

FTT Course Descriptions Winter/Spring 2021

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.

Winter Session 2021

FTT 30134: Revisiting Rebecca

Susan Ohmer

Daphne du Maurier's novel *Rebecca*, published in 1938, has frequently appeared on lists of the "best" British fiction and continues to inspire film and television adaptations, most recently, the October 2020 Netflix release starring Lily James, Armie Hammer, and Kristin Scott Thomas. The novel as well as its media adaptations evoke multiple genres: *Rebecca* is at once a romantic Cinderella story, a melodrama, a Gothic thriller, a murder mystery, and an exploration of the psychological nuances of female power and sexuality. This one-credit Winter Session course will explore du Maurier's novel; Alfred Hitchcock's 1940 film; radio and television adaptations produced in the U.S., the U.K., and India; the 1983 opera; and the current Netflix production to assess how these narratives have spoken to issues of sexuality, class, and gender across multiple cultures and time periods. Class meetings built around synchronous discussions will analyze the material, social, cultural, and ideological factors involved in adapting a narrative into different media frameworks.

FTT 30135: Film Production Dynamics

Bill Donaruma

This class will give students who are thinking about taking production classes, or those who have taken the FTT Introduction to Film & TV Production, the language of how films are made and specifically how filmmakers use cameras to craft and inform their decision making. Students outside of FTT, who may be looking to apply media to their respective careers, would also benefit from this course as a primer for what they will need to know moving forward in videography and creating media. We will look at the dynamics and applied aesthetics of cameras, lenses, and light to create images. This includes the basics of F-Stops and exposure, lenses and light, camera formats and types, from the newest digital cameras to actual film. This will be a live online demonstration class on the DPAC sound stage. Students will engage with conversation and weekly quizzes on the topics and relevant website materials.

FTT 30635: Drunk on Film: The Psychology of Storytelling with Alcohol and its Effects on Alcohol Consumption

Ted Mandell/Anre Venter

Alcohol Use Disorder is a chronic relapsing brain disease. But when presented on screen, it's entertainment. Why do we laugh, why do we cry, why do we emulate fictional characters whose drinking habits result in a life of debilitating addiction? From Humphrey Bogart to Ron Burgundy, the psychology and seduction of alcohol on film, in

television, and laptops will be analyzed. Furthermore, what is the relationship between the manner in which alcohol use/abuse is presented on screen and the manner in which alcohol is used and abused on, for example, college campuses? Surveying film and television history, we will examine how alcohol is used in story structure, as a character flaw or strength, and as a narrative device in the story arc of films across multiple film genres (action/adventure, comedy, romance, etc). Why do characters drink, where do they drink, and how does the result of their "getting drunk" advance the narrative? We'll also look at non-fiction films that tackle issues of addiction, as a way of comparing character development in Hollywood films to the results of this same behavior in everyday life. Film materials will include weekly screenings outside of class, and academic articles relating to portrayal and analysis of alcohol use in film and television, including the business of marketing campaigns, product placement, and box office results. From the psychological perspective we will discuss the topic and process of social influence and how the presence of others influences our behavior. Questions of interest will include the following: what are the mechanisms by which group influence unfolds? How and why might we be persuaded? Does the manner, and if so how, in which alcohol use is portrayed in movies and the media reflect the processes and principles of social influence? Readings will include chapters on social influence, persuasion, and academic articles evaluating the manner in which alcohol is portrayed and advertised and the effect this has on alcohol consumption. In addition, issues of addiction will be discussed - from understanding the basis of addiction to examining the efficacy of addiction treatment. Crosslisted as PSY 30635.

Spring 2021

FTT 10101/20101: Basics of Film and Television Christine Becker

This class is designed to enhance your understanding and appreciation of film and television. It operates on the philosophy that the better we understand how film and television texts work, the more intelligently and perceptively we will be able to consume them, which is an invaluable skill to have in our media-saturated world. 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, political economy, and ideological analysis. Finally, you will acquire the skills and tools needed to write your own educated analyses of film and television texts. The class screenings present a range of films, from Hollywood classics to independent and international films, as well as television shows both old and new. This course is required for all concentrators in Film and Television.

