

Spring 2014 Course Descriptions

Last Updated 12/22/2014

Undergraduate Courses Offered

FTT 10101 - Basics of Film and Television

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

3 Credit hours, No Lab credit, but screenings and tutorial required.

Course Attributes: FNAR - Univ.Req. Fine Arts

FTT 10701 - Introduction to Theatre

A study of theatre viewed from three perspectives: historical, literary, and contemporary production practices. Through lectures, readings, and discussion, 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.

3 Credit hours, No Lab credit, but screenings required.

Course Attributes: FNAR - Univ.Req. Fine Arts

FTT 10910. Science Play: Physics and Astronomy on the Stage

This course will examine a selection of plays that use astronomy or physics to delve into the scientific process, including plays by Auburn, Stoppard, Brecht, and Frayn. By focusing on the moments abutting the instant of scientific discovery, these plays create an ideal space to explore the scientific idea itself as well as the attending complex human interactions and issues such as the scientific method, the interplay of society and science, the scientist's responsibility to society, and gender and genius. The course will guide the student through our evolving view of the physical laws that govern the interactions between particles in the universe, loosely mirroring the arc of the scientific content of the plays. In addition to addressing these key ideas, we will study the theatricality of the plays. Having explored major topics in physics at a non-technical level as well as the roles of the playwright, director and actor in giving life to the science play, the course will culminate in the translation of these scientific ideas to the stage.

3 Credit hours, No Lab credit, but screenings required.

Course Attributes: FNAR - Univ.Req. Fine Arts; NASC- Univ. Req., Natural Sci

FTT 13182. Fine Arts University Seminar

This writing-intensive course will be devoted to a variety of different topics in film, television, new media and theatre depending on the individual instructor's interests. Note: Freshmen only.

3 Credit hours, No Lab credit, but screenings required.

Course Attributes: FNAR - Univ.Req. Fine Arts, USEM- University Seminar

FTT 20009 - Broadway Theatre Experience

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 18 through late Sunday evening April 20, 2014. 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.

1 Credit hours, No Lab credit

Course Attributes: ZORB - Rio de Janeiro (RB)

FTT 20101 - Basics of Film and Television

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

3 Credit hours, No Lab

Course Attributes: FNAR - Univ.Req. Fine Arts

FTT 20260 - La telenovela: history-culture-production

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

3 Credit hours, No Lab

Course Attributes: FNAR - Univ.Req. Fine Arts; LAST - Latin Amer. Studies

FTT 20701 - Introduction to Theatre

A study of theatre viewed from three perspectives: historical, literary, and contemporary production practices. Through lectures, readings, and discussion, 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.

3 Credit hours, No Lab

Course Attributes: FNAR - Univ.Req. Fine Arts

FTT 20703 - Theatrical Production

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.

3 Credit hours, Lab required

Course Attributes: FNAR - Univ.Req. Fine Arts; ZUG4 - UGIntern/Practicum(Adm)

FTT 20800 - Introduction to Musical Theatre

An introductory course on the history, development, and cultural relevance of musical theatre. This 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.

3 Credit hours, Lab required

Course Attributes: FNAR - Univ.Req. Fine Arts

FTT 20801 - Acting: Acting for the non-major

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.

3 Credit hours, No Lab

Course Attributes: FNAR - Univ.Req. Fine Arts; ZNBL - Not Publ in Bull.(Adm)

FTT 20900 - Script Analysis

In this course, students will learn: (1) how to read and interpret a playscript for production (script analysis) and (2) how to read and understand a dramatic text in terms of its historical and literary contexts (dramaturgical analysis).

3 Credit hours, No Lab

Course Attributes: FNAR - Univ.Req. Fine Arts; ZUG2-UG Critical Anlysis (Adm)

FTT 21001 - Acting: Process

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.

3 Credit hours, No Lab

Course Attributes: FNAR - Univ.Req. Fine Arts

FTT 21006 - Playwriting

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

3 Credit hours, No Lab

FTT 30102. History of Film II

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

3 Credit hours, Screenings required

FTT 30246 - New Russian Cinema (in Eng)

Freed from the constraints of Soviet-era censorship, in the period 1990-2005 Russian filmmakers exploited the unique qualities of the film medium in order to create compelling portraits of a society in transition. The films we will watch cover a broad spectrum: reassessing Russia's rich pre-Revolutionary cultural heritage as well as traumatic periods in Soviet history (World War II, the Stalinist era); grappling with formerly taboo social issues (gender roles, anti-Semitism, alcoholism); taking an unflinching look at new social problems resulting from the breakdown of the Soviet system (the rise of neo-fascism, the war in Chechnya, organized crime); and meditating on Russia's current political and cultural dilemmas (the place of non-Russian ethnicities within Russia, Russians' love-hate relationship with the West). From this complex cinematic patchwork emerges a picture of a new, raw Russia, as yet confused and turbulent, but full of vitality and promise for the future.

