

FILM, MEDIA, THEATER (FMT)

FMT-102 Introduction to Film Studies

Fall and Spring. Credits: 4

This course teaches the basic concepts, vocabulary, and critical skills involved in interpreting film. Through readings and lectures, students will become more informed and sophisticated observers of the cinema, key examples of which will be screened weekly. While the focus will be on the form and style of narrative film, documentary and avant-garde practices will be introduced. The class will also touch upon some of the major theoretical approaches in the field.

Applies to requirement(s): Humanities

R. Blaetz

Restrictions: This course is limited to first-years and sophomores.

FMT-103 Talking Pictures: An Introduction to Film

Spring. Credits: 4

Some of the best feature-length films of the past century have commanded our attention and imagination because of their compelling artistry and the imaginative ways they tell stories visually and verbally. This course closely studies narrative films from around the world, from the silent era to the present, and in the process it introduces students to the basic elements of film form, style, and narration. Some of the films to be considered are: *Battleship Potemkin, Citizen Kane, Contempt, The Bicycle Thief, Ugetsu, Rear Window, Woman in the Dunes, The Marriage of Maria Braun, Days of Heaven, and Moulin Rouge!*

Crosslisted as: ARTH-104

Applies to requirement(s): Humanities

P. Staiti

FMT-104 Introduction to Media Studies

Fall and Spring. Credits: 4

This course introduces students to the critical study of media, focusing on electronic media, digital technologies, and network cultures. We will analyze the aesthetics, politics, protocols, history, and theory of media, paying attention to the ways they create and erase borders; affect how we form and articulate identities; invade privacy while providing a platform for exploration; foster hate speech and progressive movements alike; and participate in capitalist economies and the acceleration of climate change. While tracing the global flows of media creation, distribution, and consumption, we will also consider the different issues that arise in diverse national and local contexts.

Crosslisted as: CST-104

Applies to requirement(s): Humanities; Multicultural Perspectives

B. Ballina, H. Goodwin

FMT-106 Introduction to Theater

Fall. Credits: 4

This course offers the student a study and practice of theater as a collaborative art. Course includes the analysis of the dramatic text in terms of the actor; the director; the scenic, costume, lighting, and sound designers; and technicians. Close analytical readings of play texts and critical/theoretical essays will be supplemented by attending theater productions both on and off campus and by staging students' own theatrical projects.

Applies to requirement(s): Humanities

H. Holder

FMT-131 Costume Construction

Not Scheduled for This Year. Credits: 4

This course takes students through the theatrical process of creating clothing and accessories for the stage. Topics covered are hand sewing techniques, fabric identification and use, and clothing alterations.

The course will explore basic pattern drafting and draping, and some accessory construction. Students will work from costume renderings to build and alter clothing for Rooke Theater productions.

Applies to requirement(s): Humanities

E. Bergeron

Notes: lab; materials fee \$50

FMT-132 Lighting Design I

Fall. Credits: 4

An introduction to the art and practice of lighting design for the theatre. This course will cover the basics of light, lighting equipment and how to develop a design for a theatrical production. Students will have the opportunity to use the Black Box Light Lab to create their own lighting designs from selected scenes of plays and musicals and learn the basics of programming a computerized lighting board. Students enrolled in this class will automatically be signed up for the Theatre Arts Department Light Prep Crew for the semester, where students learn to hang and focus lights on the Rooke Stage for the department's mainstage productions.

Applies to requirement(s): Humanities

Z. Ash-Bristol

FMT-133 Introduction to Lighting and Sound Design

Not Scheduled for This Year. Credits: 4

An introduction to the art and practice of lighting and sound design for the theater. This course will cover the basic tools and techniques of designing light and sound and provide an understanding of the designer's role in the collaborative process of producing a show. Students will have the opportunity to create their own lighting and sound designs in the Black Box classroom and present them to the class. In addition to class time students are required to complete 24 hours of light prep crew – this is an extension of the class where students will learn how to hang and focus lights, read a light plot, and work as a lighting team on the Theater Department main stage productions.

Applies to requirement(s): Humanities

L. Dubin

Notes: lab

FMT-137 Introduction to Technical Theatre

Fall. Credits: 4

This course will examine the materials and techniques used in building and operating theatrical scenery. It will include prop building, rigging, and welding for the theater. Students will learn the skills to work in the scene shop interpreting scenic designs for department productions.

