

Current students, visit insideND Class Search for more detailed information about credits, class meeting times, pre- or co-requisites, and cross-listings.

For information on previous FTT course offerings, visit the [Course Description Archive](#).

## **International Studies**

The University of Notre Dame offers Film, Television, and Theatre classes in various countries around the world for course credit. These countries include, but are not limited to, Ireland, England, Australia, and France. For more information and updates, visit [International Studies Program](#), online or in person at 152 Hurley Building.

## **Fall 2015**

**FTT 10101/11101/12101 Basics of Film and Television** Jim Collins  
**FTT 20101/21101/22101**

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 and Television. This course fulfills the Fine Arts requirement.

**FTT 10701/20701 01** **Introduction to Theatre** Ken Cole  
**FTT 10701/20701 02** **Introduction to Theatre** Marcus Stephens

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. This course fulfills the Fine Arts requirement.

**FTT 20702 Stage Management**  
Kevin Dreyer

This course will explore the duties and functions of the stage manager in both the pre-production and production phases of the mounting of a show. Students will learn how to produce a promptbook and to track and block a show. They will also learn performance etiquette and documentation of a production. Students will be required to attend some rehearsals,

performances, and develop a promptbook and related forms. Grading is based on active class participation and regular attendance, a final project, a journal, a paper, and a written final. Students are also encouraged to serve as a stage manager or an assistant stage manager on a Film, Television, and Theatre production during the semester. This course fulfills the Fine Arts requirement.

### **FTT 20705 Performance Analysis**

Stacey Stewart

Performance Analysis moves beyond analysis of scripts to teach a student how to 'read' a performance. How do we understand an artist's choices in a given performance? Can we determine who is responsible for every choice in a production? Attention will be given to the role of each individual theatre artist and how the collaborative process evolves. This course will introduce theories of representation and interpretation and will involve analysis of both performances and text. FTT Majors only - non-majors must receive permission of instructor. Sophomores encouraged to take this course. This course fulfills the Fine Arts requirement.

### **FTT 20900 Script Analysis**

Mark Pilkinton

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). This course fulfills the Fine Arts requirement.

### **FTT 21001 Acting: Process**

Carys Kresny

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. This course fulfills the Fine Arts requirement.

### **FTT 30186 Cultures and Practices of Media Fandom**

Darlene Hampton

This course will identify and explore the concept of media fandom (including television, music, and other types of fandom) and its relationship to American culture through a variety of theoretical contexts. Some of the questions we will address include: What is fandom? How are fans different from other media consumers? How do we study fans and why? How does the concept of the fan change in different historical and cultural contexts? How is fandom connected to identity? How do the activities of fans fit into cultural hierarchies of knowledge? How are fans

represented and why are these representations important? What does the way we consume popular culture say about who we are or where we come from? What do the creative and critical productions of fans contribute to the larger culture? Assignments will include discussion leading, short papers, multimedia projects, a midterm exam, and a final project.

### **FTT 30201/31201 Global Cinema I**

Donald Crafton

This course traces the major developments within the history of US and international cinema from its beginnings to around 1946 (immediately after WWII). Among the questions to 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 (Slapstick, Musicals, etc.) become part of the institution we call classical Hollywood? How did world cinema develop in relation to American economic dominance?

### **FTT 30320 Film and the Physician**

Kathleen Kolberg and Gary Fromm

This course will examine the representation of medicine in film, still art, and texts. The point of view will be to examine the interdisciplinary arts, primarily film, plus secondary readings of literary texts, with the goal of broadening the understanding of the lives of patients, families, and providers for future health care professionals, particularly physicians. The goal is to heighten the awareness of the world surrounding medical encounters and encourage an open minded approach to people in medical need. Based on Cinemeducation training in medical schools and residency programs, topics examined include delivering bad news, end of life issues, medical malpractice, family dynamics, professionalism, cultural diversity, gender issues, grief, balance of professional and personal life and medical errors. Film clips will be introduced and reviewed with specific discussion points. Strong emphasis will be placed on group discussion, with four short papers, one discussion lead and a final paper.

### **FTT 30410/31410 Intro to Film and Television Production**

Ted Mandell

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.

