

## **FTT COURSE DESCRIPTIONS Fall 2016**

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 2016**

**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 20703 Theatrical Production**

Richard Donnelly

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.

**FTT 20705 Performance Analysis**

Anton Juan

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 20801 Acting for the Non-major**

Anton Juan

This course introduces the non-theatre major to the basic elements of the art and craft of acting. The student will explore the spaces of memory, the body in an external space, voice and diction, and the choices s/he has to make, through the observation and imagination of realities. S/he will explore the process of looking for the sense of truth and urgency in expressing a dramatic text and a character's will and action. This course is participatory and will involve students' scene study presentations as well as written textual analysis to introduce scene studies.

**FTT 20900 Script Analysis**

Carys Kresny

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 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 30401 Exploring the Creative Muse**

Ted Mandell and Todd Rundgren

What does it mean to be "creative" and why is that essential? A one week artist-in-residence course with songwriter, musician, music video pioneer, computer programmer, record producer, and legendary rock star Todd Rundgren. Whether it's writing a quintessential pop song like "Hello, it's Me" or "Bang the Drum All Day," performing nearly every musical instrument on his 25 albums, producing rock n' roll's greatest albums like Meatloaf's *Bat Out Of Hell*, creating the first all 3D computer-animated music video, scoring a film soundtrack for the motion picture *Dumb and Dumber*, or developing the first color graphics tablet software for personal computers licensed to Apple; Todd Rundgren has done it all. Each evening he will shed light on the creative process, demonstrating how creativity leads to innovation, how creativity can clash with commerce, and how a creative vision can change the world. From writing song lyrics, to designing music videos, to developing new software, this one week course is a chance to explore your own personal creative muse alongside one of rock n' roll's all-time greatest artists.

### **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 30456 Critical Approaches to Screen Cultures**

Pam Wojcik

In this course, students will learn different theories, methods, and approaches to understanding and writing about screen cultures. We will explore approaches that consider aesthetics/style, narrative, authorship (directors, show runners, stars), genre (e.g. the musical, horror), history (history of film/media industries, history of visual spectacle, historical context for films/media, etc.), technologies (sound, color, digital technologies, etc.), identities (considerations of gender, sexuality, race, nation, age, etc.), and audience (reception, fandom). Students will: Read theories that articulate and advocate each approach; consider the parameters, value, and appeal of that approach, as well as its limitations; practice each approach in written exercises; and research and write a final paper using one or more of these approaches. Students may also use video essays or other media as tools of analysis and critique. This is a course in academic criticism, not journalistic reviewing. Strong emphasis will be placed on argumentative writing.

### **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 30471 Transmedia Storytelling**

Matthew Payne

There are more ways to tell stories and to share stories with others today than at any other point in human history. Professional story scribes, cultural producers, commercial media firms, and throngs of fans have harnessed the power of digital technologies and the Internet to both craft and distribute new tales, and to extend existing narratives and fictional universes across media - a practice commonly referred to as "transmedia storytelling." This course examines how storytellers (understood broadly) navigate the industry and medium specificities of modern media (e.g., film, television, comics, webseries, video games, social media, etc.) when extending intellectual properties across platforms. This class will also look at the often unpredictable ways that fans re-imagine those same properties; free labor which may amplify the market value of a property, or which may jeopardize its narrative cohesion and commercial viability. Students in this class will critically examine a range of experiments in transmedia storytelling to assess the underlying commercial logic of industry franchising, the challenges and opportunities posed by fandom, and how transmedia entertainment is a dynamic process emblematic of a vibrant, twenty-first century participatory culture.

**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 30649 Germany in Postwar Cinema**

Ted Barron and William Donahue

What does it mean to be a successor state to the Nazis? Can one live in hope, and yet still take honest account of a genocidal past? How might cinema be deployed to bring about the elusive Communist utopia, a true democracy; or, conversely, how could it figure as a means to protest an authoritarian government or decry oppressive social conditions? These are questions posed not only by postwar Germans--in the East and West--but by people the world over. Yet the particular "German" contexts of the two Cold War states and now of the Berlin Republic are unmistakable and continue to exert a particular fascination for filmmakers from around the world. This course will treat a dozen great films that attempt to record history, make history, and sometimes even defy history. We will treat film not merely as a reflection of politics, but as a potential intervention that may still be relevant to contemporaries. Directors include: Wim Wenders, Rainer Werner Fassbinder, Margarethe von Trotta, Volker Schlöndorff, Billy Wilder, and others.