Applies to requirement(s): Humanities

Z. Ash-Bristol

Notes: lab; \$50 materials fee. Theater tickets and any design supplies are the responsibility of the student

FMT-230 Intermediate Courses in History and Theory**FMT-230AG Intermediate Courses in History and Theory: 'American Gothic'***Fall. Credits: 4*

An examination of the gothic - a world of fear, haunting, claustrophobia, paranoia, and monstrosity - in U.S. literature and visual culture. Topics include slavery and the gothic; gender, sexuality, and the gothic; regional gothic; the uncanny; cinematic and pictorial gothic; pandemic gothic. Authors, artists, and filmmakers may include Dunbar, Elmer, Faulkner, Gilman, Hitchcock, Jackson, Kubrick, LaValle, Lovecraft, McCullers, Morrison, O'Connor, Parks, Peele, Poe, Polanski, Romero, and Wood.

*Crosslisted as: ENGL-243**Applies to requirement(s): Humanities**E. Young**Restrictions: Course limited to sophomores, juniors and seniors**Advisory: English 240 or 241 recommended***FMT-230BC Intermediate Courses in History and Theory: 'Bollywood: A Cinema of Interruptions'***Spring. Credits: 4*

Indian popular cinema, known commonly as Bollywood, is usually understood to have weak storylines, interrupted by overblown spectacles and distracting dance numbers. The course explores the narrative structure of Bollywood as what scholar Lalitha Gopalan calls a "constellation of interruptions". We will learn to see Bollywood historically, as a cultural form that brings India's visual and performative traditions into a unique cinematic configuration. We will analyze a selection of feature films, read scholarly articles, participate in debates, write guided assignments, and pursue independent research papers in order to understand Bollywood's uniqueness in relation to world cinema.

*Crosslisted as: ARTH-290BC**Applies to requirement(s): Humanities; Multicultural Perspectives**A. Sinha**Restrictions: Course limited to sophomores, juniors and seniors***FMT-230CC Intermediate Courses in History and Theory: 'Cinema and the City'***Spring. Credits: 4*

This course offers an historical survey of film theory, from the work of its earliest authors and practitioners at the birth of the 20th century (who first struggled to define the medium), to those who are working still to elucidate the place of the cinema in relation to new media in its ever-evolving and ever more complex place in culture. As a way of focusing the discussion of the various theoretical positions, we will watch and discuss films that represent that most modern of phenomena—the city.

*Applies to requirement(s): Humanities**R. Blaetz**Prereq: One of the following: FMT-102, FMT-103, FMT-230CN, FLMST-201, FLMST-202, or FLMST-203.***FMT-230CN Intermediate Courses in History and Theory: 'Latin American Cinema'***Not Scheduled for This Year. Credits: 4*

This course offers a broad introduction to the history, politics and aesthetics of Latin American cinema through some of its most influential films. We address the revolutionary styles of agit-prop, Neo-Realism and Third Cinema, as well as Hollywood-style melodrama. The course also familiarizes students with the basic terminology, concepts and approaches of film studies.

*Crosslisted as: SPAN-240CN**Applies to requirement(s): Humanities; Multicultural Perspectives**J. Crumbaugh**Prereq: SPAN-212 or native fluency in Spanish.**Notes: Taught in Spanish.***FMT-230CW Intermediate Courses in History and Theory: 'Androgyny and Gender Negotiation in Contemporary Chinese Women's Theater'***Fall. Credits: 4*

Yue Opera, an all-female art that flourished in Shanghai in 1923, resulted from China's social changes and the women's movement. Combining traditional with modern forms and Chinese with Western cultures, Yue Opera today attracts loyal and enthusiastic audiences despite pop arts crazes. We will focus on how audiences, particularly women, are fascinated by gender renegotiations as well as by the all-female cast. The class will read and watch classics of this theater, including *Romance of the Western Bower*, *Peony Pavilion*, and *Butterfly Lovers*. Students will also learn the basics of traditional Chinese opera.