3 Credit hours, No Lab credit, but screenings required

Course Attributes: FNAR - Univ.Req. Fine Arts; MESE - European Studies Course;
REES - Russ. & E Euro. Studies

FTT 30301 – Film and Fiction in Japan

This course is an in-depth examination of the relationship between literature and cinema in modern and contemporary Japan. Through our readings and discussions we will explore the art of cinematic adaptation while addressing issues relating to the film industry in Japan, such as the corporate studio system, the cult of the auteur, and performer typecasting. Throughout the semester we will return to the broader themes of collective creative agency, gender, and gender performance, and the personal and experiential narration of national history. By the end of this course, students will have developed a nuanced and sophisticated understanding of Japanese cinematic history and the cycle of influence between literature, film, intellectual discourse, and cultural values in Japan. Students will also acquire a basic vocabulary of cinematic terms that will allow them speak and write intelligently about topics related to cinema in formats ranging from academic essays and formal presentations to film reviews and project proposals.

3 Credit hours, No Lab required

FTT 30333 – Child in Cinema

This course examines the figure of the child across a range of film styles. It is not a course in the genre of children's film. Rather, it explores the ways in which children are represented in films aimed at adults. It asks: What different meanings are ascribed to children at different historical moments, in different nations, in different genres? How do we define the child? What kind of narratives are organized around children? How does the presence of children alter or impact a genre? The class will consider the child in Depression Era dramas and musicals, Italian Neorealism, the French New Wave, African American cinema, sci-fi, horror films, and more. We will consider the child star, cute children, spunky children, tomboys, transgender children, children in poverty suburban children, wild children. We will consider stars such as Shirley Temple, Tatum O'Neal, and Mickey Rooney; directors such as Chaplin, Spielberg, De Sica Truffaut, and Wes Anderson; and films such as Wild Child, Boyz n the Hood, Ma Vie en Rose, The Tin Drum, The Omen, Paper Moon, E.T., Moonrise Kingdom, and Beasts of the Southern Wild. Students will be expected to see on or two films a week.

3 Credit hours, Screenings required

FTT 30407 - Internet Television Production

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.

3 Credit hours, No Lab required

FTT 30410 - Introduction to Film and Television Production

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

3 Credit hours, Lab required

FTT 30430 - Documentary Film

This course will track the history of nonfiction film and television, examining various structures and formats including expository, narrative, experimental, formalist, docudrama, and "reality TV." It will also examine the uses of "actuality" footage in films that make no pretense to objectivity. At the center of the course will be a deconstruction of the notion of "film truth." Students will develop skills in the critical analysis of documentary and examine the standards by which we evaluate them.

3 Credit hours, No Lab required, but screenings are required

Course Attributes: FNAR - Univ.Req. Fine Arts

FTT 30453 – The Craft of Criticism

In this special mini-course, held in association with the conference by the same name, students will be challenged to consider varying approaches to media criticism and how those approaches might impact their own academic work and research. In addition to classroom sessions with Professor Kearney that bracket the national conference Notre Dame is hosting, students are required to attend the conference sessions on April 26 and April 26.

1 Credit hour, Screenings are not required

FTT 30459 – Gender and Rock Culture

An introduction to the study of gender and rock culture, this course provides students with a broad, foundational understanding of the concepts, theories, and methodologies used in critical analyses of rock's various gendered constructions. Rather than taking a musicological perspective, this course uses a socio-cultural approach to examine a myriad of gendered sites within rock culture, including performance, music video, and rock journalism. Therefore, music and song lyrics will not be our only or primary objects of study; our exploration of rock's gendered culture will also include studies of the various roles, practices, technologies, and institutions associated with the production and a synthetic, interdisciplinary approach is employed which draws on theories and methodologies formulated in such fields as popular music criticism, musicology, cultural studies, sociology, ethnography, literary analysis, performance studies, and critical media studies. In turn, the course is informed by feminist scholarship and theories of gender.

