

University of Notre Dame

College of Arts & Letters

Department of Film, Television, and Theatre

**How to determine if a course is designated as fulfilling the
Fine Arts requirement:**

Go to insideND and select "Class Search". Under "Term" select the proper semester, then under "Subject", scroll down to select FTT. Under the "Attributes" drop-down, scroll down to select FNAR (Fine Arts). All the FTT courses designated as fulfilling the Fine Arts requirement will be displayed.

Fall 2013 Course Descriptions:

FTT 10101	Basics of Film & Television	3 Credits
	Christine Becker	12:50 – 1:40 MW
FTT 11101	Lab	7:15-9:15pm M
FTT 12101	Sec. 01 Tutorial	12:50 – 1:40 F
	Sec. 02 Tutorial	12:50 – 1:40 F
	Sec. 03 Tutorial	2:00 – 2:50 F
	Sec. 04 Tutorial	2:00 – 2:50 F

This course is an introduction to film and television studies from a critical perspective. We will examine how form and style influences the meaning of film and television texts. The course aims to enhance student skills in the critical analysis of audio-visual texts. We will cover the major formal elements of the media such as mise-en-scene, editing, lighting, cinematography, and sound. We will also address analyzing audio-visual texts via such broad approaches as genre, authorship, and ideology.

Evening screenings are required.

All students must enroll in a Friday discussion section.

This Freshman course is required for all film and television majors.

Co-requisites: FTT 11101/12101.

Cross-list: FTT 20101/21101/22101.

The class and Lab are held in the Browning Cinema, DPAC, the tutorials are held in the DeBartolo Classroom building.

FTT 10701 Introduction to Theatre 3 Credits

Sec. 01	Ken Cole	10:30-11:20	MWF
Sec. 02	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. Course requirements: Attend classes and live theatre performances, view film clips, complete papers and projects, 1 mid-term exam, and 1 final exam.
Cross-list: FTT 20701, sec. 01 & 02.

**FTT 13182 01 University Fine Arts Seminar:
Performance and Persuasion 3 Credits**

Mark Pilkinton	2:00-3:15	TR
----------------	-----------	----

Persuasion, often at the very heart of performance, is central too much of human activity. This course explores the important relationship between performance and persuasion by studying primarily plays (both on the stage and on the page) but also other texts containing strongly convincing and/or persuasive elements. Approaching persuasion from the perspective of the arts, the humanities, and the social sciences, students will analyze, evaluate, and form theses related to the nature and characteristics of convincing and persuasive performative “texts” through written essays, oral presentations, and class discussions. This course is writing intensive and discussion oriented with mandatory attendance required.
Note: Freshmen only.

FTT 13182 02 University Fine Arts Seminar: The Popular Past 3 Credits

TBA	11:00-12:15	TR
-----	-------------	----

From the Alamo to eBay, the past is all around us. Films and television programs like Schindler’s List and Mad Men are often treated as sources of historical knowledge, while popular memory practices from scrapbooking to roadside memorials blend personal and public memory practices. 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 narratives, and the relationship of popular culture to official historical accounts. This course takes a broadly interdisciplinary approach to the issue of popular engagement with the past. Theoretically, students will develop a critical understanding of historiography and be exposed to debates about historical representation across a range of academic fields and sites of study.
This course fulfills the Fine Arts requirement.
Freshmen only.

FTT 20101	Basics of Film & Television		3 Credits
	Christine Becker	12:50 – 1:40	MW
FTT 11101	Lab	7:15-9:15pm	M
FTT 12101	Sec. 01 Tutorial	12:50 – 1:40	F
	Sec. 02 Tutorial	12:50 – 1:40	F
	Sec. 03 Tutorial	1:55 – 2:45	F
	Sec. 04 Tutorial	1:55 – 2:45	F

This course is an introduction to film and television studies from a critical perspective. We will examine how form and style influences the meaning of film and television texts. The course aims to enhance student skills in the critical analysis of audio-visual texts. We will cover the major formal elements of the media such as mise-en-scene, editing, lighting, cinematography, and sound. We will also address analyzing audio-visual texts via such broad approaches as genre, authorship, and ideology. All students must enroll in a Friday discussion section. Evening lab screening is required.

This Sophomore course is required for all film and television majors.

Co-requisites: FTT 21101/22101.

Cross-list: FTT 10101/11101/12101

The class and Lab are held in the Browning Cinema, DPAC, the tutorials are held in the DeBartolo Classroom building.

