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University of Notre Dame

Department of Film, Television, and Theatre

For up-to-date information, visit insideND: Class Search

****All courses are available “by permission of the instructor” unless space and resources are limited. Contact the instructor for more information.****

Spring 2013 Course Descriptions:

FTT 10101	Basics of Film and Television	3 Credits
	Jim Collins	1:55-2:45 MW
FTT 11101	Lab	7:00-9:00 pm M
FTT 12101	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 class introduces students to the study of film and television. Students will learn the basic formal and aesthetic properties of screen media – editing, framing, sound, mise-en-scene. Students will also learn different ways of grouping and discussing film and television – industrial analysis, auteur theory, genre studies, star studies, feminist approaches, and more. Students will see a wide range of films and TV shows in weekly labs. The class will consist of two weekly lectures and one tutorial. Assignments will include papers, texts, and blogs

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.

FTT 13182 01 **University Seminar** **3 Credits**
Anne Garcia-Romero 2:00-3:15 TR

New American plays are produced in theatrical venues across the U.S. every year. However, students rarely have immediate access to many of these unpublished works. This course provides students with the unique opportunity to study unpublished play texts and establish direct contact with working playwrights currently being produced on U.S. stages. Students will analyze these new theatrical texts and actively engage in the new play development process. This course is ideal for student actors, directors, designers, writers or any student who desires to engage with the current state of playwriting in the American theater.

This course fulfills the Fine Arts requirement

Note: Freshmen ONLY

FTT 13182 02 **USEM: Fashion in Film** **3 Credits**
Richard Donnelly 9:30-10:45 TR

The goals of this course are threefold. First is to introduce the students to the changing forms of fashion throughout history. Second is to understand the fickle choices of fashion through an understanding of the psychology of clothing. Third is to experience how historic costumes are used and expressed in film.

The structure of the class meetings and assignments will allow the students to view costume history through areas of individual interest to them. The students will use the viewing of recent feature-length films to explore period costumes and offer different perspectives on how fashion can be studied.

The study of costume history allows an insight into more than just the garments of the period. It impacts, and is impacted by, many different forces around it. The class will use the viewing of contemporary feature films as the starting point for this study to occur. Students will have the choice to analyze the costumes in the film from different perspectives and to discuss the art form from that vantage point in both class discussions and written papers. The various topics the students can choose from will include:

- The historical accuracy of the costumes
- The style of costume in relation to architecture and décor
- The movement of the costume itself and movement of the human body while wearing the costume
- The use of fabric, color, and detail within the costume

The qualities the costumes reveal about the characters in the story

- How the costumes reflect the lifestyle of the period
- How the design of the costume for the film reflects the art style of the period
- How the costumes express the ethics and morals of the people of the period

- What the costumes reveal about the economy and business activities of the period
- What the fashions speak about the political situation of the period
- Other topics of interest, background, or curiosity that the student may bring to the class

The course meets the parameters expected for a University Seminar. The class has a strong component for the students to experience film as they study the history of costume. The students will express both orally through discussions and analytically through written papers a cognitive thought process to show their understanding of the information. The students will be able to relate the topics to areas of interest outside the normal range of the fine arts.

Meets Fine Arts requirement

Note: Freshmen ONLY

FTT 20009	Broadway Theatre Experience	1 Credit
	Richard Donnelly	6:30-9:00 pm
		W

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. This class will meet for three Wednesdays: March 27, April 3, and 10 from 6:30-9:00 pm.

- Field Trip New York City is required.**
- No pre-requisites.**
- Department Approval required.**
- This course may be repeated for credit.**

FTT 20101	Basics of Film and Television		3 Credits
	Jim Collins	1:55-2:45	MW
FTT 21101	Lab	7:00-9:00 pm	M
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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 20230	Video Games and the Gendered Role		3 Credits
	Denise Ayo	11:45-1:00	MW

From Samus to Mario, Princess Zelda to James Sunderland, Jill Valentine to Master Chief, mainstream video games have offered gamers an array of male and female characters. In this course, we will analyze these various portrayals of gender. Do games always portray a masculine hero saving a damsel in distress? Do some games offer an alternative to this archetypal situation? We will examine a wide range of avatars and supporting characters within the context of storylines, digital environments, and paratexts such as cover designs, promotional materials, and strategy guides. Our investigation, however, will not be limited to character construction and narrative structure. We will also discuss gender assumptions about gamers, question the gender politics of online gaming, and think about how an avatar's gender affects player-avatar identification. Course requirements will include class discussion, readings, quizzes, and writing assignments. In addition, students will be required to watch recorded gaming sessions on YouTube as well as play a game or games themselves.

