: FTT 31102.**

**Pre-requisite: FTT 10101/20101 or by permission of Instructor.**

<b>FTT 30234</b>	<b>Cool Japan: Youth &amp; Culture</b>		<b>3 Credits</b>
	Heather Bowen-Struyk	12:30-1:45pm	TR

This course examines multi-media cultural production by, about and for youth in recessionary Japan (1991-now). On the one hand, those 40 and under who graduated into a recessionary economy are being blamed in Japan for failing to “grow up” and get married, work a real job (increasingly unavailable) and assume heavy social responsibilities; on the other hand, Japanese “youth culture” (including anime, manga, J-pop, video games, etc.) is celebrated globally and nationally. In 2004, a bill was passed in Japan to further subsidize the already profitable popular culture industry called in Japan “Cool Japan” both because of its impact on the economy and its effectiveness as global soft power. In this course, we will look at youth culture including mainstream anime, manga and J-pop, but also alternative counter culture including do-it-yourself protest music, demonstrations and freeter (free laborer) organizations as we consider culture by, about and for youth in Japan (and the world).

**Cross list: LLEA 33318**

<b>FTT 30300</b>	<b>The West of Ireland-An Imagined Space</b>		<b>3 Credits</b>
	Briona Nic Dhiarmada	9:30-10:45am	TR

This course will interrogate and examine representations of the West of Ireland in various twentieth century texts focusing, in particular on the role of "the West of Ireland" in state formation and legitimization during the early decades of independent Ireland and its role in the construction of an Irish identity. We will look at how images of the West of Ireland were constructed in various utopian or romanticized formulations as well as examining more dystopian versions. This course will take an interdisciplinary approach, drawing on the visual arts and film as well as on literary texts in both Irish and English. (Irish language texts will be read in translation).

<b>FTT 30407</b>	<b>Internet Television Production</b>	<b>3 Credits</b>
	Ted Mandell	MW
	12:30-1:45	

Working in conjunction with Fighting Irish Digital Media and the website UND.com, students will learn the many aspects of producing content for an internet based television network. From the beginning idea to the final upload, this is a creative hands-on production course with students writing, shooting, and editing digital media pieces for an online audience. In addition, as part of a live broadcast production team during numerous Notre Dame sporting events throughout the semester, students will also learn the many techniques used in multi-camera television production.

**Prerequisite: FTT 30410--OR--FTT 30462--OR--FTT 30405**

<b>FTT 30410</b>	<b>Intro to Film and Television Production</b>	<b>3 Credits</b>
	Ted Mandell	TR
	9:30-10:45am	
<b>FTT 31410</b>	<b>Lab</b>	TR
	11:00-12:15pm	

An introductory course in the fundamentals of shooting, editing, and writing for film and video productions. This is a hands-on production course emphasizing aesthetics, creativity, and technical expertise. The course requires significant amounts of shooting and editing outside class. Students produce short video projects using digital video and Super 8mm film cameras and edit digitally on computer workstations. The principles of three-camera studio production are also covered.

**\*Materials Fee required**

**Pre-requisite: FTT 10101 or 20101.**

<b>FTT 30420</b>	<b>Sound &amp; Music Design- Digital Media</b>	<b>3 Credits</b>
	Jeff Spoonhower	MW
	9:30-10:45am	

Sound and music for digital media is an often overlooked art form that is critical to the effective telling of a story. Writer-director George Lucas famously said that "sound is 50 percent of the movie-going experience." Director Danny Boyle mentioned in a n interview that "the truth is, for me, it's obvious that 70, 80 percent of a movie is sound. You don't realize it because you can't see it." At its root, sonic design creates mood and setting - it engages the audience on a primal, emotional level, in ways that imagery alone cannot achieve. A cleanly recorded and creatively edited sound effects track can immerse an audience in a fictional world. Music, whether used sparingly or in grandiose fashion, can enhance or subvert the visual component of a film or video game to create cinematic magic. Through feature film screenings, video game play-through sessions, and hands-on production assignments using Adobe Audition CC, students will learn how to direct the emotions of an audience through creative recording, mixing, and editing of sound effects and music.