FTT 10720/20720: Collaboration: The Art of Making Theatre Tarryn Chun

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: Clayton Cole 02: Marcus Stephens

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 20037: The Hyphenated American Anne García-Romero

Contemporary U.S. theatre ought to value equity, diversity, and inclusion by more consistently producing works that reflect its culturally complex society. This course is designed to introduce students to theatrical texts by contemporary Latinx, African-American, Asian-American, and Native American playwrights. Many of these playwrights' works engage with a variety of cultural experiences that complicate definitions of U.S. society. This course will examine the trajectory of culturally inclusive U.S. theatre from the late 20th century to the present. The course will also consider how U.S. regional theatres work toward greater equity by including diverse voices. Students will be expected to read plays and analyze them using methods provided. The course aims to provide students with tools for reflection to develop their own analytical and creative responses to contemporary U.S. theatre.

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. Students 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 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 21006: Playwriting Anne García-Romero

This course is designed to introduce students to creating original work for the theatre. The course will explore the writing process as well as models from contemporary U.S. theatre with the aim to present a variety of paths toward creating new, vibrant plays.

This is primarily a writing course. In addition, by reading and discussing ten separate dynamic play texts, we will analyze dramatic writing. Weekly writing exercises, movement work, visual arts approaches, improvisation techniques and collaborative discussions will create resources for rich play material, which each student will eventually use in a final scene, presented in a public reading at the end of the semester.

FTT 30026: Voiceover: the Art and Performance of Voice Acting Siiri Scott

In this upper level acting course, students will learn to translate their traditional acting skills for non-visual mediums. When the global pandemic closed theatres and abruptly halted film and television sets, many actors pivoted to professional voiceover work. The skill set(s) required by commercials, radio, podcasts, video games, audiobooks, and radio drama vary depending on the genre/sub genre. The hybrid course will look at vocal production, diction, script analysis, tone, style (in relation to medium), character creation, technique, and studio and microphone setup. Students will record and edit project based assignments, offer peer review, and develop original content.

FTT 30027: NOT CUTE! Making great theatre for young audiences Carys Kresny

The stereotype of children's theatre is that it is sentimental, simplistic, and didactic; in all likelihood you've seen one of these lackluster performances, or even been in one yourself (no shame). But in actuality, great theatre for young audiences can be cutting edge, complex, and virtuosic, with lasting impact on both the children who experience the art and the adults or kids who perform it. See, for example, the vibrant international scene of performance for and with young people, exemplified by companies like Ping Chong, Catherine Wheels Theatre Company, and Zorin dom Karlovac, and playwrights like Felipe Rodriguez and Lereko Mfono.

In this course, we'll look at the science of child development and the history of children's theatre, then students will jump right in to crafting and workshopping their own pieces—with an eye to the theories, practices, and, yes, the *politics* involved in engaging these young audiences. Each student will write or produce a short work: a literary adaptation, a devised piece, or a solo show. We will work with diverse creative and critical strategies as the projects develop. Along the way, we'll also investigate practices which integrate theatre/creative dramatics into elementary curriculum. With room for writers, actors, directors, composers, and educators--anyone interested in performance for children and young adults--the course will explore and answer the question "How can learning to communicate with the youngest members of my audience expand my skills as a well-rounded theatre professional and my impact as an artist for social justice?"

FTT 30201: Global Cinema II Edward Barron

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

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 30311, KSGA 30311: Media for Social Justice and Change: Making Movies that Matter Bill Donaruma/Tamara Kay

The use of media is becoming increasingly important to advocate for social change at local, national, and international levels. Activists and advocates working in movements and formal and informal networks and organizations such as NGOs use media to document, educate, organize, and lobby. They incorporate video, mobile communications, and social media to heighten global awareness of social justice issues and push for social change by seeking to inspire empathy, engagement, and activism. In this new course, you will learn how to create impact-driven video, and develop research and design skills to produce short video projects using accessible forms of media capture such as iPhones and GoPros. You will also develop your visual literacy skills by examining how effective media creates narrative structures to make meaning, and shapes and challenges how social justice issues around the world are represented and interpreted.