Cross list: GSC 20512-4 seats

Must be enrolled in FTT or by permission of Instructor

Seat allocation: 3 Freshmen, 3 Sophomores, 3 Juniors

FTT 21006	Playwriting		3 Credits
	Anne Garcia-Romero	11:00-12:15	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, (Continued on next page) 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.

FTT 30102	History of Film II		3 Credits
	Ted Barron	11:45-1:00	MW
FTT 31102	Lab	4:30-6:30	M

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 television, and the increasing importance of new technologies and increasing auxiliary markets. The course will not be limited to Hollywood filmmaking, but will also look at a number of major international film movements. The course will be a combination of lecture and discussion. Formal assessments will include exams and research papers.

Co-requisite: FTT 31102.

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

FTT 30240	The Family in Japanese Film and Anime		3 Credits
	Kerim Yasar	11:00-12:15	TR
FTT 31240	Lab	5:00-7:00pm	W

The family forges identity. Moving images forge the imagination. Both help shape the way we see ourselves and the world. In this course we will examine the intersection of the two by watching and discussing representations of the family in Japanese cinema, from the sun-drenched melancholy of (Continued on next page)

Ozu Yasujiro's *Late Spring*, to the harrowing survival story of Takahata Isao's *Grave of the Fireflies*, to the absurd comedy of Morita Yoshimitsu's *Family Game*. In the process we will explore issues of film form and technique, translation, and the various incarnations and configurations of Japanese families over time. Readings in film analysis and Japanese film history will be supplemented by sociological sources. Some of the questions we will explore: What role has cinema served in the articulation of Japanese identity in the modern period? How do filmic representations of Japanese families capture or depart from observed realities? How do gender roles operate within the family and the larger culture? What are some of the distinctive characteristics of Japanese cinematic practice in various historical periods? How do families endure in the face of historical trauma?

Must be enrolled in FTT.

Co-requisite: FTT 31240

FTT 30247

Screening the Irish Troubles

3 Credits

Briona NicDhiarmada

2:00-3:15

TR

This course will look at how political conflict in Ireland from the 1916 Rebellion and the War of Independence up to and including what became known as 'The Troubles' in the North of Ireland has been represented on the screen. Students will analyse a wide variety of cinematic texts, mainstream commercial Hollywood features as well as independent Irish and British films. Documentary film will also be analyzed. Certain seminal events such as Bloody Sunday and the 1981 Hunger Strikes which have a diverse representational history on screen will be given particular attention. Among the films discussed will be *Mise Eire*, *Saoirse*, *Michael Collins*, *The Wind that Shakes the Barley*, *Some Mother's Son*, *In the Name of the Father*, *Bloody Sunday*.

Cross list: IRST 30320 (Primary department)

Fulfills international requirement.

FTT 30407	Internet Television Production	3 Credits
	Ted Mandell	MW
	11:45-1:00	

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, Intro to Film/Television Production-- OR-- FTT 30462, Broadcast Journalism

FTT 30410	Intro to Film and Television Production	3 Credits
	Ted Mandell	TR
	3:30-4:45	
FTT 31410	Lab	TR
	5:00-6:15 pm	

An introductory course in the fundamentals of writing, shooting, editing, and lighting for narrative film and television productions. This is a hands-on production course emphasizing aesthetics, creativity, and technical expertise. Expect 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.

FTT 30416	3D Digital Production for Animation and Video Games	3 Credits
	Jeff Spoonhower	MWF
	10:40-11:	

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 (Continued on next page)

through weekly lectures, screenings 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.

Pre-requisite: FTT 30410

Materials fee required – TBD

Books and Video Tutorials - TBD

FTT 30417	Gender and Fan Studies		3 Credits
	Darlene Hampton	3:00-4:15	MW

In this course we will explore the concept of media fandom: definitions, history, analysis, representations, and practices through the lenses of gender and sexuality. Some questions we will address are: What is a ‘fan’? Why is it important to study fans at all? Can we consider fan communities examples of subcultures? How have internet technologies and social networking impacted fan cultures and communities?

