

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 2014 Course Descriptions:

FTT 10101	Basics of Film & Television			3 Credits
	Michael Kackman	11:35-12:25pm	MW	
FTT 11101	Lab	5:00-7:30pm	M	
FTT 12101	Sec. 01 Tutorial	11:35-12:25pm	F	
	Sec. 02 Tutorial	11:35-12:25pm	F	
	Sec. 03 Tutorial	12:50-1:40pm	F	
	Sec. 04 Tutorial	12:50-1:40pm	F	

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. This 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.

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	10:30-11:20am	MWF
Sec. 02	Marcus Stephens	12:30-1:45pm	TR
Sec. 03	Ken Cole	12:50-1:40pm	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. 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 & 03.

FTT 13182 01	University Fine Arts Seminar:		3 Credits
	Mark Pilkinton	12:30-1:45pm	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 21001	Acting: Process		3 Credits
	Carys Kresny	12:30-1:45pm	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 30201 01/02	Emergence of Global Cinema		3 Credits
	Ted Barron	2:00-13:15pm	TR
FTT 31201	Lab	8:00-10:30pm	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 be enrolled in FTT. Open to sophomores and juniors

Pre-requisite: FTT 10101 or 20101

Co-requisite: FTT 31201.

May not be taken by students who have taken FTT 30101-01/02

Course may not be repeated

Sec 02:

Must NOT be enrolled in FTT. Open to Juniors and Seniors

Pre-requisite: FTT 10101 or 20101

Co-requisite: FTT 31201

May not have taken FTT 30101-01/02

FTT 30452	Television Genres			3 Credits
	Michael Kackman	2:00-3:15pm	MW	
FTT 31452	Lab	6:30-8:30pm	M	

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	Christine Becker	11:00-12:15pm	MW	
FTT 31461-01	Lab	6:30-8:30pm	T	

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

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 35501	FTT Internship	Variable Credits
	Karen Heisler	TBD
		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 40252	Graphic Wounds: Graphic Novels	3 Credits
	Olivier Morel	3:30-4:45pm
		TR
FTT 41252	Lab	5:00-7:00pm
		T

Blue is the Warmest Color is the title of the film that won the 2013 Cannes Festival's Palme D'or. For the first time, the prize went to the cinematic adaptation of graphic novel. Graphic novels have demonstrated a tendency to serve as a major source of inspiration for filmmakers. The goal of this class is to analyze how literacy, print technology, the film industry, and developments in narrative art combine to transform the tradition of graphic novels in a changing context. Our approach consists of analyzing how post-9/11 graphic novels depict today's world in an original way, in an innovative genre located at the intersections of several disciplines: journalism, auto-fiction, photographic and cinematic representations. In our examination of the most recent developments of the genre, the texts and films we study include works by Will Eisner alongside Art Spiegelman's In the Shadow of No Tower, Alissa Torres & Sungyoon Choi's American Wido, Sid Jacobson & Ernie Colon's The 9/11 Report: A Graphic Adaptation, Guibert, Lefevre & Lermercier's The Photographer: Into War-torn Afghanistan, Marjane Satrapi's Persepolis, Jo Sacco's Palestine and Days of Destruction, Days of Revolt, Etienne Davodeau's, The Initiates, and Enki Bilal's The Dormant Beast, among others.
Co-requisite: FTT 41252
Course may not be repeated

FTT 40401	Digital Cinema Production			3 Credits
	William Donaruma	9:30-10:45	TR	
FTT 41401	Lab	11:00-12:15	TR	0 Credit

Through hands-on, field experience, you will develop, write, produce, direct and edit on short, narrative film using RED Digital Cinema cameras in a 4K workflow in groups of two. This will be a non-dialogue driven film with a post-produced soundtrack. We will explore the use of composition, cinematography, camera movement and editing to create a narrative structure. This class will also provide you with a technical knowledge of the tools required in professional filmmaking including various lighting and grip equipment, etc. We will discuss various filmmaking techniques and current industry topics, including film in relation to digital cinema and current workflows. Editing will be done on Adobe Premiere Pro. This is an advanced digital video 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.

Attendance and participation are mandatory.

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

Pre-requisite: FTT 30410.

Co-requisite: FTT 41401

Must be enrolled in FTT.