**Materials fee required – TBD**

**Books and Video Tutorials - TBD**



<b>FTT 30463</b>	<b>Broadcasting and Cable</b>	<b>3 Credits</b>
	Karen Heisler	TR
	12:30-1:45pm	

This course examines the history and current practices of the broadcast and cable television industry and looks at its effect on American culture and society. Topics of discussion include important issues in the industry, government regulation, news, sports, and entertainment programming strategies and practices, ratings, and advertising. Taught in the Spring only.

**Must be enrolled in FTT.**

**Interested non-majors by permission of Instructor.**

<b>FTT 30468</b>	<b>Ethics in Journalism</b>	<b>3 Credits</b>
	Gary Sieber	TR
	3:30-4:45pm	

“The primary purpose of journalism,” according to media observers Bill Kovach and Tom Rosenstiel, “is to provide citizens with the information they need to be free and self-governing.” That’s a lofty goal in any age – but it’s especially difficult in the current era of market-driven journalism that has produced fabrication and plagiarism scandals, political cheerleading on news networks, “gotcha” videos on the internet and social media, and an outright obsession with celebrities. Students in this course will come away with a deep-seated understanding of journalism’s purpose, develop a disciplined and repeatable process of making sound ethical choices when confronted with tough situations, and be able to articulate ethically defensible arguments explaining their decisions. They will accomplish these goals by reading, viewing, debating, analyzing, and writing about actual cases and issues in the news. The focus will be as much on what journalists should do, as on what they should not do.

**Cross list: JED 30468**

**Must be enrolled in FTT or JED. Interested non-majors by permission of Instructor.**

<b>FTT 30491 01</b>	<b>Debate</b>	<b>2 Credits</b>
	Susan Ohmer	W
	6:00-900 pm	

This course will focus on research of current events and the efficacy of proposed resolutions toward the alleviation or reduction of societal harms. It will also involve discussion of debate theory and technique.

**This course requires permission of Instructor.**

**Will not apply to Overload.**

<b>FTT 30491 02</b>	<b>Debate</b>	<b>2 Credits</b>
	Susan Ohmer	T
	6:00-9:00 pm	

This course will focus on research of current events and the efficacy of proposed resolutions toward the alleviation or reduction of societal harms. It will also involve discussion of debate theory and technique.

**This course requires permission of Instructor.**

**Will not apply to Overload.**

<b>FTT 30704 01</b>	<b>Theatre, History, and Society II</b>	<b>3 Credits</b>
	Mark Pilkinton	TR
	2:00-3:15pm	

Theatre, History, & Society I examines with varying degrees of breadth and depth selected periods and sites in theatre history before 1800 to understand the theatrical event within the prevailing culture. The course emphasizes theatre both as an industry and as sites of aesthetic debate and political and social change, while considering the larger question of the role of theatre and drama in human society through time. Students who are FTT majors acquire historical, theoretical, and critical knowledge both to inform and to support their choices as artists, while other students gain informed understanding and appreciation of theatre as audience members and future patrons of the arts. This course is discussion oriented with mandatory attendance required.

**This course fulfills the Fine Arts requirement.**

<b>FTT 30800</b>	<b>Scenic Painting</b>	<b>3 Credits</b>
	Marcus Stephens	TR
	11:00-12:15pm	

An introduction to the tools and techniques used in painted and textured scenery for the stage and screen. Students will learn and apply the variety of methods used in creating a wide range of painted effects; from the basic wood treatments to the advanced marbling and faux finishes. Outside of class painting time will be required.

<b>FTT 30802</b>	<b>Lighting Design</b>	<b>3 Credits</b>
	Kevin Dreyer	MW
	11:00-12:15pm	

This class will teach you what is involved in creating and executing a lighting design. We will cover lighting equipment and safety. You will design and draft a light plot, and you will learn how to write and use paperwork. Most importantly, the goal of this class will be to teach you how to see light. There will be lectures, videos, projects (take-home and in-class), hands-on training, and required attendance at TWO performances. The semester culminates with a final design project, as well as written components.

**FTT 30905**                      **Special Effects Studio and Stage**                      **3 Credits**  
    Ken Cole    12:30-1:45pm                      MW

From Singing in the Rain to Star Wars to Beauty and the Beast, special effects existed before CGI. This course will cover the Design, Budgeting, and Execution of special effects. Theoretical and hands on experience with some common and not so common effects used on the Movie Studio lot and Broadway stage.