FTT 20280	Monstrous Modernities		3 Credits
	Alexander Larsen	5:05-620	TR
FTT 21280	Lab	6:45-8:45	M

The English word monster is etymologically related to the old French *monstre* meaning to portend or warn (from which we also get the English monstrence with its various theological senses of “to show”). Several ancient Greek myths and legends similarly utilize monsters as warnings or portents of disruptions to natural order. Later uses tend to link the monster to the concept of the enormous or to something horrifically disfigured. Extrapolating from these uses of the term, one might suggest that the monster marks a space of ontological ambiguity within ordinary systems of experience. The monster calls into question the stability of signs and identities, and while its denotations sometimes suggest evil, within specific works of literature and film, its unavoidable otherness brings to light the diverse common structures inexplicitly shaping the textures of prosaic experience throughout history. Monstrous Modernities will investigate the frequent appearance of monsters in several literary and cinematic works often designated as aesthetically and culturally indicative of modern Europe and the United States. Although the monster is a common figure in pre-modern cultures, this class will explore how the representation of monstrosity relates to the decline of certain institutions and discourses and their replacement with putatively “modern” forms of experience. The class will primarily inquire into the manner in which the ambiguity surrounding monsters forms and is informed by specific paradigm shifts marking modernity’s arrival; I have chosen to focus on three major changes and their effects within a specific time period (1800-present): the disillusion of

centralized religious and political sovereignty, leading to a general crisis of authority; the rise of commodity capitalism; and the ascension of concepts of life and vitality in an age of machines (beginning primarily with Romantic science and culture).

Co-requisites: FTT 21280

Cross-list: FTT 20600, sec. 01, FTT 20280, sec. 01, STV 20106, sec. 01

FTT 20650	Drama in the Classroom: Active Techniques for Theatre Education	3 Credits
	Christy Burgess	9:30-10:45
		MW

This course is designed not just for those interested in theatre education but is also intended for future teachers of all disciplines who would like to learn drama techniques that promote literacy in the classroom. Students will: learn how to develop a drama curriculum for grades K-12; work directly with primary and middle school students in creating and producing a play; and gain a skill set of theatre education tools that inspire, build ensemble, and promote learning. These objectives will be reached through hands-on workshops, weekly participation in after-school programs, and an immersion in drama education theory. Members of the class will have hands-on weekly interaction with students in the South Bend Community. The final project for the course will be to develop and implement a practical in-class curriculum.

Cross list: ESS_____, CSC_____ (3 seats each)

FTT 20701	Introduction to Theatre	3 Credits
Sec. 01	Ken Cole	10:30-11:20
Sec. 02	Marcus Stephens	12:30-1:45
		MWF
		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.

Course requirements: Attend classes and live theatre performances, view film clips, complete papers and projects, 1 mid-term exam, and 1 final exam.

Cross-list: FTT 10701, sec. 01 & 02.

FTT 20702	Stage Management		3 Credits
	Kevin Dreyer	2:00 – 3:15	MW

This course will explore the duties and functions of the stage manager in both the pre-production and production phases of the mounting of a show. Students will learn how to produce a promptbook and to track and block a show. They will also learn performance etiquette and documentation of a production. Students will be required to attend some rehearsals, performances, and develop a promptbook and related forms. Grading is based on active class participation and regular attendance, a final project, a paper, and a written final. Students are also encouraged to serve as a stage manager or an assistant stage manager on a Film, Television, and Theatre production during the semester.

FTT 20703 02	Theatrical Production		3 Credits
	Richard Donnelly	9:30-10:45	MW
FTT 21703	Lab	9:00-12noon	F

A practical introduction to the techniques, processes, and materials of creating costumes for the stage. Students will gain practical experience by participating in realized projects and productions.
No Pre-requisites.

FTT 20705	Performance Analysis		3 Credits
	Anton Juan	2:00-3:15	TR

Performance Analysis moves beyond analysis of scripts to teach a student how to “read” a performance. How do we understand an artist’s choices in a given performance? Can we determine who is responsible for every choice in a production? Attention will be given to the role of each individual theatre artist and how the collaborative process evolves. This course will introduce theories of representation and interpretation and will involve analysis of both performances and text.

Must be enrolled in FTT.

Interested non-majors by permission of Instructor.

FTT 20708	Latina Theatre		3 Credits
	Anne Garcia-Romero	3:30-4:45	MW

Latina/o theatre continues to expand throughout the U.S. theatre world since its rise to prominence in the 1970s. A significant aspect of this growth includes an increasing number of plays written by Latinas. This course is designed to introduce students to theatrical texts by U.S. Latina playwrights. Many of these playwrights hail from multi-cultural backgrounds and within their plays, engage equally with a variety of cultural complexities that complicate definitions of Latina/o culture and identity. Starting with works by the Obie-Award winning playwright, Maria Irene Fornes, this course will examine the trajectory of U.S. Latina theatre from the late 20th century to the present. Playwrights explored in this course also include Quiara Alegría Hudes, Cusi Cram, Elaine Romero, Caridad Svich and Karen Zacarías.

Cross list: GSC 20511, ILS 20115, ENGL 20816

This course fulfills the Fine Arts requirement.

FTT 20800	Intro to Musical Theatre		3 Credits
	Yael Prizant	2:00-3:15	TR
FTT 21800	Lab	3:30-5:30	T

This introductory course on the history, development, and cultural relevance of musical theatre is a survey will emphasize a critical analysis of musical theatre aesthetics and narratives, productions and films, as well as how musicals are created and marketed in the United States. Students will learn about significant musical theatre artists, productions, and producers.