*Crosslisted as: ASIAN-215, GNDST-204CW**Applies to requirement(s): Humanities; Multicultural Perspectives**Y. Wang**Notes: Taught in English***FMT-230EF Intermediate Courses in History and Theory: 'Ethnographic Film'***Fall. Credits: 4*

Anthropologists have made films since the origins of the discipline and have long debated the role of film in the production of knowledge about others. This course explores the history, evolution, critiques, and contemporary practices of ethnographic film. We will consider key works that have defined the genre, and the innovations (and controversies) associated with them; we will engage documentary, observational, reflexive, and experimental cinema; and we will consider Indigenous media as both social activism and cultural reproduction. We will learn about film as a signifying practice, and grapple with the ethical and political concerns raised by cross-cultural representation.

*Crosslisted as: ANTHR-216EF**Applies to requirement(s): Social Sciences; Multicultural Perspectives**S. Thorne**Prereq: ANTHR-105, or FLMST-201 or FLMST-202, or FMT-102 or FMT-103.*

FMT-230FA Intermediate Courses in History and Theory: 'Fascism in Plain Sight'

Not Scheduled for This Year. Credits: 4

This course examines fascism from a visual perspective. Students learn about the history of the phenomenon through the lenses of cinema, television, and performance. The course begins with an overview of fascism that spans from 1920s Europe to the present. What exactly is fascism? What is its relationship to newly emergent populisms (often called "fascist") and their own emphasis on spectacle? How does fascism visualize race, immigration, gender, sexuality, and violence? The course focuses mainly on fascism's manifestations throughout the Spanish-speaking world. That is, what do Latin America and Spain teach us about its malleability and adaptability?

Crosslisted as: SPAN-240FA, CST-249FA

Applies to requirement(s): Humanities; Multicultural Perspectives

Other Attribute(s): Speaking-Intensive, Writing-Intensive

J. Crumbaugh

Prereq: SPAN-212 or fluency in Spanish with permission.

Notes: Taught in Spanish.

FMT-230HP Intermediate Courses in History and Theory: 'Histories of Performance I'

Fall. Credits: 4

A survey of world performance history, including: the evolution of human language and consciousness; the rise of oral, ritual, and shamanic performance; religious and civic festivals; and imperial theater practices that position the stage at the dangerous intersection of religious worship, public taste, royal patronage, and government censure. Understanding performance as both artistic practice and social institution, this course emphasizes the role performance has played in changing audiences and as a cultural and political force in various societies. We explore not only how performances were created—in terms of design, dramaturgy, architecture, and acting—but also for whom, and why.

Applies to requirement(s): Humanities; Multicultural Perspectives

H. Holder

FMT-230HR Intermediate Courses in History and Theory: 'Histories of Performance II'

Spring. Credits: 4

A historical survey of dramatic texts and world performance traditions from the seventeenth to the twentieth centuries, with attention given to: the influence of print culture on early modern theatrical movements; the rise of nationalism and the creation of dramatic genres; and the effects of industry and technology on experimental modernist forms. Understanding performance as both artistic practice and social institution, this course emphasizes the role performance has played in changing audiences and as a cultural and political force. As such, we explore not only how performances are created—in terms of design, dramaturgy, architecture, and acting—but for whom, and why.

Applies to requirement(s): Humanities; Multicultural Perspectives

H. Holder

FMT-230LX Intermediate Courses in History and Theory: 'Latinx Media'

Spring. Credits: 4

This course explores the recent history of Latinx media production and representation in the United States, linking the varying meanings of Latinidad to critical shifts in US and Latin American media landscapes. The course highlights vital exchanges across national and linguistic markets which inform the production of media by and about Latinxs.

Applies to requirement(s): Humanities; Multicultural Perspectives

B. Ballina

FMT-230MC Intermediate Courses in History and Theory: 'The Musical Film'

Not Scheduled for This Year. Credits: 4

This course explores the American Musical Film from its first appearance in the late 1920s in early experiments with sound, through the films of Busby Berkeley and the MCM Musicals to its more recent revival in films such as Baz Luhrmann's 'Moulin Rouge.' The course also examines musical films from other national cinemas that either comment self-reflexively on the genre and its American context and/or expand common definitions of the genre.