This is a co-taught course with Tamara Kay, Professor of Global Affairs in the Keough School of Global Affairs and William Donaruma, Professor of the Practice in Filmmaking.

FTT 30410: Intro to Film & TV 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 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 30420: Sound & Music Design - Digital Media Jeff Spoonhower

Sound and music for digital media is an often overlooked art form that is critical to the effective telling of a story. Writer-director George Lucas famously said that "sound is 50 percent of the movie-going experience." Director Danny Boyle mentioned in an interview that "the truth is, for me, it's obvious that 70, 80 percent of a movie is sound. You don't realize it because you can't see it." At its root, sonic design creates mood and setting - it engages the audience on a primal, emotional level, in ways that imagery alone cannot achieve. A cleanly recorded and creatively edited sound effects track can immerse an audience in a fictional world. Music, whether used sparingly or in grandiose fashion, can enhance or subvert the visual component of a film or video game to create cinematic

magic. Through feature film screenings, video game play-through sessions, and hands-on production assignments using Adobe Audition CC, students will learn how to direct the emotions of an audience through creative recording, mixing, and editing of sound effects and music.

FTT 30456: Critical Approaches to Television Matthew Payne

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 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 30468: Ethics in Journalism Gary Sieber

"The primary purpose of journalism," according to media observers Bill Kovach and Tom Rosenstiel, "is to provide citizens with the information they need to be free and self-governing." That's a lofty goal in any age - but it's especially difficult in the current era of market-driven journalism that has produced fabrication and plagiarism scandals, political cheerleading on news networks, "gotcha" videos on the internet and social media, and an outright obsession with celebrities. Students in this course will come away with a deep-seated understanding of journalism's purpose, develop a disciplined and repeatable process of making sound ethical choices when confronted with tough situations, and be able to articulate ethically defensible arguments explaining their decisions. They will accomplish these goals by reading, viewing, debating, analyzing, and writing about actual cases and issues in the news. The focus will be as much on what journalists should do, as on what they should not do.

FTT 30635: Drunk on Film: The Psychology of Storytelling with Alcohol and its Effects on Alcohol Consumption Ted Mandell/Anre Venter

Alcohol Use Disorder is a chronic relapsing brain disease. But when presented on screen, it's entertainment. Why do we laugh, why do we cry, why do we emulate fictional characters whose drinking habits result in a life of debilitating addiction? From Humphrey Bogart to Ron Burgundy the psychology and seduction of alcohol on film, in television, and laptops will be analyzed. Furthermore, what is the relationship between the manner in which alcohol use/abuse is presented on screen and the manner in which alcohol is used and abused on, for example, college campuses? Surveying film and television history, we will examine how alcohol is used in story structure, as a character flaw or strength, and as a narrative device in the story arc of films across multiple film genres, (action/adventure, comedy, romance, etc). Why do characters drink, where do they drink, and how does the result of their "getting drunk" advance the narrative? We'll also look at non-fiction films that tackle issues of addiction, as a way of comparing character development in Hollywood films to the results of this same behavior in everyday life. Film materials will include weekly screenings outside of class, and academic articles relating to portrayal and analysis of alcohol use in film and television, including the business of marketing campaigns, product placement, and box office results. From the psychological perspective we will discuss the topic and process of social influence and how the presence of others influences our behavior. Questions of interest will include the following: what are the mechanisms by which group influence unfolds? How and why might we be persuaded? Does the manner, and if so how, in which alcohol use is portrayed in movies and the media reflect the processes and principles of social influence? Readings will include chapters on social influence, persuasion and academic articles evaluating the manner in which alcohol is portrayed and advertised and the effect this has on alcohol consumption. In addition, issues of addiction will be discussed - from understanding the basis of addiction to examining the efficacy of addiction treatment. Crosslisted as PSY 30635

FTT 30708: Performance Techniques Matt 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 I 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.