3 Credit hours, No Lab credit, but screenings are required

FTT 30461 - History of Television

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

3 Credit hours, No Lab credit, but screenings are required

Course Attributes: FNAR - Univ.Req. Fine Arts

FTT 30463 - Broadcasting and Cable

This course examines the history and current practices of the broadcast and cable television industry and looks at its effect on American culture and society. Topics of discussion include important issues in the industry, government regulation, news, sports, and entertainment programming strategies and practices, ratings, and advertising. Taught in the Spring only. 3 Credit hours, No Lab required

FTT 30468 – Ethics in Journalism

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 touch 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.

3 Credit hours, No Lab required

FTT 30469 – Cold War Media

From Invasion of the Body Snatchers to Red Dawn, this course explores the popular media of the Cold War. The course explores the interconnections between film and television, popular music, foreign and domestic policy, and US social movements. Topics include anti-communism, the Red Scare, invasion films, sub-urbanization and domestic & “containment culture,” anxieties about the nuclear bomb, Beats and the counter-culture, the civil rights and women's movements, and youth culture. The course centers on the ways in which the Cold War was experienced culturally, with particular attention to its impact on everyday cultural practices and identities.

3 Credit hours, No Lab credit, but screenings required

FTT 30491 – Debate

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. Permission required.

Variable Credit

FTT 30705 - Theatre, History, & Society II

Theatre, History, & Society II examines with varying degrees of breadth and depth selected periods and sites in theatre history since 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.

3 Credit hours, No Lab required

Course Attributes: FNAR - Univ.Req. Fine Arts

FTT 30802 - Lighting Design

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.

3 Credit hours, No Lab required

FTT 30803 - Costume Design

This course teaches the principles of costume design for the stage. The course will explore the use of costumes to express character traits by analyzing play scripts. Students will design costumes, and explore the process of organizing the script from the costume designer's viewpoint. The course will include projects, discussions, and lectures. The course will end with a portfolio presentation of the work completed throughout the semester. Students will be expected to provide their own materials and supplies.

3 Credit hours, No Lab required

Course Attributes: FNAR - Univ.Req. Fine Arts; ZUG3-UGCreativeExpression(Adm)

FTT 31001 - Acting: Character

The second course in the acting progression, this course expands on basic methodology and incorporates physical techniques for building a character. Students explore psychological gestures, Laban effort shapes, and improvisation as they develop a personal approach to creating a role.

3 Credit hours

FTT 31002 - Voice and Movement

A course designed to help the advanced acting student focus on kinesthetic awareness. The actor will identify and work to remove physical and vocal tensions that cause habituated movement and impede natural sound production. Through movement and vocal exercises created for actors, students will experience what "prepared readiness" for the stage consists of, and how to meet the demands of a live performance.

3 Credit hours

FTT 31005 - Theatre Production Workshop

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 Instructor's permission.

1-3 Credit hours

FTT 31006 - Directing: Process

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.

3 Credit hours

FTT 31403 - Moving Pictures

Video has become an essential tool of the contemporary artist and designer. 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 address a variety of technical approaches and styles including montage, non-narrative structures, and sound works. This course is essential for anyone interested in creating videos for a professional portfolio, website content, journalistic or advertising work, or to expand career options after graduation. Offered every year.

3 Credit hours, No lab required

FTT 35501 - FTT Internship

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) to obtain three credits. Interns will complete a project, mid-semester progress report and a final evaluation paper. NOTE: This course does not count as an upper level course toward the FTT major.

1-3 Credit hours, No lab required

Course Attributes: ZINT - Student Intrnshp Course

FTT 40007 - Documentary Theatre

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

3 Credit hours, No lab required

Course Attributes: CSTE - CST Elective

FTT 40239- Bazilian Cinema

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

3 Credit hours, No lab required

Course Attributes: LAST - Latin Amer. Studies; LIT - Univ.Req. Literature

FTT 40249 - Italian Cinema: Realities of History

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.