### **FTT 30416 3D Digital Production**

Jeff Spoonhower

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. Through video tutorials and production lessons, students will get hands-on, practical experience in the major areas of digital content creation in Maya. Students will also learn foundational principles of animation and 3D design through weekly lectures, screenings of feature animated films, and interactive play-throughs of modern console video games. This class will require a significant amount of individual work in the DPAC 3D Animation Lab outside of class time.

### **FTT 30437/31437 Film and Popular Music**

Pam Wojcik

This course examines the relationship between popular music and film through an examination of various intersections. After a brief discussion of nondiegetic instrumental film scores, we will consider the role of pop music in film through an analysis of the musical as genre and musical performance in film. Much of the course will focus on the use of prerecorded pop songs in film soundtracks. We'll see films using a range of popular music including Tin Pan Alley, '50s rock 'n roll, jazz, disco, hip hop, and more. Looking at films from the 1930s to the present, we'll consider the narrative function and meaning of music, industrial practices, changing social values, how songs get Academy Awards, how soundtracks circulate, the role of the star and the auteur, and how film relates to various other musical media, such as radio and MTV. Throughout, we will pay special attention to how pop music affects film's ideologies of gender, race, and sexuality. Students do not need a background in music.

### **FTT 30452/31452 Television Genres**

Michael Kackman

This course explores the aesthetic, cultural, and economic implications of television genre. It examines issues of narrative form and visual style, genre hybridization, the role 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. This course fulfills the Fine Arts requirement.

### **FTT 30461 History of Television**

Michael Kackman

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. This course fulfills the Fine Arts requirement.

### **FTT 30465 Sports and Television**

Karen Heisler

Sports have played an integral role in the television industry since the medium's early days. This course will highlight the history of sports on television and focus on the nuts and bolts of how television sports programming works today. The course will also examine the impact of televised sports on our culture as well as the ethical issues raised by the media's coverage of sports. Taught in the Fall only. Department Approval needed. Must be enrolled in FTT – interested non-majors by permission of Instructor.

### **FTT 30469/31469 Cold War Media**

Michael Kackman

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. This course fulfills the Television Topics requirement.

### **FTT 30470 Metamorphosis of Journalism**

Olivier Morel

The traditional categories of journalism subsumed by the figures of the journalist-witness or reporter, as well as the journalist-creator and the journalist-activist (or socially engaged), might still apply in today's world. But the social function, the profession, and the industry have probably changed more during the past twenty years than during the previous five decades or so. The increasing diversification of media outlets and the accessibility to technologies has generated a very large spectrum of journalistic expressions. The goal of this course is to reflect on today's profound transformation of the document, of the expression, and of the audience within the activity known as journalism with a special focus on social realism: we will study a wide range of expressions including film, comics-journalism, photo-journalism, digital journalism and art. We will pay special attention to citizen journalism, media critique and social crises, journalism and war, journalism and dictatorship, journalism and literature (including theatre), corporate vs. not-for-profit journalism, journalism and politics, ethics of journalism. Renowned journalists, authors, and creators will join our class: photo-journalists, comics-journalists, documentary filmmakers, writers.

**FTT 30472 TV Newsroom Survival Skills**

Gary Sieber

This course covers four topics essential for students to develop the competence and confidence to work in a TV or visual electronic media newsroom: (1) Writing for broadcast and visual storytelling media with emphasis on grammar, form, and style in the construction of effective news stories. (2) Anatomy of a newsroom: Understanding who does what in the newsgathering process, and how economics, ratings, and marketing affect the flow of information. (3) Journalism ethics: Analysis of personal, societal, and professional values, ethical principles, and journalistic duties that influence newsroom decisions. (4) Legal considerations in news gathering with special attention to libel/defamation laws and invasion of privacy. Note: This is not a production course. While students will write news stories and come to better understand studio production, technology, visualization, photography, and video editing as important parts of the storytelling process, the course is not designed as a vehicle for technical field training. Must be enrolled in FTT or JED. Interested non-majors by permission of Instructor.

**FTT 30491 Debate**

Susan Ohmer

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 30800 Scenic Painting**

Marcus Stephens

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 30803 Costume Design**

Richard Donnelly

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. Must be FTT major. This course fulfills the Fine Arts requirement.