How do discourses of gender and sexuality impact cultural and academic representations of fans? For example, why are some practices and communities considered acceptable and fairly ‘normal’ while others are represented as odd or obsessive? We will approach these questions through a range of social and cultural theories, including: textual analysis, anthropology/ethnography, feminist theory, and theories of performance. Assignments for the course will include writing assignments, discussion leading, exams, and a final project.

Cross list: GSC 30584, FTT 90417

Must be enrolled in FTT- Sophomores, Juniors and Seniors only

FTT 30461	History of Television		3 Credits
	Christine Becker	1:30-2:45	MW
FTT 31461	Lab	6:30-8:30 pm	W

Television has been widely available in the United States for only half a century, yet already it has become a key means through which we understand our culture. Our course examines this vital medium from three perspectives. First, we will look at the industrial, economic and technological forces that have shaped U.S. television since its inception. These factors help explain how U.S. television adopted the format of advertiser-supported broadcast networks and why this format is changing today. Second, we will explore television’s role in American social and political life: how TV has represented cultural changes in the areas of gender, class, race and ethnicity. Third, we will discuss specific narrative and visual strategies that characterize program formats. Throughout the semester we will demonstrate how television and U.S. culture mutually influence one another, as television both constructs (Continued on next page)

our view of the world and is affected by social and cultural forces within the U.S.

Co-requisite: FTT 31461

Cross list: GSC 30513, AMST 30703, STV 30161

This course fulfills the Fine Arts requirement.

FTT 30463	Broadcasting and Cable	3 Credits
	Karen Heisler 12:30-1:45	TR

This course focuses on how the broadcast and cable television industries operate in contemporary society. Lecture/discussion sessions will examine topics such as programming strategies and practices, regulatory guidelines, sales and advertising, ratings and research methodology, ethical issues and concerns, cultural effects and news, sports and entertainment programming.

Must be enrolled in FTT.

Interested non-majors by permission of Instructor.

FTT 30468	Ethics in Journalism	3 Credits
	Gary Sieber 3:30-4:45	TR

“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.

FTT 30491 01 **Debate** **2 Credits**
Susan Ohmer 8:00-10:00 pm W

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.

FTT 30491 02 **Debate** **2 Credits**
Susan Ohmer 6:00-9:00 pm . M

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.

FTT 30705 01 **Theatre, History, and Society II** **3 Credits**
Mark Pilkinton 12:30-1:45 TR

This course analyzes and evaluates the art form of theatre within its larger historical and societal context. Treating the art form as a culture industry, the course examines periods and sites to understand the theatrical event, its audiences, and its methods. Each unit emphasizes theatre as a site of cultural debate and political and social change and considers the larger role of representation in human society throughout time. Attendance is required

This course fulfills the Fine Arts requirement.

FTT 30705 02	Theatre, History, and Society II	3 Credits
	Mark Pilkinton	TR
	2:00-3:15	

This course analyzes and evaluates the art form of theatre within its larger historical and societal context. Treating the art form as a culture industry, the course examines periods and sites to understand the theatrical event, its audiences, and its methods. Each unit emphasizes theatre as a site of cultural debate and political and social change and considers the larger role of representation in human society throughout time. Attendance is required

This course fulfills the Fine Arts requirement

FTT 30800	Scenic Painting	3 Credits
	Marcus Stephens	TR
	11:00-12:15	

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.

FTT 30802	Lighting Design	3 Credits
	Kevin Dreyer	TR
	9:30-10:45	

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.

Open to all FTT students.

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

FTT 31005 02 Anton Juan 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.

Permission of Instructor required.

FTT 31403 Moving Pictures 3 Credits
Richard Gray 9:30-12:15 TR

This is an introductory course in creating time-based imagery with digital still cameras and video cameras. Students will work with their own photographs, video footage and recorded sound to create works that blur the boundaries of photography and video. Assignments will explore a variety of visual possibilities including non-traditional narratives, sound-works and conceptual constructions. Students will be responsible for producing several assigned projects using Final Cut Express including an independently designed final project. Final projects will be screened publicly at the end of the semester.