Applies to requirement(s): Humanities

R. Blaetz

Prereq: FMT-102 (or FMT-103), or FLMST-201 (or FLMST-202).

FMT-230MU Intermediate Courses in History and Theory: 'Music and Film'

Fall. Credits: 4

This course is for all who stay to the end of the credits, purchase soundtracks, and argue over who should have won the Oscar for Best Score, along with anyone else interested in the undervalued importance of music to the general effect of a motion picture. We will explore and discuss the myriad ways in which these two media interact. The course will focus on classic scores by Herrmann, Morricone, and Williams, as well as the uses of pre-existing music in films of Kubrick and Tarantino.

Crosslisted as: MUSIC-220

Applies to requirement(s): Humanities

D. Sanford

Prereq: MUSIC-100, MUSIC-102, MUSIC-103 or MUSIC-131, or one Film Studies course.

FMT-230NC Intermediate Courses in History and Theory: 'Social Media: Networked Cultures'

Not Scheduled for This Year. Credits: 4

Social media connect communities, inform us about friends' lives, and give us a platform on which to share ideas and form identities. Beyond that, social media play an increasingly conspicuous role in national and transnational politics, from Arab Spring to the viral spread of fake news around the 2016 US election. While social media connect people across the globe to an unprecedented degree, this course will explore how they also reveal divisions and borders, as well as alarming transgressions of borders, that complicate any utopian visions of a "global village." Throughout, we will be attuned to how corporate and governmental interests shape and are shaped by social media communities.

Applies to requirement(s): Humanities; Multicultural Perspectives

H. Goodwin

FMT-230RA Intermediate Courses in History and Theory: 'Reel America: History and Film'

Not Scheduled for This Year. Credits: 4

This course is an introduction to the social and cultural history of the American film industry since the 1890s. The course surveys the evolution of Hollywood cinema from the silent era through the so-called classical period and through the post-World War II breakup of the studio system.

Crosslisted as: HIST-283RA

Applies to requirement(s): Humanities

D. Czitrom

Restrictions: Course limited to sophomores, juniors and seniors

FMT-230SK Intermediate Courses in History and Theory: 'Shakespeare'

Not Scheduled for This Year. Credits: 4

A study of some of Shakespeare's plays emphasizing the poetic and dramatic aspects of his art, with attention to the historical context and close, careful reading of the language. Eight or nine plays.

Crosslisted as: ENGL-211

Applies to requirement(s): Humanities

S. Roychoudhury

Restrictions: Course limited to sophomores, juniors and seniors

FMT-230TW Intermediate Courses in History and Theory: 'Twentieth-Century Fashion'

Not Scheduled for This Year. Credits: 4

The course is on the development of fashion and wearable art from the end of the nineteenth century to the year 2000. The course provides an overview of styles and a closer look at the work of individual artists including Charles Frederick Worth, Paul Poiret, Mario Fortuny, Elsa Schiaparelli, Coco Chanel, Cristobal Balenciaga, Emilio Pucci, Mary Quant, Rudi Gurenreich, Alix Gres, Yves Saint Laurent, Christian LaCroix, Issey Miyake, Hussein Chalayan, Jean-Paul Gaultier, Anna Sui, and Vivienne Westwood, most of whom have also designed iconic costumes for theater or film. Lectures will be accompanied by PowerPoint presentation and where possible original examples of clothing will be shown.

Applies to requirement(s): Humanities

V. James

FMT-230WC Intermediate Courses in History and Theory: 'History of World Cinema Through 1960'

Not Scheduled for This Year. Credits: 4

This course offers an historical survey of the cinema as a developing art form and a means of communication. We will examine the history of this international medium from its 19th-century beginnings through the mid-20th century. The national and thematic focus of the course shifts through the semester. For example, we will focus on U.S. film in studying the earliest developments in film technology and narrative, and on Soviet and French films to study the formal and social experimentation of the 1920s. The course provides a background for understanding film history and pursuing further studies in the field.