**Department Approval required, please consult Instructor.**

**FTT 31005 01**                      **Theatre Production Workshop**                      **Variable Credits**  
    Kevin Dreyer    5:10-6:00pm                      MWF

A workshop course in the process of theatre production in which students assume a major performance or nonperformance production responsibility including, but not limited to: stage manager, assistant stage manager, prop master, costumer, technical director or assistant director or actor. This course can be repeated for up to four hours credit.

**Permission of Instructor required.**

**FTT 31006 01**                      **Directing: Process**                      **Variable Credits**  
    Carys Kresny    11:00-12:15pm                      MWF

A workshop course in the process of theatre production in which students assume a major performance or nonperformance production responsibility including, but not limited to: stage manager, assistant stage manager, prop master, costumer, technical director or assistant director or actor. This course can be repeated for up to four hours credit.

**Pre-requisite: FTT 10101 or 21001**

**FTT 31008**                      **Acting: Text and Technique**                      **3 Credits**  
    Siiri Scott    12:30-1:45pm                      MW

This upper level acting course will focus on the intersection between written and embodied (performed) text. The class will use scripts from film, television and theatre to practice the actor's craft of close reading: students can learn to look beyond the explicit facts in a given scene to uncover the implicit information that feeds objectives and intentions. Daily classes will explore the relationship between close reading and strong artistic choices. We will begin the semester solidifying the basic acting techniques of improvisation, physicality, intention and subtext and move quickly into textual analysis. Students will be required to create detailed scene breakdowns with scene studies and to rehearse weekly outside of class

**Pre-requisite: FTT 21001**

**Must be enrolled in FTT or by permission of Instructor.**

<b>FTT 35501</b>	<b>FTT Internship</b> Karen Heisler	<b>Variable Credits</b>
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Students who successfully complete at least two of the following courses: FTT 30410, FTT 30462 or FTT 30463, may be eligible for an internship at a television station or network, radio station, video production company, film production company or similar media outlet. Interns must work 10-15 hours per week and compile 150 work hours by the end of the semester (120 hours for the summer session). (Continued) Interns will complete a project, mid-semester progress report and a final evaluation paper. Students can take no more than two 35501 internships for a total of no more than six (6) total credits. This course cannot be repeated more than twice.

**Application to instructor required.**  
**Students must receive the Approval over-ride and apply for the course.**  
**Application may be obtained in the FTT office, 230 DPAC.**

<b>FTT 40007</b>	<b>Documentary Theatre</b> Anton Juan	3:30-4:45pm	<b>3 Credits</b> TR
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Writing and Performance explores the creation of theatre works that document historical events, contemporary community-based issues and social justice concerns. This course will delve into the analysis of documentary theatre texts and performance, archival research and interview methodologies with the aim of providing multiple paths towards creating vibrant new documentary theatre works. Students will write original documentary theater piece that culminate in a public presentation. This course is ideal for any student who desires to explore play-writing and performance as tools to document and stage compelling national and global narratives.

**Cross list: FTT 60007**

<b>FTT 40416</b>	<b>Advanced 3D Digital Production</b> Jeff Spoonhower	9:30 - 10:45	<b>3 Credits</b> TR
<b>FTT 41412</b>	<b>Lab</b>	11:00-12:15	

You have learned the basics of 3D digital production in Maya, and your insatiable thirst for digital content creation cannot be quenched. Welcome to the next level- Advanced 3D Digital Production! In this class, you will move beyond the fundamentals of 3D production and tackle advanced concepts such as complex object and character creation, digital sculpting, high dynamic range (HDRI) image-based lighting, key frame and motion captured character animation , and more. You will create a portfolio of high-quality 3D assets which you can use for graduate school and job applications. You will dig deeper into the Maya toolset as well as learn new programs such as Mudbox and Motion Builder. Students will be treated as professional 3D artists, and expectations for timely, quality final deliverables will be high.