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 30811/31811: Draping the Design Richard Donnelly

Akin to the popular TV show Project Runway, this class will challenge the students with various costume making projects which they will design, drape the patterns, and create the garments. Sewing experience is recommended, but not required.

Department approval required.

FTT 30905: Special Effects Studio & Stage Clayton 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.

FTT 31002: Voice and Movement Siiri Scott

A course designed to help the advanced acting student focus on kinesthetic awareness. The actor will identify and work to remove physical and vocal tensions that cause habituated movement and impede natural sound production. Through movement and

vocal exercises created for actors, students will experience what "prepared readiness" for the stage consists of, and how to meet the demands of a live performance.

FTT 35501: FTT Remote 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 40022: Advanced Performance Techniques Matt Hawkins

Musical Theatre: Advanced Performance Techniques is an upper-level performance class offered to students who have completed the Musical Theatre Performance Techniques class: How to Act A Song. This course will build upon techniques explored in the previous Performance Techniques class, with the intention of working songs in context, while exploring character work in both the book scenes and the musical numbers. To be considered for the class, please email Matt Hawkins, mhawkin2@nd.edu, and "make your case" for why you want to be in the class.

FTT 40023: Musical Theatre Minor Capstone Matt Hawkins

A capstone of the Musical Theatre Minor is a 3-credit course. The capstone will be project based and individually designed towards the student's interest. The specifics of the capstone will be agreed upon between the student and the instructor and ultimately approved by the instructor. The chosen topic for the capstone project is intended to reflect the student's interest in Musical Theatre and how it relates to their studies in the Minor. See instructor for details. Departmental Approval is needed to register for this course.

FTT 40045: The Coen Brothers Matthew Payne

The Big Lebowski. No Country for Old Men. Fargo. For more than 35 years Joel and Ethan Coen — a. k. a. the Coen Bros. — have been busy crafting their own enigmatic and idiosyncratic oeuvre that incorporates slapstick comedy, Judaism, dark humor, pastiche, nihilism, irony, and the meaning of life.

This upper-division seminar examines their creative filmmaking partnership by analyzing the majority of their Hollywood projects. In particular, we will deconstruct their narrative strategies by attending to their creative choices regarding editing, cinematography, lighting, mise-en-scène, etc., and we will examine their films' major thematic concerns. We will also discuss how their work complicates auteur theory and genre theory as theoretical frameworks for understanding film authorship that defies easy definition and categorization.

FTT 40046: Writing the TV Drama Terrance Brown

This course is an introduction to the theory and craft of writing a dramatic one-hour television series. The class explores how a one-hour series script is developed and written. Through lectures, show viewings, weekly analysis and script/show bible readings, students will learn the process of taking an original idea and growing it into a dramatic series concept, a script, and a show bible. Students will engage in class discussions on the merits and deficiencies of existing dramatic series scripts and corresponding viewings. Weekly written analyses will inform the production of students' final 60-70 page original screenplays.

FTT 40121/60121: Writing the Feature Film Terrance Brown

This workshop focuses on the theory and craft of dramatic writing as it applies to feature screenplays. 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. Students should come to class with 2 ideas for a feature script in hand and be prepared to develop one idea into the first half of a feature length screenplay (approximately 60 pages) at a minimum.

FTT 40260: Activist Cinemas Olivier Morel

Filmmaker Ava DuVernay (*13th*, *Selma*...) states that an "An artist and an activist are not so far apart." As an artist and through her work she suggests that there is an intrinsic correlation between art and the cry for Justice. When social tensions, political divisions, collective fear and trauma are a part of our daily lives, what can cinema do? A common response is that art enlightens and serves as a coping mechanism, that it can facilitate personal healing. But how about action, about collective transformation, about social metamorphoses and cultural influence? How about catharsis today? How do films contribute to the debates on racism, oppression, inequalities, and injustice? Can such films be a form of activism? Can they perform justice, operate toward reconciliation, can they build peace? How?