Applies to requirement(s): Humanities

R. Blaetz

FMT-230WF Intermediate Courses in History and Theory: 'Global Film and Media After 1960'

Spring. Credits: 4

This course examines films and topics central to the study of global cinema since 1960. We will begin with the New Waves of France, Italy, England, and Japan, and Direct Cinema of the '60s and '70s in the U.S. We will explore films of Third Cinema in Latin America, Asia and Africa in the late '60s and '70s, and examine films of New Zealand and Australia from the '70s to the current moment, with an emphasis on stories that center indigenous peoples. We also will focus on significant film movements of the last three decades, such as New Queer Cinema in the U.S. and New Cinema of East and Southeast Asia. Analysis will focus on formal and stylistic techniques within a political and social context.

Applies to requirement(s): Humanities; Multicultural Perspectives

B. Ballina

Prereq: One of the following: FMT-102, FMT-103, FMT-230CN, FLMST-201, FLMST-202, or FLMST-203.

Notes: There are film screenings for this course.

FMT-230WM Intermediate Courses in History and Theory: 'History of World Media'

Not Scheduled for This Year. Credits: 4

This course looks at the history of global broadcast media from 1945 to 2010. We will focus on radio and television, with consideration of the role digital technologies have played in increasing global connectivity and the convergence of previously separate media formats. Students will learn how global media infrastructures came into existence over the airwaves, via undersea cables and via satellite networks. We will study the circulation of television shows and formats across national boundaries. We will also trace and analyze evolving representations of race, gender, and sexuality on television and in the creative responses of audiences and fan communities.

Applies to requirement(s): Humanities

H. Goodwin

FMT-240 Intermediate Courses in Production and Practice**FMT-240AC Intermediate Courses in Production and Practice: 'Acting I'**

Fall and Spring. Credits: 4

This course will focus on basic Stanislavski techniques: concentration, imagination, relaxation, objective/action, and beats/scene analysis. Each student will apply these concepts to one open scene, one monologue and one realistic contemporary scene.

Applies to requirement(s): Humanities

M. Ofori, N. Tuleja

FMT-240AT Intermediate Courses in Production and Practice: 'Acting II'

Not Scheduled for This Year. Credits: 4

A continuation of techniques developed in Acting I. Concentration is on scene work with 'classic' and contemporary realist playwrights, i.e., Chekhov, Ibsen, Williams, Churchill, Kane, etc. Students will perform at least four scenes using the Stanislavski method as their base. Practical tools explored in class are intended to offer the student greater vocal, physical, and imaginative freedom and clarity, as well as text analysis skills.

Applies to requirement(s): Humanities

N. Tuleja, The department

Prereq: FMT-240AC (or THEAT-105).

FMT-240AX Intermediate Courses in Production and Practice: 'Acting for Film and Media'

Spring. Credits: 4

This course builds on the techniques and skills covered in Acting I and Acting II and applies them to acting for the camera. Through a series of classroom exercises and scene study, students will focus on expanding their range of emotional, intellectual, physical, and vocal expressiveness for the camera. Students will learn camera acting techniques by being in front of the camera as much as possible, as well as serving as "crew" for their classmates' scenes. The class will include extensive scene memorization, class discussions, and written and discussion-based performance critique.

Applies to requirement(s): Humanities

N. Tuleja

Prereq: FMT-240AC (or THEAT-105).

FMT-240CD Intermediate Courses in Production and Practice: 'Costume Design'

Not Scheduled for This Year. Credits: 4

An introduction to the art and work of the costume designer in the performing arts. Students will learn how a costume designer analyzes a script, approaches research, renders costume sketches, and helps to shape a production.

Applies to requirement(s): Humanities

A. Walker

Notes: Lab; \$50 materials fee. Any additional design supplies and materials are the responsibility of the student.

FMT-240CM Intermediate Courses in Production and Practice: 'Stage Combat'

Not Scheduled for This Year. Credits: 4

The purpose of this course is to help the actor discover a full awareness of their body so it can be used as an effective tool in creating and performing stage combat. Through a series of classroom exercises and performances this course will focus on giving students a strong foundation in stage combat techniques, including basic martial training, unarmed combat, quarterstaff, and sword and dagger/shield work. Students must be comfortable analyzing scenes of violence from contemporary film and stage and be prepared to work in a highly physical setting.

Applies to requirement(s): Humanities

N. Tuleja

Prereq: FMT-240AC (or THEAT-105).