Requirements: Screenings, in-class comparative studies, selected readings, written research assignments, and a final exam.

FTT 20801	Acting for the Non-Major		3 Credits
	Anton Juan	3:30-4:45	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.

FTT 20900	Script Analysis Yael Prizant	11:00-12:15	3 Credits TR
------------------	--	-------------	------------------------

In this course, students will learn how:

- 1) To read and interpret a play script for production (script analysis) and,
- 2) To read and understand a dramatic text in terms of its historical and literary contexts (dramaturgical analysis).

This course is intended for sophomores and juniors and is open to all majors.

FTT 21001	Acting: Process TBA	12:30-1:45	3 Credits 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.

FTT 23800	Musical Theatre Workshop TBA	2:00-3:15	Variable Credits TR
------------------	--	-----------	-------------------------------

This course offers a small workshop that will focus on specific musical genres and songs from productions being examined in Introduction to Musical Theatre.

FTT 23000

Animation Cinema: History and Theory

3 Credits

Donald Crafton

7:00-10:00pm

W

From its pre-cursors in the late 19th century to contemporary computer-animated features and cable-TV shows, the appeal of animated films has derived from their unique technology (filming one frame at a time), from their charming, humorous, provocative or challenging subjects, and the perception that somehow they operate outside mainstream cinema. It sometimes has been regarded as a minor genre mainly for kids. Some argue that the art of animation is inherently subversive, even a social threat. This survey course interrogates these notions by applying three methods: tracing the development of animation through its history as an applied technology and as a graphic storytelling medium; closely analyzing individual films; situating the films within their cultural contexts. Among the possible topics for study are: the relationship between filmmaking techniques and the films' content and meaning; explorations of cartoon characters and how we relate to them; the relationship between short cartoons and feature films (animated and live-action); how attitudes regarding ethnicity, race and gender have been reflected in animation; theoretical issues such as the status of cartoons as constructed realities and/or fantasies; the effects of mass communication and new media on animation; the arguments about cartoon violence. A survey course such as this one aims to give students a broad sense of the subject and various critical approaches to it. It also means that the exposure to each topic will be brief. Students therefore will supplement the lectures and reading by doing their own more detailed research or their own critical thinking, to be summarized and presented as a short paper and a longer paper, and as contributions to lively class discussions. There will be a wide range of films studied, ranging from silent pioneers to relatively recent works, from shorts to feature-length animation, from classic to avant-garde productions, and from international filmmakers.

Familiar 'toon faces like Mickey and the gang will be augmented by less well known characters, like Mr. Magoo. You'll encounter Pinocchio again, and maybe for the first time, Gertie the Dinosaur. For fans of recent Disney features and of Japanese anime, there will be very little coverage, but there are other courses devoted to those topics offered from time to time. There will be required reading, required outside film viewing and regular examinations. Because this course concentrates a week's coursework into each session,

Attendance at every class is mandatory.

Be assured that, although we're taking a serious look at these films, we'll have fun too!

Closed to seniors (except majors in FTT with permission of instructor)

FTT 30101	History of Film I		3 Credits
	Don Crafton	11:00-12:15	TR
FTT 31101	Lab	8:00-10:00pm	T

This course traces the major developments within the history of US and international cinema from its beginnings to 1946. Among the questions that will be explored are: How did film evolve as a medium for telling stories through motion pictures and sound? What was the relationship between films and the societies that produced and watched them? How did the movies' distinguishing features such as the star system and genres (Westerns, Slapstick, etc.) become part of the institution we call classical Hollywood? How did world cinema develop in relation to American economic dominance. The course will closely study films from the major cinematic movements and from major filmmakers, requiring weekly lab screenings. There will be weekly reading assignments, three writing assignments, quizzes and exams.

Sec. 01: Must NOT be enrolled in FTT. Open to sophomores and juniors

Pre-requisite: FTT 10101 or 20101

Co-requisite: FTT 31101.

Sec 02:

Pre-requisite: FTT 10101 or 20101

Co-requisite: FTT 31101

Must be enrolled in FTT.

FTT 30104	Women and Media Culture		3 Credits
	Mary Kearney	2:00-3:15	MW
FTT 31104	Lab	6:30-8:30P	T

This course introduces students to critical analyses of women's relations to media culture. Focusing on contemporary U.S. film, television, magazines, and the Internet, we will explore the dominant strategies used by the commercial media industries to represent women and women's issues, particularly in relation to feminist ideologies and the postfeminist sensibility. In addition, we will examine how women participate in media culture via their role as consumers, as well as how some women have created alternatives to mainstream culture by creating their own media texts. We will problematize the notion of women's common identity through intersectional explorations of race, class, and sexuality, paying close attention to how much identities impact the representation of women in media and women's reception practices.

Co-requisite: FTT 31104

FTT 30231 **Comedy, Italian Style!** **3 Credits**
John Welle **11:00-12:15**

An exploration of comic traditions in Italy: the popular film genre known as “comedy Italian style” is analyzed in its historical development in the 1950s and ‘60s, together with Italian film comedies from the silent period through the present.