3 Credit hours, No lab required

Course Attributes: FNAR - Univ.Req. Fine Arts; MESE - European Studies Course

FTT 40410 - Intermediate Filmmaking

Through hands-on, field experience, you will develop, write, produce, direct and edit one short, narrative film production in groups of two, while also crewing for other productions in the class. This will be a non-dialogue, visually driven film with a post-produced soundtrack. We will explore the use of composition, cinematography and editing techniques to create a narrative structure. This class will also provide you with a technical knowledge of the tools required in professional filmmaking using RED Digital Cinema cameras, lenses, light meters and various lighting and grip equipment. We will discuss various filmmaking techniques and current industry topics, including film in relation to digital cinema and current workflows. Editing will now be done on Adobe Premiere Pro along with color science applications in REDCine-X Pro. FilmSkills Video Modules to be purchased online @ filmskills.com
*Materials Fee required: Additional course materials will be provided as digital files for download.

3 Credit hours, No lab required

Course Attributes: ZUG3-UGCreativeExpression(Adm)

FTT 40412. Advanced Filmmaking

This is a film/video production workshop for advanced students, focusing on the scripting and development of sync sound, 16 mm. short color films in the fiction mode. It stresses writing skills with an emphasis on innovations that expand the existing traditions of and boundaries between fiction and non-fiction practices. Students will work in teams of two to produce and prepare films for shooting.

3 Credit hours, Lab required

FTT 40448 - Lights, Camera, Murder!: Film, Television, and the Law

Who can resist a great murder mystery? Whether it's the classic trench-coat-wearing detective in a television drama, or the slick Hollywood lawyer on the Silver Screen, we love to watch the colorful players in the art of murder. Viewers were mesmerized by the nationally televised courtroom trials of Casey Anthony and O.J. Simpson. Were we getting a glimpse into a ¿real life¿ murder trial, or were the players manipulating things to entertain us? The crime of murder and the punishments that attach, are a captivating part of our American Legal History. This course will explore how the United States Legal System handles murder. And, from the Film and Television perspective, we will explore the evolution of the treatment of murder and the creative portrayals of detectives and lawyers on the screen. From “whodunits” to the “inverted detective story,” be prepared to spot the clues, analyze the evidence and recognize the elements of the perfect murder mystery. This class meets only on the following 6 Fridays: January 17, February 7, February 28, March 28, April 25, 2014.

1 Credit hours, No lab required

FTT 40450 - Seriality

In this course we'll focus on the evolution of serial narrative in literature, film, television in three pivotal periods. We'll begin by investigating how serialized narrative worked in the mid-nineteenth century, concentrating on how new delivery systems for narrative entertainment were developed to reach the reading public, and how new forms of story-telling emerged in the process. We'll then explore how the conglomeration of the film industry in the last quarter of the twentieth century led to the creation of the high-concept “franchises,” in which fictional universes began to extend across media, and across decades in the form of the James Bond and Harry Potter franchises. In the second half of the course we'll look closely the further expansion of narrative universes in the twenty-first century, paying particular attention to two interconnected phenomena -- quality television serials (House of Cards, Mad Men, Sherlock, Parade's End) and transmediated “worldbuilding” which generates reboots, fan fictions, adaptations, and narrative extensions of everything from Jane Austen to Star Trek to Marvel superheroes.

3 Credit hours, No Lab credit, but screenings required

FTT 40495 - Television as a Storytelling Medium

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.

3 Credit hours, Lab required

FTT 40500 – Hitchcock Seminar

This senior seminar offers an opportunity to study the work of one filmmaker in depth and to think critically about the methods we use to study film and television texts, industries, and audiences. The director of 64 films and many television programs, whose career spanned the silent era of the 1920s through the color and sound spectacles of the 1970s, Hitchcock also wrote and produced many of his works and closely controlled their visual style and narrative structure. This unusual degree of control inspired critics to classify him as an “auteur” and to analyze the themes, visual elements, character types, and narrative structures that recur in his films. These recurring elements have also spurred analyses that employ other forms of media theory, including psychoanalytic, ideological, industrial, and cultural studies perspectives. The massive amount of critical writing on Hitchcock therefore allows us to understand his work more deeply, but also to compare and contrast the critical and metacritical: we examine Hitchcock himself, his reputation as a director, his films and television programs, as well as the theories and methodologies that we use to study media.