FMT-240DF Intermediate Courses in Production and Practice: 'Costume Design for Stage and Film'

Spring. Credits: 4

This course introduces students to the history, art, and techniques of designing costumes for stage and narrative film. Students will learn how a designer approaches a script, how the designer's work supports the actors' and the director's vision and how it illuminates a production for the audience. Students will have the opportunity to develop their visual imaginations through the creation of designs for stage and film scripts. They will engage in play analysis, research, collaborative discussion, sketching, drawing, rendering, and other related techniques and methodologies.

Crosslisted as: ARTST-226DF

Applies to requirement(s): Humanities

V. James

Advisory: Some drawing and painting skills along with an interest in costume history are recommended but not required.

FMT-240DR Intermediate Courses in Production and Practice: 'Directing'

Fall. Credits: 4

This course is designed to be an introduction to the fundamental theories and principles of directing for the stage. Visual theory, text analysis, collaborative techniques, and organizational strategies are examined and applied in class exercises, including the direction of a major scene. Each student will be required to cast, rehearse, and present to the public a fully realized scene by the end of term. Directing is a complicated activity that requires you to do and be many things, and this course will help you lay the foundation to discovering your own process.

Applies to requirement(s): Humanities

N. Tuleja

Prereq: FMT-106 (or THEAT-100) or FMT-240AC (or THEAT-105).

FMT-240MP Intermediate Courses in Production and Practice: 'Movement for Performance'

Not Scheduled for This Year. Credits: 4

This course introduces students to a range of physical techniques for creative expression in performance. Through a series of classroom exercises, readings and performances, students develop a process for reducing habitual tensions, enabling them to find maximum effect with minimum effort, connect their movement to imagery and text and increase the strength, flexibility and dynamic qualities of their physical expression. Techniques are drawn from a wide variety of movement pedagogies including, but not limited to, Zarrilli, Feldenkrais, Oida and Pisk. This course will require outside rehearsals for class performances as well as one research project on a major movement practitioner.

Applies to requirement(s): Humanities

N. Tuleja

Prereq: FMT-240AC (or THEAT-105).

FMT-240PE Intermediate Courses in Production and Practice: 'African Performance Aesthetics'

Fall. Credits: 4

This class explores African approaches to performance, premised on the interdisciplinarity of theater in many African societies. We take our inspiration from centuries of apprentice-style artist training in some indigenous West African societies. The evolution of oral and popular performance traditions into literary theater has also necessitated a similar trend in the training of the modern actor. The primary object of this class is to be able to embody a plethora of idiomatic expressions. Thus, we will move to the energy of the drums, we will train the ears to transmit the complex musicality of several sonic elements and raise our voices in song and apply them in scene explorations. Ultimately, we intend to unlock new ways of using our minds, bodies, and voices as conduits of exciting storytelling.

Crosslisted as: AFCNA-241PE

Applies to requirement(s): Humanities; Multicultural Perspectives

M. Ofori

FMT-240PW Intermediate Courses in Production and Practice: 'Playwriting'

Not Scheduled for This Year. Credits: 4

This course offers practice in the fundamentals of dramatic structure and technique. Weekly reading assignments will examine the unique nature of writing for the theater, nuts and bolts of format, tools of the craft, and the playwright's process from formulating a dramatic idea to rewriting. Weekly writing assignments will include scene work, adaptation, and journaling. The course will culminate in a significant writing project. Each class meeting will incorporate reading student work aloud with feedback from the instructor and the class. Students will listen, critique, and develop the vocabulary to discuss plays, structure, story, and content.

Crosslisted as: ENGL-205

Applies to requirement(s): Meets No Distribution Requirement

Other Attribute(s): Writing-Intensive

E. Horwitz

Prereq: One course in Film, Media, Theater, or Theater Arts, or a creative writing English course.

Notes: Cannot be taken at the 300 level.

FMT-240SD Intermediate Courses in Production and Practice: 'Scene Design for Theater and Film'*Fall. Credits: 4*

The purpose of this course is to introduce the history, art, and techniques of designing sets for theater and film. Students will learn how sets have been created in the past, how a designer approaches a script, how a designer's work supports the director's vision, how it illuminates a production for the audience, and what methods and techniques are used in the execution of the process. Students will have the opportunity to exercise their visual imaginations, through the creation of designs for a script. They will engage in script analysis, research, collaborative discussion, sketching, technical drawing, model building, and related techniques and methodologies.