Course requirements include attendance at mandatory film screenings, participation in class discussions, a number of short papers, and midterm and final exams. The class will be conducted in English.

Co-requisites: FTT 31231

FTT 30320 **Film & the Physician** **3 Credits**
Gary Fromm **3:30-4:45** **TR**

This course will examine the representation of medicine in film as well as some selected television series. Emphasis, however, will be on the use of film clips to illustrate pertinent points and lead us into lively discussions. The point of view will be from a physician standpoint of how the humanities and in particular movies, as an art form, can broaden our understanding of the lives of our patients, their families, and all health care providers. The goal is to heighten the awareness of the world surrounding medical encounters and encourage an open minded approach to people in medical need as well as society in general.

Cinemeducation uses the considerable talents of actors, directors, screenwriters, and cinematographers through films to offer visual portrayals of life that are memorable and provocative.

Each class will include a review of several specially selected film clips revolving around topics and issues to include: delivering bad news, end of life issues, medical malpractice, family dynamics, professionalism, cultural diversity, gender issues, grief, hospice and pain relief, balance of professional and personal life, medical errors, addictions, medical, physical and mental challenges patients face, euthanasia and physician assisted suicide (aid in dying), health care systems, cloning and genetic engineering, conflicts of interest, and an appreciation of film as an art and its influence on us (physicians) and society.

The course objectives will be to use these clips and topics to lead us to be better physicians using the following skills: 1) an ability to identify key components of the medical interaction; 2) recognize verbal as well as nonverbal clues as to how our patients “feel”; 3) develop skills to be more empathetic; 4) recognize cultural and gender issues that influence medical encounters; 5) develop a sense of what professionalism really entails.

Each class, or two class module, will endeavor to have a specific moral, based on our class discussion and the stories we all tell. This is meant to be a seminar course with relatively little didactic lecturing, but more a sharing of opinions and experiences.

I spent 50 years of my life as a good physician, but seeing the world in a very narrow fashion. What you don’t know now, but are willing to learn, can make you a better physician. If medicine were an exact science there would be little need for this course. In fact, however, this is where the conflict arises: “ I need to know science and don’t have time for this.” The “THIS” can broaden your horizons, help you care for patients better, and also help you personally.

Cross list: S CPP 30320

FTT 30330	Ireland on Screen		3 Credits
	Briona Nic Dhiamada	11:00-12:15	MW

This course will examine and analyze representations of Ireland in film from the Silent era through Hollywood film to the contemporary independent indigenous cinema of today. It will trace the representation of the rural and the urban through the varying utopian/dystopian lenses of film makers from the Kaleb Brothers to John Ford to Jim Sheridan to Lenny Abramson. Films discussed will range from early 20th century silent films to *The Quiet Man*, *Ryan's Daughter*, *The Commitments*, *Poitin*, *The Field*, *Kings*, *My Left Foot*, *Once*, *Garage*, *Goldfish Memory* and *The Guard*.

Cross-list: FTT 30330 sec. 01, IRL 30130 sec. 01, IRST 30130 sec. 01

FTT 30410	Introduction to Film and Television Production			
	Ted Mandell	3:30-4:45	TR	3 Credits
FTT 31410	Lab	5:05-6:20pm	TR	

This is an introductory course in the fundamentals of writing, shooting, editing, and lighting for narrative 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 of class as well as helping classmates on their shoots. Requirements: Digital Video projects, two Super 8-film projects, one studio exercise, selected readings, and a midterm exam.

***Materials fee required.**

Pre-requisite: FTT 10101 or 20101.

Co-requisite: FTT 31410

FTT 30412	Digital 3-D		3 Credits
	Kevin Melchiorri	8:30-10:25	MWF

This is an introductory course to Rhinoceros. The focus of this class is to learn how to use the software to generate 3D virtual models with an emphasis on industrial design concerns as well as creating manufacturable data for rapid prototyping. The class will be devoted to learning tools, interface, modeling and rendering methods. This will be achieved by completing specific assignments and tutorials. The final assignment will be to virtually model and render a product or scene from a concurrent class or personal interest.

***Lab fees: \$15**

Cross list: DESN 31205 (Primary department)

Cross list: CAPP 40550

FTT 30414	Java Script		3 Credits
	Kevin Casault	9:30-10:45	TR

JavaScript is a popular scripting language used to add dynamic elements that breathe life into boring static Web pages. JavaScript is designed to work in standard Web browsers and is tightly integrated with HTML. It is difficult to find any popular commercial Web sites that do not use JavaScript to create an interactive user experience. Students in this class learn how to apply JavaScript to their own Web projects.