3 Credit hours, No Lab, but screenings required

FTT 40502 - Media and Identity

This course focuses on critical analyses of identities in media culture. Taking a cultural studies approach, we will interrogate theories and popular discourses of identity while exploring how particular identities are constructed, negotiated, resisted, and transformed within media culture. Our primary questions in this course are: What is identity? How do our identities inform our various relationships to media culture? And, how does media culture impact the construction of our identities? Our particular sites of analysis will be media representation (narrative, performance, aesthetics), media production (industries and political economy), and media consumption (reception practices and audiences). We will examine a broad array of media forms, including film, television, the Internet, games, and popular music. Traditional demographic identities, such as gender, age, race, sexuality, and class, will be central to the course, although other identities, including geographic and lifestyle identities, will be examined also. We will strive toward critical analyses that understand identities as constructed, not inherent, and intersectional, not autonomous.

3 Credit hours, No Lab, but screenings required

FTT 40890 – Media Industries

“How do the contemporary film and television industries work?” How can an analysis of the “business of entertainment” enable a greater understanding of contemporary media aesthetics and culture? This course will explore these questions by focusing on the structure, practices and products of America’s film and television industries, and students will engage with academic readings, screenings, trade publications, current events, guest lectures, and written and oral assignments in order to understand the activities of the film and television industries. By the end of the course, students should be able to understand prominent practices employed by media conglomerates today; recognize the ways in which industrial structures and practices can shape media products; examine how television shows and movies are influenced by business strategies; and identify the potential impact that the media industries have on creativity, culture, and society. The course should be especially beneficial for students intending to pursue scholarly or professional careers related to film and television through its comprehensive overview of how these industries work, why they work as they do, and the broader practical and theoretical implications of media industry operations. ‘A unique insiders’ view of the entertainment industry, this course features seven guest lecturers/industry professionals who will share the inner workings of the many aspects of the film and television world. Members of Notre Dame’s Industry Alliance alumni group will speak on aspects of Development, Marketing, Production, Distribution, New Media and other areas. A one-of-a-kind chance for students to meet and learn from working professionals in a classroom environment. Meets every other Friday.

1 Credit hour, No Lab

FTT 40900 – Contemporary Media Practices

A unique insiders’ view of the entertainment industry, this course features seven guest lecturers/industry professionals who will share the inner workings of the many aspects of the film and television world. Members of Notre Dame’s Industry Alliance alumni group will speak on aspects of development, marketing, production, distribution, new media and other areas. A one-of-a-kind chance for students to meet and learn from working professionals in a classroom environment. Meets every other Friday.

1 Credit hour, No Lab

FTT 44600 - Shakespeare and Film (Online)

This is a Semester Online Course. 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 regular screenings of the films to be studied. Interested students can learn more at online-education.nd.edu

3 Credit hours, No Lab, but screenings required

FTT 46000 - Acting Pedagogy and Practice

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.

1-3 Credit hours, No Lab

FTT 47001 - Practicum

Individual practical projects for the advanced student. May be repeated up to six hours of credit. Taken S/U only.

1 Credit hour, 1-3 Lecture Hours, No Lab

Course Attributes: ZUG4 - UGIntern/Practicum(Adm)

FTT 47600 - Notre Dame Film Society

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 professor for more information. NOTE: This course does not count as an upper level course toward the FTT major.

0-1 Credit hour, No Lab

FTT 47601 - Special Studies

This course gives students an opportunity to conduct research and is intended for advanced students. Application and permission of the individual instructor is required. Application may be obtained from the departmental website at <http://ftt.nd.edu/> or by visiting the FTT departmental office.

1-3 Credit hours, No Lab

FTT 47700 - Honors Special Studies

For FTT Honors students thesis research. By permission and application only.

1-3 Credit hours, No Lab

FTT 48000 - Thesis and Undergraduate Research

Research and/or thesis development for the advanced student.

1-3 Credit hours, No Lab

Graduate Courses Offered

- FTT 60007 Documentary Theatre
- FTT 60250 History of Italian Cinema
- FTT 60333 Child in the Cinema
- FTT 60450 Seriality
- FTT 60459 Gender and Rock Culture
- FTT 60495 TV as Storytelling Medium
- FTT 60500 Hitchcock Seminar
- FTT 60502 Media & Identity
- FTT 60543 Craft of Criticism
- FTT 60890 Media Industries
- FTT 60900 Contemporary Media Practices
- FTT 61006 Playwriting
- FTT 67600 Practicum Teaching Screen Culture*

*This course is not paired with an undergrad course and course descriptions are below.

FTT 67600 – Practicum Teaching Screen Culture

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

1 Credit hour, No Lab