**Pre-requisite FTT 30410 and FTT 10101 or 20101**  
**Cross list: FTT 40416 (primary), DESN 41208**

<b>FTT 40255</b>	<b>Post-War Italian Cinema</b>	<b>3 Credits</b>
	Francesco Pitassio	TR
	11:00-12:15pm	

This course explores post-WWII Italian cinema, considered the heyday of neorealism, a phenomenon whose masterworks (Rome Open City, Bicycle Thieves, The Earth Trembles) have been widely discussed, but whose boundaries are less certain, revealing ambiguous cultural and political attitudes towards national history and identity. Taught in English, the course will examine post-war Italian film production from three main perspectives: - National and cultural identity, as articulated through film genres, film style, mode of production, institutional policies, narratives; neorealism, usually considered as an eminent Italian phenomenon, will be also looked at from a transnational perspective, and compared to similar European film productions. - Memory, as defined through the reference to recent totalitarian past, the realities of brutal warfare, the Shoah, and mass deportation. The issue of memory refers also to the cultural heritage of interwar avant-garde practices. Fiction and documentary filmmaking will be considered, as they both deal with issues of memory. - Trauma, as the way Italian culture and national film production faced the painful reality of popular support to Fascism, military defeat, civil war, often neglecting its analysis, but becoming obsessed with its images. In addition to post-war film production, the course will also take into account photography and literature, as they partook in defining neorealist culture and interacted with filmmaking.

**Cross list: LLRO 40506 (Primary department), FTT 40255, ROIT 40506**

<b>FTT 40402</b>	<b>Advanced Digital Cinema Production</b>	<b>3 Credits</b>
	Bill Donaruma	TR
	9:30-10:45am	
<b>FTT 41402</b>	<b>Lab</b>	<b>TR</b>
	11:00-12:15pm	

Working in teams, students will direct and shoot short narrative 4k resolution digital video projects on Red Digital Cinema cameras, edit in Adobe Premiere Pro, record sound effects and dialogue digitally using Adobe Audition for sound mixing, and do use basic color correction techniques to finish their films. In this class, particular emphasis will be placed on advanced shooting techniques and equipment. In addition to practicing the technical elements, topics such as effective story structure and directing of actors will be discussed and practiced. This is an advanced digital production course, which requires significant amounts of shooting, editing, sound design, and post-production work outside of class. All students are expected to assist their classmates as crew members on their shoots.

**Co-requisite: FTT 41402**

**FTT 40428**                      **Girls' Media & Cultural Studies**                      **3 Credits**  
Mary Kearney                      11:00-12:15pm                      TR

This course introduces students to critical analyses of girls' media culture. During the first half of the semester we will focus on constructions of girls and girlhood in intellectual theory, popular discourse, and media texts (particularly U.S. film and television), paying attention to shifts in such constructions as a result of sociohistorical contexts and the rise of feminist ideologies. The second half of the semester will be devoted to exploring the media and cultural practices of female youth, examining the expansion of girls' culture beyond consumer-oriented activities, such as magazine reading and music listening, to those involving media production, such as filmmaking and blogging. In addition to problematizing girls' sex and gender identity through intersectional explorations of age and generation, and vice versa, we will pay special attention to how issues of race, class, and sexuality impinge upon the formation of girls' identities, female youth cultures, and the representation of girlhood in popular culture.

**Co-requisite: FTT 41428**

**Cross list: FTT 40428 (Primary), AMST 30706, GSC 40573, GSC 60573**

**FTT 40448**                      **Lights, Camera, Murder!: Film, Television, & Law**                      **3 Credits**  
Mary Parent                      Noon-2:30pm                      Select Fridays

Who can resist a great murder mystery? Whether it's the classic trench-coat-wearing detective in a television drama, or the slick Hollywood lawyer on the Silver Screen, we love to watch the colorful players in the art of murder. Viewers were mesmerized by the nationally televised courtroom trials of Casey Anthony and O.J. Simpson. Were we getting a glimpse into a 'real life' murder trial, or were the players manipulating things to entertain us? The crime of murder and the punishments that attach, are a captivating part of our American Legal History. This course will explore how the United States Legal System handles murder. And, from the Film and Television perspective, we will explore the evolution of the treatment of murder and the creative portrayals of detectives and lawyers on the screen. From whodunits to the inverted detective story, be prepared to spot the clues, analyze the evidence and recognize the elements of the perfect murder mystery. This class meets only on the following **6 Fridays: January 16, January 23, February 13, February 27, March 27, April 10.**