*Crosslisted as: ARCH-203**Applies to requirement(s): Humanities**V. James**Notes: Lab; \$50 materials fee. Any additional design supplies and materials are the responsibility of the student.***FMT-240SG Intermediate Courses in Production and Practice: 'Stage Management'***Spring. Credits: 4*

This course is designed to provide students with an overview of what a stage manager does and why a stage manager is integral to any theatrical production. Students will understand the technical and artistic skills required of a stage manager, and will examine a dramatic text from a stage manager's perspective. Through group activities and in-class projects, students will use the text to execute stage management duties during the pre-production, rehearsal, and performance process. This will include creating paperwork, taping out a ground plan, notating blocking, prompting, running a tech rehearsal, creating a prompt book, and calling cues.

*Applies to requirement(s): Humanities**Z. Ash-Bristol**Prereq: FMT-106 (or THEAT-100).**Notes: Theater tickets, supplies, and materials are the responsibility of the student.***FMT-240VP Intermediate Courses in Production and Practice: 'Introduction to Video Production'***Fall. Credits: 4*

This course provides a foundation in the principles, techniques, and equipment involved in video production. Students will make several short videos over the course of the term as well as one final piece. We will develop our own voices while learning the vocabulary of moving images and gaining production and post-production skills. In addition to technical training, classes will include critiques, screenings, readings, and discussion.

*Applies to requirement(s): Humanities**E. Montague**Instructor permission required.**Prereq: FMT-102 (or FLMST-201).**Advisory: Application and permission of instructor required. Application found here: Application**Notes: A lab fee may be charged***FMT-282 Theater Practicum***Fall and Spring. Credits: 1 - 4**Fall 2020 Productions:**FMT-282-02: Much Ado About Nothing**Spring 2021 Productions:**FMT-282-01: The Language of Angels**FMT-282-02: Machinal*

This course is open to any student cast in a mainstage production or serving as a stage manager, assistant stage manager, or assistant director. The student is expected to attend all rehearsals and performances under the supervision of the director. Rehearsals include table reads, blocking and staging, scene work, run-throughs, dress rehearsals, technical rehearsals, invited dress, which culminates in performances for the public. Outside work includes line memorization, character work, and scene preparation. Total contact hours range anywhere from 75-125 over the course of the production.

*Applies to requirement(s): Meets No Distribution Requirement**M. Ofori, N. Tuleja**Instructor permission required.**Advisory: by audition or interview only**Notes: Repeatable for credit. Meets Humanities requirement if taken for 4 credits.***FMT-284 Theater Practicum: Costumes***Not Scheduled for This Year. Credits: 1*

The practicum covers crew for hair and makeup or wardrobe on a production. The student fulfilling a run crew must be present for all technical rehearsals and performances plus a training session scheduled before the start of tech. No previous experience is necessary for any of these positions; training will be provided as part of the practicum.

*Applies to requirement(s): Meets No Distribution Requirement**E. Bergeron**Instructor permission required.**Notes: Repeatable. Contact Costume Shop Manager for specific dates and times.***FMT-286 Theater Practicum: Lighting and Sound***Not Scheduled for This Year. Credits: 1*

This course is for students interested in the production crew positions listed below. No previous experience is necessary for any of these positions; training will be provided as part of the practicum. The student will need to be present for all technical rehearsals and performances and a training session scheduled before the start of tech. *Light Board Operator:* Program and run the light control board under the guidance of the Lighting Designer and Stage Manager. *Sound Board Operator:* Program and run the sound board and sound computer under the guidance of the Sound Designer and Stage Manager. *Follow Spot Operator:* Operate a follow spot under the guidance of the Lighting Designer and Stage Manager. Must be comfortable with heights. *Projection Operator:* Program and run the projection equipment and computer under the guidance of the Projection Designer and Stage Manager.

*Applies to requirement(s): Meets No Distribution Requirement**Z. Ash-Bristol**Instructor permission required.**Notes: Repeatable. Contact Lara Dubin (Lighting Sound Supervisor) for the specific dates and times.*

FMT-288 Theater Practicum: Scenic Run Crew*Spring. Credits: 1*

This course is for students interested in working on Scenic Run Crew. No previous experience is required for this position; training will be provided as part of the practicum. Students will need to be present at all technical rehearsals and performances and will need to help with the strike of the set for the final performances.

