

# FTT Course Descriptions Fall 2019

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](#).

## **FTT 10101/20101: Basics of Film and Television**

Matthew Payne

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*.

## **FTT 10720/20720: Collaboration: The Art of Making Theatre**

Kevin Dreyer and LaDonna Forsgren

Collaboration, the Art of Making Theatre explores the roles of the artists who create the material world in which a performance exists and most importantly, the collaborative nature of those relationships. Students will be challenged to understand the thinking behind the work of the designers, writers, directors, and off-stage personnel who bring stories to life on stage. Incorporating hands on projects as well as lecture/discussion formats, students will experiment with storytelling through the visual elements of scenery, costumes, lighting, etc. Collaboration, the Art of Making Theatre is an excellent entry point to the Theatre Concentration.

## **FTT 13182: Fine Arts University Seminar**

01: Marcus Stephens /02: Matthew Payne /03: Susan Ohmer

University seminars will address a variety of topics in the history of art depending on the interests of the professor. These courses require several short papers as well as a final written exercise appropriate to the material.

## **FTT 20260: La Telenovela Kevin Barry**

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.

## **FTT 20651: Acting: Impulse and Action**

Siiri Scott

This course is intended for actors and directors who work in any medium: film, television or theatre. Students will learn to create and truthfully inhabit imaginary circumstances through exercises and

structured improvisation. This laboratory style classroom instruction uses Viola Spolin's technique for refining awareness of the actor's impulses through exploration and focused experiments. No prerequisite is necessary, but to ensure equitable representation from all sides of the department, advance approval by the instructor will be required.

**FTT 20703: Theatrical Production**

Clayton Cole

A practical introduction to the techniques, processes, and materials for creating scenery for the stage. Students will explore traditional and modern theatrical production methods: carpentry, rigging, scenic painting, stage lighting, and basic sound engineering. Students will gain practical experience participating on realized projects and productions.

**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 they have to make, through the observation and imagination of realities. They 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**

Anne García-Romero

In this course, students will learn: (1) how to read and interpret a new 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). They will also engage with the practice of new play dramaturgy through connections to contemporary playwrights and their work. The course aims to provide students with tools for reflections and decision-making to develop their own creative contributions to new play production.

**FTT 21001: Acting: Process**

Carys Kresny

Acting: Process introduces the student to the core techniques of acting for the stage. The course engages both the analytical and the creative mind as students use research and analysis to support their physical, vocal and imaginative approaches to creating compelling scripted and improvised scenes. Students will rehearse and prepare scenes outside of class (with a partner and solo) for in-class performance. All students must see two live theatrical performances and turn in a reflection for each.

**FTT 30111: The Good Class**

Christine Becker, Richard Herbst, and Meghan Sullivan

This one-credit course will offer an interdisciplinary deep dive into the ground-breaking NBC sitcom *The Good Place*. We'll look at the philosophical theories of goodness and human flourishing that back the episode scripts. We'll consider how moral change figures in comedy and how television helps shape the conversation between popular art and morality. We'll look at the economic and aesthetic forces that guide work like this. And we'll get into the details of how the show was devised, pitched, and produced. There will be five 90-minute class meetings, plus an in-depth session with showrunner Michael Schur. Participants will be expected to watch and critically analyze episodes of the series, engage with relevant secondary literature (including some secondary viewing), and submit writing assignments. In order to be admitted into *The Good Class*, students must submit an application form no later than Thursday, April 7.

Instructions for submission and a link to the application form can be found at <http://sites.nd.edu/thegoodclass/>. Only FTT majors and Philosophy majors/minors are eligible to apply.

**FTT 30125: The Animation Course**

Jeffrey Spoonhower

Animation is everywhere. In feature films, video games, visual effects sequences, live-action shows, Saturday morning cartoons, documentaries, television ads, mobile phone apps, websites, movie trailers, title sequences, social media content, roadside billboards, art installations, and more - we are surrounded by animation and it permeates our visually-oriented world. Now more than ever, it is important to understand what animation is, its origins, the multitude of forms it can take, how it represents diverse cultures and ideas, and of course - how to create it. We will learn the history of the art form from the late 19th century to present; different techniques used in its creation, including hand-drawn, experimental, stop-motion, and computer-generated; and how it represents a variety of global cultural perspectives. We will approach these topics critically, and then apply what we learn towards animation production projects using Adobe Photoshop, Premiere, and After Effects. Through critical reading assignments, video essays, film screenings, and hands-on production assignments, we will gain a holistic understanding and appreciation of animation as an art form as well as practical skills that can be applied to a variety of higher level courses and creative careers. This is a hybrid critical studies and production course, and as such, we will "learn by doing" in both lecture and lab settings.