Cross-list: CAPP 30550 sec. 0, FTT 30414 sec. 01, DESN 30550, sec. 01

FTT 30416	3D Digital Production		3 Credits
	Jeffrey Spoonhower	3:30-10:45	MW

Interested in pursuing a career in feature animation, special effects, or video games? This class will be your first step in learning the tools and techniques of 3D digital content creation for the entertainment industry. Students will learn the basics of modeling, texturing, animation, lighting, and rendering using the industry-standard program, Autodesk Maya 2013. Through tutorials and lessons, students will get hands-on, practical experience in the major aspects of production in Maya. Students will also learn foundational principles of animation and 3D design through weekly lectures, screening of feature animated films, and interactive play-throughs of console and PC video games. This class will require a significant amount of individual work outside of class.

FTT 30452	Television Genres		3 Credits
	Michael Kackman	2:00-3:15	TR
FTT 31452	Lab	7:15-9:15	T

This course explores the aesthetic, cultural, and economic implications of television genre. It examines issues of narrative form and visual style, genre hybridization, the roles of genre in shaping production and marketing practices, and genres as mechanisms for the exchange and circulation of cultural meanings. During the semester, we will read a variety of critical essays on genre, with particular emphasis paid to the origins of genre scholarship in film studies, television westerns, soap opera, contemporary serial drama, horror, science fiction, and genre parody.

FTT 30461	History of Television		3 Credits
Section 1	Faculty	11:45-1:00	MW
Section 2	Faculty	TBD	TBD
FTT 31461-01	Lab	6:30-8:30pm	M
FTT 31461-02	Lab	TBD	TBD

This course analyzes the history of television, spanning from its roots in radio broadcasting to the latest developments in digital television. In assessing the many changes across this span, the course will cover such topics as why the American television industry developed as a commercial medium in contrast to most other national television industries, how television programming has both reflected and influenced cultural ideologies through the decades, and how historical patterns of television consumption have shifted due to new technologies and social changes. Through studying the historical development of television programs and assessing the industrial, technological, political, aesthetic and cultural systems out of which they emerged, the course will piece together the catalysts responsible for shaping this highly influential medium. Class sessions will be primarily lecture-based, supplemented by student discussion of course material, and the graded assignments will include periodic quizzes, 2-3 medium-length research papers, and a midterm and final exam consisting of short answer and essay questions.

Co-requisite: FTT 31461.

Cross list: GSC 30513, STV 30161.

FTT 30462	Broadcast Journalism		3 Credits
	Gary Sieber	3:30-4:45	TR

Four major topics are covered:

- 1) Writing for broadcast news, with emphasis on developing the student's understanding of grammar and style in the construction of effective stories.
- 2) Newsroom structure: Understanding who does what in today's broadcast newsroom and how economic realities affect the flow of information.
- 3) Journalism ethics: Analysis of personal values, ethical principles, and journalistic duties that influence newsroom decisions.
- 4) Legal considerations in newsgathering with special attention to libel and invasion of privacy laws. Three books are required: One each on the topics of libel, ethics, and broadcast news writing. Various in-class handouts are provided.

Cross-list: JED 30101.

Must be enrolled in FTT or JED.

FTT 30465	Sports and Television		3 Credits
	Karen Heisler	12:30-1:45	TR

Sports have played an integral role in the television industry since the medium's early days. This course will highlight the history of sports on television and focus on the nuts and bolts of how television sports programming works today. The course will also examine the impact of televised sports on our culture as well as the ethical issues raised by the media's coverage of sports. This course will require the completion of two exams and two medium-length research papers, as well as other writing assignments.

Must be enrolled in FTT.

Interested non-majors by permission of Instructor.

FTT 30491	Debate		Variable Credits
Section 01	Susan Ohmer	7:00-10:00pm	W
Section 02	Susan Ohmer	6:00-9:00pm	M

This course will focus on research and discussion of current events.

Students will be required to participate in a number of practice debates aimed at simulating tournament experiences. The course will also involve discussion of debate theory and technique. Permission required and based on debate team participation. This is a S/U course. **This course will not apply to OVERLOAD.**

FTT 30704 01	Theatre, History, and Society I		3 Credits
	Mark Pilkinton	12:30-1:45	TR

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.

Need not be taken in sequence or in connection with FTT 30705.

No prerequisite.

Open to all majors in all colleges.

This course fulfills the Fine Arts requirement.

FTT 30801	Scene Design		3 Credits
	Marcus Stephens	11:00-12:15	TR

This is a beginner's course in basic scenic design techniques and hand drafting for the stage. This course will take the student through the process of design from how to read a script, research, presentation, rendering, basic drafting and if time allows, model building. No previous experience necessary.

***Materials fee TBA.**

FTT 30801	Historic Fashion: The Greeks to the Victorians		3 Credits
	Richard Donnelly	11:00-12:15	MW

This course is a survey of historic fashion from the Greek culture through the Victorian era. The course will look at the ever-changing trends in clothing and provide an understanding of the cultural and historical effects of those changes. The class will investigate how fabric, style, color, and the psychology of clothing reflect personal choice, cultural impressions, and historical perspectives of clothing.