<b>FTT 40492</b>	<b>Media Stardom/Celebrity Cult</b>		<b>3 Credits</b>
	Chris Becker	2:00-3:15pm	MW
<b>FTT 41492</b>	<b>Lab</b>	8:00-10:30pm	M

Much of America's contemporary popular culture, movies, TV, music, even sports revolves around stars, and yet few of us understand the implications of, or even the reasons for, our society's fascination with fame and celebrity. This course interrogates the cultural phenomenon of stardom from a variety of historical and theoretical perspectives. Across the semester, we will explore how stardom developed as a concept across the twentieth century, learn how to "read" star images, look at the development of the Hollywood star system, consider what the popularity of certain film stars might tell us about the issues of social identity, examine stardom as a global phenomenon, question why celebrity is such an obsession today, and explore the impact that the internet and social media have had on star images. Overall, our goal will be to develop tools for investigating the cultural significance of stardom and to use those tools to uncover what stardom and celebrity reveal about both our society and ourselves.

**Co-requisite: FTT 41492**

<b>FTT 40494</b>	<b>Gender and Space</b>		<b>3 Credits</b>
	Pam Wojcik	3:30-6:15pm	T
<b>FTT 41494</b>	<b>Lab</b>	8:00-10:30pm	M

This course will investigate the many intersections and problematics of gender, place, and space. Space, place and gender have been key topics in areas such as architecture, law, history, sociology, urban studies, area studies, literary criticism, cultural studies, film studies, and gender; and the class will draw from those various disciplines. Students will address the issue of gender, place and space through a variety of disciplinary approaches, investigating a wide range of real and imagined places and spaces, including masculine spaces, feminine spaces, queer spaces, or virtual spaces; spaces such as the home, the office, the railroad, the apartment, the skyscraper, the museum, the store, the church; the urban, the rural, the suburban; spaces as represented in various texts and discourses; uses of space; theories of space, and more. The course will pay particular attention to how space and place are produced and negotiated as spaces of fantasy in mid-20th century American films and popular literature, including the films *Baby Face*, *How to Succeed in Business*, *The Boys in the Band*, *The Killing of Sister George*, *All That Heaven Allows*, *That Funny Feeling*, *The Lady Vanishes*, and *Rear Window*; and the novels, *The Girls in 3B*, *The Women's Room*, *Fear of Flying*, *The Fountainhead*, *The Best of Everything*.

**Co-requisite: FTT 41494**

**Pre-requisite: FTT 10101 or 20101**

**Cross list: GSC 63500 (Primary), FTT 40494, FTT 60494, GSC 40605**

<b>FTT 40505</b>	<b>Media, Memory, &amp; History</b>		<b>3 Credits</b>
	Michael Kackman	3:30-4:45pm	MW
<b>FTT 41505</b>	<b>Lab</b>	5:00-7:30pm	T

This course explores the interplay between media, history, memory, and nostalgia. Topics discussed will include the narrativization and fictionalization of past events, the role of memory in interpreting those fictional narratives, and the relationship of popular culture to official historical accounts. Screenings and case studies will range from films such as *JFK* and *Waltz With Bashir*, TV series like *Mad Men* and *The Americans*, and such sites as roadside memorials, comics, museum, scrapbooking, historical reenactments/role-playing, and video games.

**Co-requisite: FTT 41505**

<b>FTT 40600</b>	<b>Shakespeare and Film</b>		<b>3Credits</b>
	Peter Holland/William Krier	3:30-4:45pm	TR

This course explores the phenomenon of Shakespeare and film, concentrating on the meanings provoked by the "and" in the course-title. We shall be looking at examples of films of Shakespeare plays both early and recent, both in English and in other languages, and both ones that stick close to conventional concepts of how to film Shakespeare and adaptations at varying degrees of distance from his language, time, plot, reaching a limit in versions that erase Shakespeare from the film. The transposition of different forms of Shakespearean texts (printed, theatrical, filmic) and the confrontation with the specificities of film production have produced and continue to produce a culturalphenomenon whose cultural meanings will be the subject of our investigations. There will be screenings of the films to be studied in the Lab.