### **FTT 30650 New Trends in European Nonfiction Films**

Olivier Morel

I have been working as a documentarian for European and international media for over 25 years. This class will present an overview of the most recent trends in nonfiction films directed and produced in a "globalized Europe." While mainly focusing on cinematic forms of social realism (evolution of the subjects) and on new creative cinematic expression (evolution of the forms), we will study three tendencies: 1. The dramatic changes of the form of non-fiction expressions affecting the definition of "cinema" as it is occurring in documentary film-making in Europe (for ex., augmented reality, 3-D, performance-films, web-documentaries, non-fiction animation, etc.) 2. The evolution of the subjects with regard to the significant globalization of audiences and the markets (co-productions, increasing variety of platforms, etc.) 3. The profound changes in the economy of non-fiction films affecting the structures of financing, the relationship to television,

movie theater distribution, internet etc. In this context, one of our goals will consist of analyzing how non-fiction cinema is transforming both the news and traditional fiction cinema. We will also reflect on the political importance of non-fiction filmmaking in conflict situations and in the context of the dramatic political tensions affecting Europe today (terrorism, wars, refugee crises, the rise of far right parties, economic crisis.). We will welcome guests on Skype: authors, filmmakers, producers. Two written assignments, oral presentations as well as active participation in our class will constitute the basic requirements.

### **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 30809 Story Structure**

Anne Garcia-Romero

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

### **FTT 30905 Special Effects Studio & Stage**

Ken Cole

From *Singing in the Rain* to *Star Wars* to *Beauty and the Beast*, special effects existed before CGI. This course will cover the design, budgeting, and execution of special effects. Theoretical and hands on experience with some common and not so common effects used on the movie studio lot and Broadway stage.

### **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 33000 Making 'Em Move**  
Don Crafton and Jeff Spoonhower

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 40105 Media and War**  
Matthew Payne

War stories have been a popular cultural phenomenon for centuries, if not millennia (consider Homer's epic Illiad, authored in the 9th or 8th century BCE). This seminar examines the major cinematic, televisual, and ludic representations of real and fictional American military interventions produced in the late twentieth and early twenty-first centuries. In particular, we will

analyze how postmodern warfare - the dominant warfighting production logic of advanced Western nations since the mid-twentieth century - has evolved during the late Cold War and post-Cold War eras, and how these changes are reflected in the cultural industries' products. The class will focus on the manner in which post-Vietnam military entertainment media are constructed to produce narrative, visual, and ludic pleasures, contextualize what these pleasures mean, and critically interrogate the discourses about who should (or should not) wield lethal military power, and to what end.

### **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 40427/41427 Queer Media Studies**

Mary Celeste Kearney

This course introduces students to the critical analysis of queer media culture. Focusing primarily on media texts produced in the United States, we will explore the dominant strategies used by the media industries to represent members of the LGBTQI community and their issues, as well as those utilized by lesbian, gay, bisexual, transgendered, queer, and intersexed folks in practices of self-representation. Important to this project are historical shifts in the representation of non-straight individuals, in particular their growing visibility in commercial media culture and the mainstreaming of queerness. In addition, we will examine media reception practices among queer folks, as well as the alternative media economies developed by members of the LGBTQI community. Key to this course is an exploration of the intersections of queer identity, queer politics, and media culture. In order to ensure that our analyses of queer media culture are not

essentialist, we will take an intersectional approach to identity, keeping in mind the interdependencies of sexuality, gender, race, ethnicity, class, and age.

### **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 40492 Media Stardom/Celebrity Cult**

Chris Becker

Much of America's contemporary popular culture, movies, TV, music, even sports revolves around stars, and yet few of us understand the implications of, or even the reasons for, our society's fascination with fame and celebrity. This course interrogates the cultural phenomenon of stardom from a variety of historical and theoretical perspectives. Across the semester, we will explore how stardom developed as a concept across the twentieth century, learn how to "read" star images, look at the development of the Hollywood star system, consider what the popularity of certain film stars might tell us about the issues of social identity, examine stardom as a global phenomenon, question why celebrity is such an obsession today, and explore the impact that the internet and social media have had on star images. Overall, our goal will be to develop tools for investigating the cultural significance of stardom and to use those tools to uncover what stardom and celebrity reveal about both our society and ourselves.

### **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 40501 Media & Presidential Elections**

Susan Ohmer

Presidential elections afford us an opportunity that is rare in U.S. politics: the experience of direct participation. Though our votes are needed to select a candidate, our experience of the election process is mediated through representational forms such as film, radio, television and digital media. This course examines how print, film, and electronic media have functioned in U.S. elections since we began choosing presidents in the late 18th century. We will look at how journalists' ideas about their roles have changed, from the partisan coverage of the 18th and 19th centuries, through the commitment to "objectivity" in the 20th century, to the renewed partisanship of today. We will also analyze how candidates have used various media forms to construct representations of themselves, their parties and their platforms. We will examine the narrative strategies and verbal and visual codes by which media present candidates, issues, and the political process itself to us, the voters. This course is offered during a presidential election to allow us to connect this broader history with current events.

### **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

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 40800 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 43610 Senior Thesis Workshop**

Jim Collins

Christine Becker

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

**FTT 46000 Acting Pedagogy & Practice**

Siiri Scott

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.

**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.