Materials fee: \$50

Cross list: ARST 31403 (Primary)

FTT 35501 FTT Internship Variable Credits
Karen Heisler

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.

FTT 40008	Dramatic Text, Production, and Social Concerns	3 Credits
	Anton Juan	2:00-3:15 TR

This course will explore dramatic text, and production as an artistic expression and social comment on social problems and issues affecting a cultural condition from the 1900's to the present. It will study the use of modern tragedy, farce, burlesque, satire, symbolic drama, religious drama, social realism, street theatre forms, chameleon plays and performance art as expressions and agents of social change.

FTT 40101	Film and Television Theory	3 Credits
	Pam Wojcik	12:30-1:45 TR
FTT 41101	Lab	6:00-8:00 pm T

This course offers an introduction to the philosophical, aesthetic, cultural and historical issues that inform current scholarship and production in film and television, including auteurist, psychoanalytic, semiotic, and cultural studies approaches to film, with attention to cinema ideology, including issues of gender and sexuality.

Co-requisite: FTT 41101.

Pre-requisite: FTT 30101 or 30102, or 30461, or by permission of Instructor.

Cross list: GSC 40503

FTT 40239 **Brazilian Cinema** **3 Credits**
Sarah Wells 11:010-12:15 TR

An introduction to Brazilian film 19th century to present. Taught in English.

Must be enrolled in FTT

Cross list: LLRO 40510 (Primary)

This course fulfills the FTT international film requirement.

FTT 40249 **Italian Cinema: Realities of History** **3 Credits**
Zygmunt Baranski 2:00-3:15 TR

This course explores the construction and development of the Italian cinematic realist tradition from the silent era to the early 1970s, although its primary focus is on the period 1934-1966, which stretches from the appearance of Blasetti's openly fascist "historical" reconstruction, *La vecchia guardia*, to Pasolini's "eccentric" exercise in Left-wing commitment, *Uccellacci e uccellini*, with its mix of expressionist and hyper-realist techniques. At the centre of this period are found some of Italy's most highly regarded films made by directors, such as Vittorio DeSica, Roberto Rossellini, and Luchino Visconti, who belonged to the neo-realist movement (1945-53). These filmmakers rejected escapist cinema and tried to make films that examined the contemporary experiences of ordinary Italians. As well as analyzing the films in themselves, the course examines the formal and ideological continuities and differences between neo-realist films and their silent and fascist predecessors. In a similar way, it analyses neo-realism's impact on later film-makers, such as Federico Fellini, Pietro Germi, Pier Paolo Pasolini, Gillo Pontecorvo, Dino Risi, and Francesco Rosi, who attempted to develop new versions of cinematic realism. Finally, the course aims to locate the films in their historical and cultural contexts and to address theoretical issues arising from the concept of realism.

Cross list: LLRO 40548 (Primary department)

Must be enrolled in FTT.

This course fulfills the FTT international requirement.

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

Through hands-on, field experience, you will develop, write, produce, direct and edit one short, Super 16mm film in groups of two. This will be a non-dialogue driven film with post-produced soundtrack. We will explore the use of composition, cinematography and editing to create a narrative structure. This class will also provide you with a technical knowledge of the tools required in filmmaking; Arri Super 16mm cameras, film stocks, light meters, 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 Final Cut Pro 7 using ProRes HD transfers from the lab.

Course Book: Cinematography: Theory and Practice, 2nd Edition – Blain Brown: Focal Press, 2011 .

FilmSkills Video Modules to be purchased online @ filmskills.com

***Materials Fee required: Additional course materials will be provided as digital files for download.**

Co-requisite: FTT 41410

Pre-requisite: FTT 30410, Intro to Film and Television Production

FTT 40412	Advanced Filmmaking		3 Credits
	Jeff Spoonhower	9:30 - 10:45	TR
FTT 41412	Lab		1Credit
		11:00-12:15	TR

Working in teams, students will direct and shoot short narrative digital video projects on Red Digital Cinema cameras, edit in Avid Media Composer (or Adobe Premiere Pro CS6), record sound effects and dialogue digitally in Avid Pro Tools, and perform a variety of post-production tasks (compositing, color-correction, tracking, visual effects) in After Effects CS6. In this class, particular emphasis will be placed on sound and music design, as well as post-production techniques. In addition to practicing the technical elements, topics such as effective story structure and directing of actors will be discussed. 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.