**Enrolled in FTT or ENGL as a major**

**Co-requisite: FTT 41600**

**Cross-list: FTT 40600 (primary), ENGL 40206**

<b>FTT 40890</b>	<b>Contemporary Media Practices</b>		<b>1Credit</b>
	Ted Mandell	3:30-4:45pm	F

A unique insiders' view of the entertainment industry, this course features seven guest lecturers/industry professionals who will share the inner workings of the many aspects of the film and television world. Members of Notre Dame's iNDustry Alliance alumni group will speak on aspects of Development, Marketing, Production, Distribution, New Media and other areas. A one-of-a-kind chance for students to meet and learn from working professionals in a classroom environment. Meets every other Friday.

<b>FTT 40890</b>	<b>Media Industries</b>		<b>3Credits</b>
	Chris Becker	11:00-12:15pm	MW
<b>FTT 41890</b>	<b>Lab</b>	3:30-4:45	F

"How do the contemporary film and television industries work? How can an analysis of the ¿business of entertainment¿ enable a greater understanding of contemporary media aesthetics and culture? This course will explore these questions by focusing on the structure, practices and products of America¿s film and television industries, and students will engage with academic readings, screenings, trade publications, current events, guest lectures, and written and oral assignments in order to understand the activities of the film and television industries. By the end of the course, students should be able to understand prominent practices employed by media conglomerates today; recognize the ways in which industrial structures and practices can shape media products; examine how television shows and movies are influenced by business strategies; and identify the potential impact that the media industries have on creativity, culture, and society. The course should be especially beneficial for students intending to pursue scholarly or professional careers related to film and television through its comprehensive overview of how these industries work, why they work as they do, and the broader practical and theoretical implications of media industry operations."

**Enrolled in FTT as a major**

**Co-requisite: FTT 41890**

**Cross-list: FTT 40890 (primary), FTT 60890, STV 40190**

<b>FTT 46000</b>	<b>Acting Pedagogy and Practice</b>	<b>Variable Credits</b>
	Siiri Scott	Variable times

This course introduces the advanced Acting student to various methods of Acting training. In addition to directed readings, the student serves as the teaching assistant for Acting: Process or Acting: Character under the supervision of the instructor. The student is expected to attend all class meetings and supervise weekly rehearsals outside of class.

**Permission of Instructor is required.**

**FTT 47600**                      **Notre Dame Film Society**                      **0-1 Credits**  
Christine Becker                      7:00-9:30pm                      **Sunday**

The Film Society is a film screening-and-discussion group that meets once a week in the Browning Cinema to watch an independent, foreign or classic film. Students can take the course for either zero credit or one credit. Those taking it for one credit will have a minimum attendance and writing requirement. (Continued on next page)

The meeting times and requirements may vary from semester to semester. Contact the sponsoring professor for more information.

**Does NOT count as a Film/TV upper level course. Open to all.**

**FTT 47601**                      **Special Studies**                      **Variable Credits**  
**(Sections 1-20)**  
FTT Faculty

Research for the advanced student.  
Application and permission of the sponsoring professor and department chair is required. Application may be obtained from the website: <http://www.nd.edu/~ftt> or in the FTT office, 230 Performing Arts Center.

**FTT 48000**                      **Thesis and Undergrad Research**                      **Variable Credits**  
Mark Pilkinton

Research and/or thesis development for the advanced student.  
Application and permission of the sponsoring professor and department chair is required. Application may be obtained from the FTT office, 230 Performing Arts Center.

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**International Studies:**

The University of Notre Dame offers Film, Television, and Theatre classes in various countries around the world for course credit. These countries include, but are not limited to, Ireland, England, Australia, and France. For more information and updates, please visit: <http://www.nd.edu/~intlstud> online, or visit the International Studies Program, located in 152 Hurley Building.

**Abbreviations:**

M= Monday T= Tuesday W= Wednesday R= Thursday F= Friday

MW= Monday/Wednesday MWF= Monday/Wednesday/Friday TR= Tuesday/Thursday