**FTT 31001 Acting: Character**

Siiri Scott

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. Must be FTT major.

### **FTT 31005 Theatre Production Workshop**

Kevin Dreyer

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

### **FTT 31403 Moving Pictures**

Richard Gray

Video has become an essential tool of the contemporary artist and designer. This is an introductory course in creating time-based projects using digital still and video cameras and video editing software. Students will work with their own photographs, video footage and recorded sound to create works that explore the boundaries of video art and commercial media. 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. This course fulfills the Fine Arts requirement.

### **FTT 33000 Making 'Em Move**

Jeff Spoonhower and Donald Crafton

This course addresses the unique medium, film genre, and technique of animation. It is a form of expression that uses individually generated graphic images and sound to create motion pictures. The students will master the basic methods and tools for making their own short 2D computer animated works using Adobe software. In addition, they will explore animation concepts and learn about the historical evolution of animation in film and video. The technical components of the class will be taught by Professor Jeff Spoonhower, an expert professional designer of video games and animated films. The historical and critical components will be taught by Professor Donald Crafton, an expert in animation history and theory. Their instruction will be an integrated approach that combines reading about, writing about, discussing, and creating animation.

Format: Both instructors will typically be present in both Monday and Wednesday sessions. Mondays will be primarily informal lectures, discussion of the assigned readings, and field research screenings of feature film sequences and short animated films. Wednesday sessions will be primarily presentation of and instruction in animation techniques and software, and discussion of students' work-in-progress. Exercises: Reading weekly chapters from books, scholarly articles, technical articles, and completing custom instructor-created video tutorials on Adobe production software. Virtual Lab screenings: These required screenings, usually 1-2 hours per week, will be available in a portable video format that may be viewed at the students' convenience. Creative work: Short writing assignments, short technical animation assignments –

both required of all students. Final project: Either a term paper (10+ pages) or a finished short animated video (no longer than one minute). The written paper will be illustrated with embedded animation excerpts, and the video will be accompanied by written program notes.

### **FTT 35501 FTT Internship**

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). 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 from the FTT office, 230 DPAC.

### **FTT 40000 CAD for the Stage**

Ken Cole

The study of the use of the computer to design scenery and lighting for the stage. The course will begin at a rudimentary level of understanding of computer-aided design and progress to 2-D and then 3-D design techniques. A basic understanding of computer systems is necessary, and significant computer work is required outside class. This course fulfills the Fine Arts requirement.

### **FTT 40114 Documenting Ireland**

Briona Nic Dhiarmada

In its manifold forms, from the newsreel to the feature, “film is a major source of evidence for, and an important influence upon, contemporary history, and a vivid means of bringing the recent past to life.” *The Historian and Film*, Paul Smith ed. Cambridge University Press. This course will examine how modern Irish history has been presented in both documentary and feature film from the silent era to the present day. It will interrogate the possibilities and pitfalls of history for filmmakers and look at how Irish history has been presented to a mass audience through cinema and television. Films discussed will include *Irish Destiny* (1926), *The Dawn* (1936), *Anne Devlin* (1984), *Michael Collins* (1996), *The Wind that Shakes the Barley* (2003), *Mise Eire* (1959), *Saoirse?/Freedom?* (1961), *Insurrection* (1966) *A Television History of Ireland*, *The Troubles* (1981), and the multipart 1916 documentary currently in production by producer instructor Nic Dhiarmada for spring 2016 worldwide release on public television. This course fulfills the International Requirement for Film concentration.

### **FTT 40401/41401 Digital Cinema Production**

Bill Donaruma

Through hands-on field experience, you will develop, write, produce, direct and edit one 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. Must be an FTT major.

#### **FTT 40411/41411 Documentary Video Production**

Ted Mandell

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 write, shoot, and edit two non-fiction based video projects, while learning advanced non-linear editing techniques using Avid Media Composer software, and post production audio sweetening with DigiDesign Pro Tools. Materials fee required.