**FTT 30202: Global Cinema I**

Pamela Wojcik

Students will explore the major phases of development of the international phenomenon of the motion pictures from the invention of cinematography in the late 19th century to the diffusion of film through the 1940s War years. We'll study the historical and cultural contexts of cinema production, dissemination, and reception. 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 global 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? One goal is to learn how to do historical research and writing, which are communication skills. Another goal is simply to become well informed and articulate about important enduring ideas and aspects of our society. For film- and media makers, the cinema movements, national cinemas, and film techniques we'll study will offer a vast range of ideas, inspirations, and models for what can be done, what already has been done - and what not to do again. For students in history, American Studies, and international area studies, the course will provide in-depth context for understanding how the movies contributed to national cultures in Asia and Europe, as well as in the Americas.

**FTT 30238: Writing the Short Film**

Terrance Brown

This course is an introduction to the theory and craft of dramatic screenwriting. The class explores how a script is developed from concept to final written form. Through lectures, film viewing, and weekly exercises, emphasis is placed on plot and story structure, the adaptation of ideas into cinematic forms, how to tell a story with images, character, plot, and dialogue development. Each student writes two short 8-12 page scripts developed within the context of the workshop.

**FTT 30400: The Film Producer**

Terrance Brown

This course will provide an in-depth exploration of the little understood job of producer, moving from concept development, to production, to post, and marketing and distribution. The emphasis will be on the producing of short films, but will follow the stages of production common both to independent and studio production, including selecting or developing projects, attaching talent, securing funding, overseeing production, and reaching an audience.

**FTT 30408: Video Essays**

Matthew Payne

This upper-division course introduces students to "essayistic" approaches to media analysis and production. As the name signals, this class explores the sometimes experimental and sometimes playful "video essay" mode of expression with the goal of understanding how media makers and artists utilize sounds and images for fictional and non-fictional ends. By emphasizing the multiple points of connection that exist between media theory and praxis, this course aims to help students understand how to craft compelling arguments and evocative, impressionistic sequences using this unique form of storytelling.

**FTT 30410: Intro to Film & TV Production**

Theodore 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 DSLR cameras and edit digitally on computer workstations. The principles of three-camera studio production are also covered. Material fees required. Cannot have taken FTT 30405 or FTT 50505.

**FTT 30416: 3D Digital Production**

Jeffrey 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 30455: Critical Approaches to Television**

Mary Kearney

This course offers an introductory survey of the primary critical approaches used to analyze television, and thus serves as a foundation for other TV-specific courses within the major. Through an examination of pioneering and contemporary studies of television, we will explore how television has been analyzed as a communication medium, a technological apparatus, a commercial industry, and a cultural forum, as well as a form of recreation, education, and social bonding. We will also consider critical approaches that focus on how television shapes our personal identities and values. While examining methods developed to study TV production, reception, and texts, we will explore such concepts as publicness, liveness, quality, art, and representation. In addition to discussing how television was analyzed in the

past, we will consider how both television and TV studies have changed as a result of globalization, industrial convergence, digital media, and participatory culture.

**FTT 30456: Critical Approaches to Screen Cultures**

Jim Collins

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.

**FTT 30465: Sports and Television**

Christine Becker

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.

**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. Permission required.

**FTT 30703: Stage & Theatre Management**

Debra Gasper

This course will focus on the skills and mechanics necessary to contribute to the production process as a stage manager with a focus on organization, leadership and communication. We will learn the multi-faceted job of the stage manager in theatrical productions and their role in the collaborative process. Students will learn to perform the duties, responsibilities and

procedures of stage managers from pre- to post-production, as well as industry-standard vocabulary. Students are expected to participate in, and will be evaluated on, classroom discussions and activities. Students will also be required to attend some rehearsal and productions during the semester. Grading will be based on attendance, participation, a mid-term and final prompt book, two papers/critiques, a presentation, and mid-term and final exams.