FTT 30809	Story Structure		3 Credits
	Anne Garcia-Romero	11:00-12:15	MW

Story Structure is designed to engage students in exploring a variety of approaches to playwriting and screenwriting structure. The course will delve into structural analysis utilizing models from contemporary world theater and film with the aim to present a variety of paths toward creating new, vibrant plays and screenplays. Students will write one act plays and short screenplays throughout this course, which culminates in a public reading of their work. This course is ideal for any student interesting in writing for theater and film.

Cross-list: FTT 30809 sec. 01, ENGL 30856 sec. 01 ILS

(Registration for non FTT, and English majors requires instructor approval.)

FTT 31005	Theatre Production Workshop	Variable Credits
	Kevin Dreyer	TBA

A workshop course in the process of theatre production in which students assume a major nonperformance production responsibility including, but not limited to: stage manager, assistant stage manager, prop master, costumer, technical director or assistant director. This course can be repeated for up to four hours credit. Requires Instructors' Approval
Pre-requisites: FTT 21001

FTT 31006	Directing: Process	3 Credits
	Grant Mudge	MW
		11:00-12:15

Directing: Process introduces students to the basic philosophies and techniques of stage directing. This course is appropriate for any student interested in learning how to tell compelling stories through the use of textual analysis, dramatic action, and persuasive visuals. Students will learn how to analyze text, select a script for production, strategize for production meetings and rehearsals, and represent ideas visually. Students will have the opportunity to prepare, cast, and rehearse scenes outside of class that will culminate in an end-of-semester showcase performance. Script analyses will be required in relation to scripts read throughout the semester while both script analyses and prompt books will be required in relation to your final scene showing at the end of the semester.
Prerequisite: FTT 21001

FTT 31008	Acting: Text & Techniques	3 Credits
	Siiri Scott	MW
		12:30-1:45

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 time.
Pre-requisite: FTT 21001, Acting: Process or Permission of Instructor

FTT 35501	FTT Internship Karen Heisler	TBD	Variable Credits TBD
------------------	--	-----	--------------------------------

Film, Television, and Theatre students who successfully complete at least two of the following courses, FTT 30462, FTT 30410 or FTT 30463, may be eligible for an internship at a television station or network, a 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. Interns will complete a project, mid-semester progress report and a final evaluation paper. **Students can only apply 3 credits in internships toward their major.**

Permission of Instructor by application obtained from the FTT office.

FTT 40000	CAD for the Stage Ken Cole	12:30-1:45	3 Credits MW
------------------	--------------------------------------	------------	------------------------

Seat allocation: 5 seats, 5 CAPP seats

The study of the use of the computer to design scenery and lighting for the stage. The course will begin at a rudimentary level of understanding of computer-aided design and progress to 2-D and then 3-D design techniques. A basic understanding of computer systems is necessary, and significant computer work is required outside class. Assessment is based on class projects and a final project.

This course fulfills the Fine Arts requirement.

Cross list CAPP 40540

Class held in B041, DPAC.

FTT 40101	Film and Television Theory James Collins	12:30-1:45	3 Credits MW
FTT 41101	Lab	5:45-7:45pm	T

This course offers an introduction to the philosophical, aesthetic, cultural and historical issues that inform current scholarship and production in film and television. The focus of this course may vary from semester to semester.

Co-requisite: FTT 41101

Pre-requisite: FTT 30101, 30102 or 30461

Cross list: FTT 60101

Must be enrolled in FTT.

FTT 40250	Contemporary European Cinema: Poverty & the Economic Crisis	3 Credits
	Olivier Morel	3:30-4:45
FTT 41250	Lab	5:00-7:00pm
		TR W

As in French literature, there is a long history in French cinema of depictions of poverty. The working class, the lives of the working poor, the homeless and other “vagabonds” make frequent appearances in films from France. Nevertheless, many film critics point out that, with few exceptions, the theme of poverty disappeared from the screens for a while, especially during the 1970s and 80s, when the economic crisis arose. Things started to change slightly toward the end of the 80s, but it wasn’t until recently that something significant happened in French cinematic production: in the past several years, poverty has made a strong and remarkable comeback. From comedies to socially engaged feature films and documentaries, there is now a wave of films depicting a new form of poverty: a “systemic poverty” that affects every social category. The acclaimed “Une Vie Meilleure” by Cédric Kahn and “Louise Wimmer” by Cyril Mennegun are probably the best examples of this trend; both films, released at the end of 2011 and beginning of 2012 respectively, are breaking the cliché of a French cinema often seen by critics as too “bourgeois,” self-centered, apolitical and unaware of the world’s challenges.

Poverty is obviously not a topic limited to French cinematic production, and in this course we analyze the prolific French creation alongside films from other European countries (Italy, UK, Belgium...). We try to distinguish among different periods represented in these films, and we seek both commonalities and differences among these cinematic works.

We will watch and analyze a selection of pertinent films while reading critical texts on the subject, such as, for example, Pierre Bourdieu’s famous book on the “Misère du Monde” (“The Weight of the World: Social Suffering in Contemporary Society”).