#### **FTT 40434/41434 Telly in Transition**

Chris Becker

*Sherlock, Downton Abbey, Doctor Who, The InBetweeners, Misfits, Skins:* All of these British network TV shows have found enormous success internationally at a time when network TV is under more competitive pressures than ever before. How has British television (or telly, as they like to call it across the pond) managed to survive and even thrive in a time when many traditional TV practices are in flux due to new technologies and competitive forces? This course will explore that question by focusing on recent British television programming, production, and channel structures and investigating what conditions have enabled the continued output of acclaimed dramas, sitcoms, reality TV shows, documentaries, and current affairs programs in the UK during a time of substantial media industry change. Assignments will include short response papers, a research paper, and a final exam, and class sessions will mix lecture and discussion of readings and screenings. Must be FTT Major with Sophomore, Junior, or Senior class status. This course fulfills the Television Topics requirement and the European Studies Course.

#### **FTT 40435 Perspectives on Law & Order**

Mary Parent

Millions of viewers are addicted to police procedural dramas and lawyer TV shows. *Law and Order* and *Law and Order: SVU* follow a specific two-part approach. The first half is dedicated to the police investigation of a heinous crime and the arrest of a mysterious perpetrator. The second half follows the District Attorney's office as prosecutors build the case against the defendant. The "ripped from the headlines" storylines make great television and serve as the

foundation for edge-of-your-seat interrogations, arrests, and courtroom scenes. In this course, students will look at episodes of *Law and Order* from different perspectives. Police Procedure: Can the detectives really do that? Legal: What do the charges mean? Television: What elements of the real-life crime should be written into the screenplay for dynamic storytelling? Students will tackle specific legal issues and share their own unique perspectives on *Law and Order*. This class meets on select Fridays: August 28, September 11, September 18, October 2, October 30 and November 13.

### **FTT 40439 01/02    Cultures of Fear/Horror Film**

Devorah Snively

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: gender, sexuality, violence and socio-political climates.

### **FTT 40443/41434    Disney in Film and Culture**

Susan Ohmer

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

### **FTT 40449/41449    Cinemasculinities**

Pam Wojcik

What is a man? How has our notion of masculinity changed? How do different masculine ideals – the rebel hero, the breadwinner, the action man, the playboy, the cowboy, the executive, the man-child – relate to each other? How do we define white masculinity as different from black masculinity or straight masculinity in opposition to gay masculinity? Can we consider both Fred Astaire and Arnold Schwarzenegger masculine ideals? What does it mean to consider masculinity as in crisis? Or as performance? This class considers the complex and changing constructions of masculinity in American cinema. We will look at the ways in which ideals of masculinity shift historically; how different film genres define masculinity; how different male stars embody different masculine values; how masculinity gets associated with the power of looking and speaking in cinema; what constitutes masculinity in crisis and masculine performance. We will see a wide range of films from the silent era to the present, including westerns, film noir, musicals, romantic comedies, action films, bromances, and more. We will consider such stars as Erroll Flynn, John Wayne, Arnold Schwarzenegger, Frank Sinatra, Rock Hudson, Sidney Poitier, Will Smith, and Seth Rogen. This course fulfills the Film Theory requirement.

### **FTT 40495 TV as a Storytelling Medium**

Chris Becker

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. Must be an FTT Major with Sophomore, Junior, or Senior class status.

### **FTT 40502/41502 Media and Identity**

Mary Kearney

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. Must be FTT Major. This course fulfills the Film Theory requirement.

**FTT 40600/41600 Shakespeare and Film**

Peter Holland/William Krier

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

**FTT 40702/41702 Audition Seminar**

Siiri Scott

This course is 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. Senior Acting majors only. Offered fall only. Must be an FTT major with senior class status.

**FTT 43610 Senior Thesis Workshop**

Christine Becker

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

**FTT 47600 Notre Dame Film Society**

Christine Becker

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

**FTT 47601 (Sections 1-20) Special Studies**

FTT Faculty

Research for the advanced student.

Application and permission of the sponsoring professor and department chair is required.  
Application may be obtained from the FTT office, 230 Performing Arts Center.

**FTT 48000 (Sections 1-20) Thesis and Undergrad Research**

FTT Faculty

Research and/or thesis development for the advanced student.

Application and permission of the sponsoring professor and department chair is required.  
Application may be obtained from the FTT office, 230 Performing Arts Center.

\*\*\*\*\*