**FTT 30706: Musical Theatre History**

Matthew Hawkins

The intention of this course is to provide you with a context within which to understand the history of the American Broadway Musical, while cultivating your own opinions about the art form and how it relates to society. You will track the progression of the musical by studying its path through the Operetta, Minstrelsy, Vaudeville, Golden Age, Sondheim and the Concept Musical, the Modern Rock Musical, the Juke-Box Musical and the Post-Modern Era. This course is a research based course. Research topics are assigned by eras so that we may analyze and compare the material to the history of society. You will apply your growing knowledge of musical theatre history and context to intelligently observe and engage in discussion of the thoughts and presentations of your peers within a structured setting. Throughout the course there will be group discussions, group research, independent research, group presentations and weekly writing responses to prompts, which will require critical thinking and self-reflection. There will be two papers due throughout the semester while ending in a one on one meeting with the instructor.

**FTT 30708: Performance Techniques**

Matthew Hawkins

The intention of this course is to provide you with a context within which to understand the techniques of musical theatre performance and the foundational skills needed to personally inhabit these techniques. This course will give you the tools to "act a song." You will work on analysis and performance of five songs from the following categories: Golden Age, Modern, Rock, Pop and any other kind of song you love. These songs are assigned by era sequentially so that we may simultaneously introduce the context of this material within the genre-at-large. You will also apply your growing knowledge of technique and context to intelligently observe and comment on the work of your peers within a structured setting. Throughout the course we will incorporate short group exercises to better explore performance technique and promote a deeper understanding of the differences between traditional script/text analysis and score/lyric analysis. There will be reflection papers due after the exploration of your songs.

**FTT 30714: World Theatre**

Tarryn Chun

This course examines world theatre history from the origins of performance to the present. Students learn techniques of script analysis, performance analysis, and independent research as tools for analyzing theatre from the literary, aesthetic, and historical perspectives. Throughout, the course emphasizes the importance of cultural context and historiography to understanding the creation and transformation of theatre as an art form. Each semester will be a stand-alone course and can be taken in any order. Students are encouraged to enroll in adjacent semesters. At least one semester of this sequence is a prerequisite for the upper-level electives required to complete the major.

**FTT 30801: Scene Design**

Marcus Stephens

This is a beginner's course in basic scenic design techniques and hand drafting for the stage. This course will take the student through the process of design from how to read a script, research, presentation, rendering, basic drafting, and if time allows, model building. No previous experience necessary. Materials fee TBA.

**FTT 30805: Historic Fashion**

Richard Donnelly

This course is a survey of historic fashion from the Greek culture through the Victorian era. The course will look at the ever-changing trends in clothing and provide an understanding of the cultural and historical effects of those changes. The class will investigate how fabric, style, color, and the psychology of clothing reflects personal choice, cultural impressions, and historical perspectives of clothing.

**FTT 30809: Story Structure**

Anne García-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 theatre 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 theatre and film.

**FTT 30810: Period Costume Making**

Richard Donnelly

Period costume making will introduce students to the skills needed to create period sewing patterns to be used for costumes on the stage and screen. Through the two methods of draping and drafting flat patterns, students will learn the techniques needed to create three-dimensional costumes that are both aesthetic and functional. By completing in-class assignments and at-home projects, students will become proficient with the two patterning methods used in the costume profession. The course will culminate with the students applying the skills they have acquired to a final project. Students will be expected to participate in additional lab hours, which will be arranged with the professor on Thursdays from 6:30 to 8:30, or Fridays from 1:30 - 3:30.

**FTT 35501: FTT Internship**

Christine Becker

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.

**FTT 37600: 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. NOTE: This course does not count as an upper level course toward the FTT major.

**FTT 40030: Performing Blackness**

La Donna Forsgren

This interdisciplinary course utilizes performance studies, queer, and black feminist theories to investigate the performance of blackness in film, television, and theatre. We will interrogate blackness as a complex racial signifier that has been constructed and appropriated for a variety of reasons, including political galvanization. Although our case study begins with early European blackface performative practices, the bulk of our exploration focuses on contemporary performances of blackness in the United States. We will view a variety of performances, ranging from Jay-Z's "The Story of O.J." to NBC's *The Wiz Live!*, in order to better understand why blackness, as a performative gesture, continues to matter. Assignments include: discussion prompts, a presentation, and final creative research project.