We will also welcome the French filmmaker Cyril Mennegun to our class, or at the very least, we will organize a Skype discussion with him on his 2012 film, “Louise Wimmer.”

Our class will be divided in three chapters:

1. Vagabonds and Eccentrics: Post 1973 Crisis (70s and 80s)
2. Systemic Poverty and Misery: From the mid-90s to the Post-2008 Crisis
3. Documentaries

Assignments:

Assiduous reading and lab, active participation in all class discussions and two papers will be required for this class.

1. Students are expected to engage critical dialogues: student pairs will present “critical dialogues” on films/topics. This assignment includes an oral dimension and a written dimension. Student pairs will deliver a 30-minute presentation (followed by a Q&A) in class; following the class presentation/discussion, each student will prepare an individual written summary.
2. Students are required to write two papers: one mid-length term paper (6 pages), due at mid-term and one short term paper (10 pages) due in the 15th week of class.

Co-requisite: FTT 41250

FTT 40410	Intermediate Filmmaking			3 Credits
	William Donaruma	9:30-10:45	TR	
FTT 41410	Lab	11:00-12:15	TR	1 Credit

This film production course will focus on the short narrative film using Super 16mm color film stocks. We will explore the technical and aesthetic aspects of cinematography using Arri SR cameras as well as a variety of professional grip and lighting equipment. We will also look at the collaborative roles of the director and cinematographer along with various crew positions. Students will first shoot in-class lighting and composition tests, while writing and producing a 5-7 min short film in teams of two. There will be no dialogue, but will include a post-produced soundtrack. Film will be processed and transferred directly to hard drives as HD files and students will edit digitally on Final Cut Pro.

All students will also be crew members working on the other films in the class. This is a very hands-on class with emphasis on a practical set experience. There will be a series of online quizzes and exams along with a written midterm and short final paper.

Attendance and participation are mandatory.

***Materials fee required.** Course packet will be a digital download. Hard Drive and USB drives are required.

Registration with Filmskills.com will be required to access course materials, videos and exams.

Pre-requisite: FTT 30410.

Co-requisite: FTT 41410

Must be enrolled in FTT.

FTT 40411	Documentary Video Production			3 Credits
	Ted Mandell	3:30-4:45	MW	
FTT 41411	Lab	5:05-6:20	MW	1 Credit

This course is a hands-on creative course for the advanced production student interested in both the storytelling techniques of the documentarian and the technology of the professional video production world. Students will research, shoot, and edit a semester-long non-fiction based video project. They will also learn advanced non-linear editing techniques using Avid Media Composer software, and post-production audio sweetening with DigiDesign Pro Tools.

Pre-requisite: FTT 30410

Co-requisite: FTT 41411

***Materials fee required.**

FTT 40420 **Pre-Visualization Techniques for Directors** **3 Credits**
 Jeff Spoonhower 9:30-10:45 TR

How does the director bring his vision to life on screen and create meaningful, cinematic imagery? What tools are at the disposal of the director to help achieve his vision, before a single frame of film is shot? How does the directorship role vary between different mediums, such as film and video games? Through class discussion, screenings, interactive group projects, and production assignments, these questions (and many more) will be addressed. Students will learn how to use several Adobe CS6 applications as well as the pre-vis 3D animation program, Moviestorm.

Pre-requisite: or FTT 30405 and FTT 10101 or FTT 20101
Must be enrolled in FTT.

FTT 40428 **Girls' Media and Cultural Studies** **3 Credits**
 Mary Kearney 11:00-12:15 MW
FTT 41428 **Lab** 6:30-8:30 W

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-requisites: FTT 41428

FTT 40434	The Telly in Transition		3 Credits
	Christine Becker	3:30-4:45P	MW
FTT 41434	Lab	5:00-7:00P	T

This course offers undergraduate students an introduction to the structures, standards, programming, and consumption of contemporary British television at a time when nearly all traditional practices are in flux due to the rapid adoption of new technologies. With its strong legacy of public broadcasting, as well as a competitive culture of commercial broadcasting, British television offers a particularly dynamic system for analysis, one which compares and contrasts with the American television system in revealing ways. The course will also delve into the history of British television as a way to understand and reflect on the industry's present challenges. Assignments will include short response papers, a research paper, and a final exam. Class sessions will consist of a combination of lecture, discussion, and program viewing.

Pre-requisites: FTT 30461 or FTT 30463

Co-requisites: FTT 41434

Must be enrolled in FTT

FTT 40438	Law and Film	8/30-10/04/2013	1 Credit
	Mary Parent	3:30-6:15pm	F

Themes of Law and Justice have played out on the silver screen since the first director yelled, "Action!" Filmmakers tell their own stories of mankind's quest for justice, and the heartbreak of injustice. Moviegoers love an intense courtroom drama, but legal films appear as epic tales, dark comedies, and documentaries as well. This course will explore our concept of the Law, what we mean by "justice", and how we perceive the richly textured characters of lawyers on film. Students will watch, analyze, and discuss Francis Ford Coppola's Oscar winning film, The Godfather, and Woody Allen's brilliantly dark Crimes and Misdemeanors. Additionally, an emotionally charged FTT documentary and controversial Supreme Court decision illustrated the importance of a filmmaker's perspective and focus. Finally, within the context of Law and Film, students will opine on the significance of, "Take the gun. Leave the cannoli."