One academic goal for this class is to develop a critical approach that will also imply a reflection on production techniques as well as the film industry. Two written assignments (one research paper and one video essay), group work, oral presentations as well as active participation in our class will constitute the basic requirements.

FTT 40261/60261*: Asian Cinema Fahmidul Haq

Western countries are credited with inventing the technique, technology, and language of cinema, but Asia is an important contributor to world cinema. The continent includes

major industries like Bollywood and Hong Kong, as well as the strong art cinema traditions of Iran, China and Taiwan. In recent times, Korea has been astonishing the world with their thrillers and Japan with Anime. Asian Cinema also includes several mid or small-sized national cinemas as well as robust regional industries within India. Akira Kurosawa, Satyajit Ray, Abbas Kiarostami, Zhang Yimou, Wong Kar-wai, Bong Joon-ho are among the Asian auteurs who are also recognized as global masters.

This course will deal with case studies across a range of Asian cinema cultures, exploring their diverse cultural backgrounds, historiography, and sociopolitical realities. Topics will include both historical and contemporary cinematic practices in Asian countries, with particular attention to filmmakers and film cultures that have received recent global attention.

*A supplemental discussion section will be arranged for graduate students participating in the course.

FTT 40401: Digital Cinema Production I 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.

FTT 40416: Advanced 3D Digital Production Jeff Spoonhower

You have learned the basics of 3D digital production in Maya, and your insatiable thirst for digital content creation cannot be quenched. Welcome to the next level - Advanced 3D Digital Production! In this class, you will move beyond the fundamentals of 3D production and tackle advanced concepts such as complex object and character creation, digital sculpting and painting, keyframed and motion-captured character animation, and more. In addition to your production assignments, you will learn more about the aesthetics, history, and cultural relevance of computer animation and games through a variety of reading assignments and screenings.

FTT 40428/60428: Girls' Media & Cultural Studies Mary Kearney

This course introduces students to critical analyses of girls' media culture. During the first half of the semester we will focus on constructions of girls and girlhood in intellectual theory, popular discourse, and media texts (particularly U.S. film and television), paying attention to shifts in such constructions as a result of sociohistorical contexts and the rise of feminist ideologies. The second half of the semester will be devoted to exploring the media and cultural practices of female youth, examining the

expansion of girls' culture beyond consumer-oriented activities, such as magazine reading and music listening, to those involving media production, such as filmmaking and blogging. In addition to problematizing girls' sex and gender identity through intersectional explorations of age and generation, and vice versa, we will pay special attention to how issues of race, class, and sexuality impinge upon the formation of girls' identities, female youth cultures, and the representation of girlhood in popular culture.

FTT 40505: Media, Memory, & History Michael Kackman

This course explores the interplay between media, history, memory, and nostalgia. Topics discussed will include the narrativization and fictionalization of past events, the role of memory in interpreting those fictional narratives, and the relationship of popular culture to official historical accounts. Screenings and case studies will range from films such as *JFK* and *Waltz With Bashir*, TV series like *Mad Men* and *The Americans*, and such sites as roadside memorials, comics, museum, scrapbooking, historical reenactments/role-playing, and video games.

FTT 43610: Senior Thesis Workshop 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 46001: Directed Readings Anne García-Romero, Carys Kresny, Christine Becker

This course provides students with an opportunity to explore readings and research as directed by an assigned faculty member in the department. It is offered by arrangement with individual instructors.

FTT 46010: Media Pedagogy & Practice Ted Mandell

This course gives advanced production students an opportunity to develop skills in production management and mentoring. In addition to directed readings, the student serves as a teaching assistant for a lower division media production course. Responsibilities may include assisting with equipment demonstrations, helping to manage production schedules and workflow, and serving as a mentor during production and post-production.

FTT 47700: Honors Special Studies

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