**FTT 40032: Politics & Performance: China**

Tarryn Chun

Politics has always been theatrical, but perhaps nowhere has this been taken to such an extreme as in modern China. From the celebrity-like "cult of personality" surrounding Chairman Mao Zedong to student protests to performances like the 2008 Beijing Olympics, China has been home to some of the most spectacular political displays of the last century. This course explores how and why political performance became such a prominent phenomenon in China, especially under the People's Republic (PRC), through two lines of inquiry. First, it examines how theatre and performance themselves have been used as political tools, both in support of and in protest against ruling regimes. Second, it looks at the ways in which political events such as mass rallies, show trials, and protests have taken on highly performative and theatrical qualities in the Chinese context. It considers cases that relate directly to state and Party politics, as well as to the politics of gender, sexuality, race, and ethnicity. Through this course, students gain a deeper understanding of modern China, as well as the critical and theoretical tools necessary to analyze political theatre and theatrical politics in China and beyond. All readings in English or English translation. No prior study of China or Chinese language required.

**FTT 40040: Creating Theatre and Film**

Anton Juan

Theatre and Film as Social Action will prepare students to transform moments of encounters - with daily objects, events in our lives, a secret story from a friend, or even a concept or intriguing idea - into performative texts or visual statements. Students who are interested in creating performance pieces will learn how a text evolves from idea to theatre or performance art. Students who are interested in creating films will learn how an idea is transformed to text and in turn to a visual medium, through the aesthetics of framing, editing, sound mixing, and mise-en-scène. In the process, students will understand the aesthetic and stylistic components of both theatre and film narratives, and compare their creative processes and stylistic practices. Exercises and discussions will lay the foundation for the students' creative work. For the final project, students are expected to create either a video essay, a multi-disciplinary performance, a performance art, or a hitherto unseen new experience or happening.

**FTT 40041: New Work Lab: Creating the Play**

Matthew Hawkins

The intention of this course is to provide a collaborative space for students to create, develop and/or workshop a new play. Throughout the process of creation we will explore how to collaborate as a creative team, including directors, designers, writers, actors and stage managers. This is an effort to

allow class time to be rehearsal and development time for new artistic work. The hope of this class is to support the innovation of new work and prepare it for ND Theatre NOW. Even if you are not selected to be a part of NDTN 2020, you can still participate in the LAB, and you don't have to attend every class.\*\*\*It is possible to take this class for variable credit. This means you could attend a reduced number of classes (i.e., Actors might be needed for specific classes throughout the semester but not needed every week. This could be the same for other students interested in directing, designing, stage managing, etc. Reach out to Matt Hawkins with questions [mhawkin2@nd.edu](mailto:mhawkin2@nd.edu)). If you are interested in new work, you should at least reach out to Professor Matt Hawkins.

**FTT 40257: Documentary: Fact or Fiction**

Edward Barron

Over the past decade, network television producers have reimagined the situation comedy with great success by utilizing mockumentary film techniques. This course will examine the ever-changing boundaries between fiction and non-fiction film and television by analyzing a series of works which question these discrete categorizations. We will consider canonical examples of documentary and the challenges posed to these known forms by pseudodocumentary and other media which reveal the devices used to establish cinematic realism. We will also explore a selection of film and television work which ascribes to realist modes of representation while subverting this approach. Issues such as testimony, performance, reflexivity, and ethics will be addressed in an effort to deepen the complex discourse of realism in visual media.

**FTT 40401: Digital Cinema Production I**

William 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.

**FTT 40411: Documentary Video Production**

Theodore Mandell

A hands-on creative course for the advanced production student interested in the production process and storytelling techniques of the documentarian. Emphasizing the cinema verite approach of filmmakers D.A. Pennebaker, Albert Maysles, and Frederick Wiseman, students learn the importance of capturing life's moments, being faithful to a subject, and understanding the filmmaker's point of view. The goal is to produce a short documentary film over the course of the semester which honestly portrays its subject(s), while at the same time, challenges its audience.

**FTT 40433: The Politics of Style**

Michael Kackman

This course explores the media culture of 1980s America. We will explore such topics as the rise of "high concept" blockbuster Hollywood, prime-time television at the peak of the broadcast network era, the emergence of Fox, the widespread adoption of cable television service, the development of the 24 hour

news cycle, and media industry consolidation. In addition to studying these dominant industry practices and media forms, we will also explore such secondary and alternative media cultures as independent cinema, music subcultures, and video games. Our emphasis throughout will be on the interplay between shifting technologies, industrial modes of production and distribution, and cultural practices.