FTT 40443	Walt Disney in Film & Culture		3 Credits
	Susan Ohmer	2:00-3:15	MW
FTT 41443	Lab	5:00-6:45pm	W

The name “Disney” has achieved nearly mythic status in U.S. and international film and culture. For many, the name evokes treasured childhood memories of watching The Lion King, or The Little Mermaid or of discovering Mickey Mouse and Donald Duck for the first time. Among film scholars, Disney cartoons stand as some of the finest examples of carefully crafted, naturalistic, character-centered animation. For business majors and professionals, The Walt Disney Company has come to symbolize a modern, competitive corporation that seeks to leverage its stories and characters across a variety of media platforms in a global marketplace. While many love Disney films, and see Walt Disney as an American icon, his popularity and “American-ness” have sparked controversy in other countries and in various historical periods. This class examines Walt Disney, Disney films, and the Disney Company from a variety of perspectives that will help us understand both Disney’s enduring popularity and the kinds of suspicions its worked has raised. Our readings will draw from biographies of Walt Disney; histories of the Disney studio and the animation industry in general; critical analyses of the films; and cultural studies of Disney merchandising, theme parks and theatrical production. Screening will include the classic films of the studio era, such as Snow White and the Seven Dwarfs, Pinocchio, Dumbo, Cinderella, and Peter Pan, as well as more recent works such as Mary Poppins, Aladdin, and Beauty and the Beast. Requirements include weekly reading responses, exams, and an extended research paper.

Pre-requisite: FTT 10101 or FTT 20101 and FTT 30102 or FTT 30461

Must be enrolled in FTT

FTT 40600	Shakespeare and Film		3 Credits
	Peter Holland	3:30-4:45	MW
FTT 41600	Lab	5:00-7:00pm	M

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 cultural phenomenon whose cultural meanings will be the subject of our investigations. There will be screenings of the films to be studied in the Browning Cinema.

Co-requisite: FTT 41600.

Cross list: ENGL 40206, FTT 60600

Must be enrolled in FTT or English. This course fulfills the FTT international requirement

FTT 40702	Audition Seminar		3 Credits
	Siiri Scott	2:00-3:15P	MW
FTT 41702	Lab	3:00-5:30P	F

Preparation for acting professionally and/or the advanced study of acting, directing and performance. A course of study is developed between the student and the faculty advisor(s) at the beginning of the semester. Students who are interested in taking this course but are not FTT majors should consult the instructor.

Co-requisite: FTT 41702.

Senior Theatre Performance majors only.

FTT 43610	Senior Thesis Workshop		1 Credit
	Christine Becker	2:00-3:00P	F

A writing workshop for those students approved for a senior thesis.

FTT 46000	Acting Pedagogy and Practice		Variable Credits
	Siiri Scott	TBD	TBD

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	ND Film Society		0-1 Credit
------------------	------------------------	--	-------------------

Christine Becker

7:00-9:00pm

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. The meeting times and requirements may vary from semester to semester.

Contact the sponsoring Instructor for more information.

This course will be held in the Browning Cinema, DPAC,

*****Does NOT count as an UPPER LEVEL COURSE towards the major.*****

FTT 47601

Special Studies

Variable Credits

Department faculty, sections 1-20.

Research for the advanced student.

Application and permission of sponsoring Instructor required. Application obtained from the FTT office.

FTT 47701

Honors Special Studies

Variable Credits

Research for the Honors Program student.

Application and permission of sponsoring Instructor required. Application obtained from the FTT office.

GRADUATE COURSES:

FTT 60101	Film & Television Theory		3 Credits
	Jim Collins	1:30-2:45	MW
FTT 61101	Lab	5:45-7:45pm	T

This course offers an introduction to the philosophical, aesthetic, cultural and historical issues that inform current scholarship and production in film and television. The focus of this course may vary from semester to semester.

For the graduate student, there will be extra sessions TBD.

Co-requisite: FTT 61101

Cross list: FTT 40101

FTT 60600	Shakespeare and Film		3 Credits
	Peter Holland	3:30-4:45	MW
FTT 61600	Lab	5:00-7:00pm	M

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 cultural phenomenon whose cultural meanings will be the subject of our investigations. There will be Lab screenings of the films to be studied.

For the graduate student, there will be extra sessions TBD.

Cross list: FTT 40600

FTT 67600	Practicum in Teaching Screen Culture		1 Credit
	Christine Becker	TBD	TBD

This course complements the theoretical basis for film and media teaching methodology provided in course work and gives hand-on practice with the organizational tasks and pedagogical procedures that are pertinent to daily teaching responsibilities.