Co-requisite: FTT 41412.

Pre-requisite: FTT 40410.

***Materials Fee required.**

FTT 40429	Gender and National Identity In Modern Spanish Cinema	3 Credits
	Carlos Jerez-Farran	3:00-4:15
		MW

The aim of the course is to introduce students to a selection of Spanish films from the 1970's to more contemporary ones. We will see and analyze approximately 12 films by different directors with the purpose of giving students a sense of the variety of styles and topics that characterize Spanish cinema in the last twenty-five years. The films will be contextualized socially, historically, politically and culturally in order to give a better understanding of their relationship with the time and country in which they are set. Some of the themes to be analyzed are: nation-formation, the Spanish Civil War, stereotypical Spanishness, censorship, postmodernist aesthetics, and gender construction. Besides expanding their knowledge of contemporary Spanish culture, it is expected that by the end of the semester students will also have learnt how to analyze a film. Some of the films to be studied are: *El espíritu de la colmena* (1973), *Cria cuervos* (1975), *Carmen* (1983), *Mujeres al borde de un ataque de nervios* (1987), *Jamón, jamón*, (1992), *Acción mutante*, (1993), *La ardilla roja* (1993), and *Hable con ella* (2001), among others.

Cross list: ROSP 40530 (Primary department)

FTT 40440	Film Topics: Film Noir	3 Credits
	Don Crafton	3:00-4:15
FTT 41440	Lab	7:00-9:00pm
		W

The rain-soaked streets. The scream of tires cutting through the night city. The gunsling clutching his rod. The femme fatale with hair curling over one eye. Blood and cordite. The flashbacks within flashbacks. The plots so circuitous they make you want to throttle the screenwriter until he gurgles his last rattle. Did I mention flashbacks? Yes, this is film noir, the most elusive and hypnotic movie genre. Or is it a genre? These films began with 1930s existential French cineastes expressing their malaise, their world-weariness and their need for a Gauloise, then spread to Hollywood. There the German émigré filmmakers gave the form its unique touch of Expressionist cinematography and wartime despair. A style that was both visually exciting and narratively challenging, it thrived on black-and-white film stock, cheap studio backlots and location on the mean streets of Los Angeles. It became the worldview of the 1950s and the image of the decadent twentieth-century metropolis. A generation later, film noir was rediscovered by young filmmakers and critics and so its second life began as retro-noir and neo-noir. This course will examine the rise and fall of this mode of filmmaking, its philosophies and aesthetics, and its fascinating forms.

Prepare to be enthralled.

Co-requisite: FTT 41440

Open to Juniors and Seniors only

Cross list: FTT 60440

FTT 40445	The Movie Musical		3 Credits
	Pam Wojcik	2:00-3:15	TR
FTT 41445	Lab	5:00-7:00	R

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, Vincente Minnelli, and Bob Fosse; 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 screenings and additional films to be viewed online.

This course fulfills the FNAR requirement.

Cross list: FTT 60436 / 61436, GSC 30529 / 60529, AMST40711 / 41711

FTT 40495	Television as a Storytelling Medium		3 Credits
	Christine Becker	4:30-5:45	MW
FTT 41495	Lab	6:30-8:30pm	W

In a communications world dominated by visual culture, television has become society's primary storyteller. Stories are packaged and presented for our consumption in scripted dramas and sitcoms, unscripted reality shows and docudramas, news broadcasts and sporting events, and even commercials and promos. Through exploring the structures, methods, meanings, and impacts of television's various narrative forms, this course will consider how the medium of television enables creators and viewers to tap into the fundamental cultural practice of storytelling. Across the semester, students will read theories of narratology and assessments of television's narrative techniques, screen a variety of narrative examples (chiefly from American television, though some non-American television might be screened), and write their own critical analyses of television's storytelling practices. The class meetings will be primarily driven by discussions, supplemented by lectures, and the assignments will include periodic writing assignments, a final exam, and a term paper on a topic of the student's choosing.

Pre-requisite: FTT 10101 or 20101

Co-requisite: FTT 41495

FTT 40900	Contemporary Media Practices: Industry Alliance Master Class	1 Credit
	Ted Mandell	3:00-5:45 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.

This class meets every other Friday.