**FTT 40434: The Telly in Transition**

Christine Becker

*Sherlock, Fleabag, Top Gear, Black Mirror, Planet Earth, Peaky Blinders, The Crown, Derry Girls, The Great British Bakeoff.* How is it that some Americans are bigger fans of British series like these than they are of anything produced for American TV? What accounts for the increased global circulation of British series to make such transnational fandom possible? How does the channel structure of British television compare to American television in producing series like the above? How does commercial success affect the public service orientation of public broadcasting outlets like the BBC? Through watching recent British TV programs and covering the economic and cultural contexts behind their creation and circulation, this course will explore the state of British television at a time when many traditional practices are transforming due to new platforms like Netflix and new competitive pressures are being brought to bear on the world's most influential public service television system.

**FTT 40435: Perspectives on Law and 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 will meet on 6 specific Tuesdays.

**FTT 40443: 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 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, Cinderella, and Peter Pan,*

as well as more recent works such as *Mary Poppins*, *The Lion King*, and *Beauty and the Beast*. Requirements include class participation, exams, and an extended research paper. For the fall 2019 semester, the class will emphasize Disney's work in musical theatre, in conjunction with FTT's new minor in Musical Theatre.

**FTT 40445: The Movie Musical**

Pamela Wojcik

This course provides a survey of the movie musical. Rather than chronologically, the course proceeds through various topics to consider the meaning of the genre, its ideology, its form. We will consider the history of the musical and its intertextual relation to vaudeville, Broadway, rock and roll, and pop music. The class will look at musicals from Hollywood, but will also consider the French musical, East German communist films, black cast musicals, and postmodern musicals. We will consider different subgenres of the musicals, such as the backstage musical, the rock musical, the folk musical, and the fairytale musical. The class will NOT examine animated or Disney musicals. We will look at the different styles of different Hollywood studios, such as MGM and Fox; the role of producers, such as Arthur Freed; the role of directors like Busby Berkeley, Vincente Minnelli, Jacques Demy, and Bob Fosse; composers like Rogers and Hammerstein and Stephen Sondheim; and stars such as Fred Astaire, Gene Kelly, Judy Garland, Lena Horne, Carmen Miranda, and Barbra Streisand. Throughout, we will attend to questions of race and gender, including a consideration of how romance works in the musical, how masculinity and musical spectacle work together, the queerness of the musical, the representation of women, the role of African American performers, and questions of diversity and spectatorship. The class will have weekly screenings and additional films to be viewed online.

**FTT 40499: Women and Television**

Mary Kearney

This course provides students with an introduction to critical and cultural approaches to feminist/queer studies of television, including historiography, textual analysis, industry studies, and reception studies. Our primary objective will be considering the relationship between gender, feminism, and television, with particular emphasis on U.S. television's industrial history, representational strategies, and reception practices. In addition to performing close textual and contextual analyses of gendered televisual representations, we will investigate various representations of feminism on television, including those deemed "postfeminist." We will also examine the gendered construction of television production and reception, with a particular focus on women's involvement in both.

**FTT 40600: Shakespeare on the Big Screen**

Peter Holland

This course explores the phenomenon of Shakespeare films designed for the "big screen." 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 and plot, reaching a limit in versions that erase Shakespeare from the film. We shall also be considering the recent phenomenon of "Live from" screenings of theatre productions. The transposition of different forms of Shakespearean texts (printed, theatrical, filmic) and the confrontation with the specificities of film production have produced and will continue to produce a phenomenon whose cultural meanings will be the subject of our investigations. There will be required screenings of films each week in the Lab.

**FTT 40614: Terror & Cinema: The New Real**

Olivier Morel

"Handycams" in the 1990s, "Camcorders" and "GoPros" in the early 2000s, "smartphones" today... This class reflects on how private cinematic technologies have shaped a "new real," with a special focus on the post-9/11 era. Today, soldiers on battlefields, law enforcement personnel on the streets, and bystanders wherever they may find themselves, operate their own cameras night and day, everywhere. We will study how this evolution affects our ways of living and experiencing life, and we will question how the prevalence of such recording apparatuses prompts new kinds of actions and "performances," including violence. We will study the media coverage and the (mis)use of events filmed by private individuals, our own practice and production of images, our consumption habits and we will examine the evolution of "home videos" as they materialized in feature films since the late 1980s.

**FTT 40702: Audition Seminar**

Siiri Scott

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.

**FTT 43610: Senior Thesis Workshop**

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