Must NOT have taken FTT 40410

FTT 40411	Documentary Video Production			3 Credits
	Ted Mandell	3:30-4:45pm	MW	
FTT 41411	Lab	5:05-6:20pm	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 9:30-10:45am MW

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 40434 The Telly in Transition 3 Credits
 Christine Becker 3:30-4:45pm MW
FTT 41434 Lab 5:00-7:00pm 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	12:00-2:30pm	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 40439	Cultures of Fear/Horror Film	3 Credits
	Devorah Snively	3:30-4:45pm TR 5:00-6:15pm R

This course will examine the construction and application of central themes in the scope of international horror cinema and how they reveal salient aspects of cultural similarities and differences including: genre, sexuality, violence and socio-political climates.

FTT 40445	The Movie Musical	3 Credits
	Pamela Wojcik	2:00-3:15 TR
FTT 41445	Lab	4:00-6:00 T

This course examines the musical on film from the earliest sound films to the present. The class will look at musicals from Hollywood, but will also consider the French musical, Bollywood musical films, and postmodern musicals. We will consider different subgenres of the musicals, such as the backstage musical, the animated musical, the fantasy musical, the black cast musical, the folk musical, and the rock musical. In addition to considering the influence of Broadway on the movie musical, we will consider the ways in which the musical's life has been extended in contemporary digital culture through flash mobs, indie online musicals, and more. We will look at the different styles of different Hollywood studios, such as MGM and fox; the role of producers, such as Arthur Freed; the role of directors like Busby Berkeley, Vicente Minnelli, and Bob Fosses; composers like ROGERS AND Hammerstein and Stephen Sondheim; and stars such as Fred Astaire, Gene Kelly, Judy Garland, Frank Sinatra, Judy Holliday, Lena Horne, Carmen Miranda, and Barbra Streisand. Throughout, we will attend to questions of race and gender, including a consideration of how romance works in the musical, how masculinity and musical spectacle work together, the queerness of the musical, the representation of women, the role of African American performers, and questions of diversity and spectatorship. The class will have weekly screening and additional films to be viewed online.
Co-requisite: FTT 41445

FTT 40447	The Apartment Plot		3 Credits
	Pamela Wojcik	12:00-1:45	TR
FTT 41447	Lab	6:00-8:00	T

The Apartment Plot examines the apartment as genre by looking at films in which the apartment is not only setting but also motivates the action. The apartment plot dominates romantic comedy, but also appears in thrillers, horror films, film noir, realist films, musicals, and melodrama. The apartment plot comprises various and often overlapping sub-plots, including plots in which lovers encounter one another within a single apartment house, or live in neighboring apartment buildings; plots in which voyeurism, eavesdropping and intrusion are key; plots that focus on single working women in their apartments; plots in which married or suburban men temporarily inhabit apartments in order to access “bachelor” status; and plots in which aspects of everyday life are played out and informed by the chance encounters and urban access afforded by apartment living. The class will consider themes and aesthetics in common across a wide range of apartment plots. It will consider how different “tenants” produce and are produced by different narratives. Thus, the figure of the heterosexual playboy, the single girl, young marrieds, gay men, lesbians, and families will be considered in their respective apartment plots. Likely texts will include Rear Window, Boys Night Out, Pillow Talk, In a Lonely Place, Breakfast at Tiffany’s, Wait Until Dark, Rosemary’s Baby, The Boys in the Band, Claudine, The Landlord, The Bitter Tears of Petra von Kant, The Killing of Sister George, The Tenant, The Visitor, Repulsion, Sidewalls, The Science of Sleep and Tales of the City.

Co-requisite: FTT 41447

FTT 40451	Classical Hollywood & the New Wave Cinema	3 Credits
	Jesus Costantino	12:30-1:45pm MW

Originally associated with a handful of young, radical French filmmakers in the 1950s and ‘60s, French New Wave cinema transformed Hollywood genre clichés into the raw material for sharp social critique and aesthetic experimentation. The term “New Wave” has since been applied at different times to other national cinemas and has come to signify a period of “awakening” during which an explosively stylish and challenging new brand of filmmaking emerges. It has been used to describe periods of filmmaking in Iran, Germany, Hong Kong, Korea, Italy, Brazil, Japan, Mexico, and more. In this course we will look at Classical Hollywood movies alongside their New Wave successors, and we will attempt to understand why New Wave films continue to speak in the language of old Hollywood.

Course is cross-listed with ENGL 40700-01

FTT 40702	Audition Seminar		3 Credits
	Siiri Scott	2:00-3:15pm	MW
FTT 41702	Lab	2:00-4:30pm	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	12:30-1:30pm	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.*****