Cross list: FTT 60900

FTT 41005	Acting Shakespeare	3 Credits
	Grant Mudge	12:30-1:45 TR

This course looks at Shakespeare's texts from the actor's perspective. Various techniques for unlocking meaning and emotional content will be introduced. Students will learn to analyze and perform the text through scene work and monologues. The class structure allows each student to create several different roles that will be performed at the end of the semester.

Pre-requisites: FTT 21001, Acting: Process and at least one upper level acting course.

FTT 46000	Acting Pedagogy and Practice	Variable Credits
	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.

Graduate courses:

FTT 60250	Italian Cinema: Realities of History	3 Credits
	Zygmunt Baranski	2:00-3:15 TR

This course explores the construction and development of the Italian cinematic realist tradition from the silent era to the early 1970s, although its primary focus is on the period 1934-1966, which stretches from the appearance of Blasetti's openly fascist "historical" reconstruction, *La vecchia guardia*, to Pasolini's "eccentric" exercise in Left-wing commitment, *Uccellacci e uccellini*, with its mix of expressionist and hyper-realist techniques. At the centre of this period are found some of Italy's most highly regarded films made by directors, such as Vittorio DeSica, Roberto Rossellini, and Luchino Visconti, who belonged to the neo-realist movement (1945-53). These filmmakers rejected escapist cinema and tried to make films that examined the contemporary experiences of ordinary Italians. As well as analyzing the films in themselves, the course examines the formal and ideological continuities and differences between neo-realist films and their silent and fascist predecessors. In a similar way, it analyses neo-realism's impact on later film-makers, such as Federico Fellini, Pietro Germi, Pier Paolo Pasolini, Gillo Pontecorvo, Dino Risi, and Francesco Rosi, who attempted to develop new versions of cinematic realism. Finally, the course aims to locate the films in their historical and cultural contexts and to address theoretical issues arising from the concept of realism.

Cross list: LLRO 40548 (Primary department)

FTT 60440	Film Topics: Film Noir	3 Credits
	Don Crafton	3:00-4:15 MW
FTT 61440	Lab	7:00-9:00pm W

The rain-soaked streets. The scream of tires cutting through the night city. The gunsel clutching his rod. The femme fatale with hair curling over one eye. Blood and cordite. The flashbacks within flashbacks. The plots so circuitous they make you want to throttle the screenwriter until he gurgles his last rattle. Did I mention flashbacks? Yes, this is film noir, the most elusive and hypnotic movie genre. Or is it a genre? These films began with 1930s existential French cineastes expressing their malaise, their world-weariness and their need for a Gauloise, then spread to Hollywood. There the German emigre filmmakers gave the form its unique touch of Expressionist cinematography and wartime despair. A style that was both visually exciting and narratively challenging, it thrived on black-and-white film stock, cheap studio backlots and location on the mean streets of Los Angeles. It became the worldview of the 1950s and the image of the decadent twentieth-century metropolis. A generation later, film noir was rediscovered by young filmmakers and critics and so its second life began as retro-noir and neo-noir.

(Continued on next page)

This course will examine the rise and fall of this mode of filmmaking, its philosophies and aesthetics, and its fascinating forms. Prepare to be enthralled.

Co-requisite: FTT 61440

Cross list: FTT 40440

FTT 60436	The Movie Musical		3 Credits
	Pam Wojcik	2:00-3:15	TR
FTT 614365	Lab	5:00-7:00	R

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, Vincente Minnelli, and Bob Fosse; 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 screenings and additional films to be viewed online.

Cross list: FTT 40445, GSC 30529 / 60529

FTT 60900 **Contemporary Media Practices:** **1 Credit**
Industry Alliance Master Class
 Ted Mandell 3:00-5:45 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. This course is a one-of-a-kind chance for students to meet and learn from working professionals in a classroom environment.

Meets every other Friday.
Cross list: FTT 40900

FTT 67600 **Practicum in Teaching Screen Cultures** **1 Credit**
 Jim Collins

This course complements the theoretical basis for film and media teaching methodology provided in coursework and gives hand-on practice with the organizational tasks and pedagogical procedures that are pertinent to daily graduate assistant Teaching responsibilities. This course is required for Graduate Student Teaching Assistants for the Basics of Film and Television course and tutorials.

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, France, Spain and Chile. 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