*Applies to requirement(s): Meets No Distribution Requirement**Z. Ash-Bristol**Instructor permission required.**Notes: Repeatable. Contact Shawn Hill (Technical Director) for specific dates and times.***FMT-295 Independent Study***Fall and Spring. Credits: 1 - 4**The department**Instructor permission required.***FMT-330 Advanced Courses in History and Theory****FMT-330AD Advanced Courses in History and Theory: 'Adaptation: A Study in Form'***Fall and Spring. Credits: 4*

The *Oxford English Dictionary* defines "adaptation" as "the bringing of two things together so as to effect a change in the nature of the objects." Rather than studying adaptation as a project that attempts to reproduce an original work in another medium, our course considers the complex relationship between narratives and their retellings and revisions. In particular, we will focus on how such retellings permanently alter their so-called "source" material and how each incarnation of a given narrative offers us insight into and commentary upon a particular historical moment and its unique political and ideological challenges. We will also consider the ways in which literary and visual representations differ in their communicative and affective mechanisms, and challenge where we draw the line between "art," "history," and "entertainment."

*Crosslisted as: ENGL-367AD**Applies to requirement(s): Humanities**Other Attribute(s): Speaking-Intensive, Writing-Intensive**A. Rodgers**Restrictions: This course is open to juniors and seniors**Prereq: 8 credits in English or in Film, Media, Theater.***FMT-330AT Advanced Courses in History and Theory: 'African Theater'***Not Scheduled for This Year. Credits: 4*

This course introduces the oral traditions, important playwrights, and aesthetic innovations in postcolonial literary theater in some African societies. The oral theater traditions of Africa are an example of the innate human quest to perform and will eventually be the basis for understanding some of the innovations made in African literary theater. We shall also focus on writings by African writers and writers of African descent who deal with the post-colonial conditions of Black Africa and the African Diaspora. This class is designed to serve as a window into the continent of Africa: its people, its ideas, triumphs, struggles, and the complex histories emerging from its vastness and diversity.

*Crosslisted as: AFCNA-341AT**Applies to requirement(s): Humanities; Multicultural Perspectives**M. Ofori**Restrictions: This course is open to juniors and seniors**Prereq: 8 credits in Film, Media, Theater, or Theater Arts, or Africana Studies.***FMT-330AV Advanced Courses in History and Theory: 'Artists vs. Audiences'***Fall. Credits: 4*

Usually, an artist produces a work, and then an audience experiences that work. However, sometimes audiences influence what a work means and even how an ongoing story unfolds. This course focuses on works of popular, serialized art in which the possibilities for artist/audience interaction are great, and so is the potential for conflict. We look at serial novels, film series, television shows, and new media (such as TikTok), among others. What are the rights of artists to control their works? What rights do audiences have to alter or create new works based on an existing work? What should we do when these rights conflict? What makes a "bad fan" bad? When do audiences become artists?

*Crosslisted as: PHIL-375AV**Applies to requirement(s): Humanities**J. Harold**Prereq: 8 credits in Philosophy or 4 credits in Philosophy and 4 credits in Film, Media, Theater.***FMT-330CM Advanced Courses in History and Theory: 'Contemporary Masculinities on Stage and Screen'***Not Scheduled for This Year. Credits: 4*

This course explores postmodern American masculinity as it is constructed and disseminated through contemporary film and theater. Students will study contemporary theories of masculinity as well as portrayals of masculinity, in its various forms, for both stage and screen. In addition, we will explore what is at stake (culturally, ideologically, and economically) in perpetuating certain masculine archetypes, and what "new" representations have arisen in the past few decades. Finally, we will consider the ways in which film and theater imagines masculinity to intersect with race, gender, and class, and the limitations of that representational archive.

*Crosslisted as: ENGL-367CM**Applies to requirement(s): Humanities**Other Attribute(s): Writing-Intensive**A. Rodgers**Prereq: FMT-102 (or FLMST-201) or FMT-106 (or THEAT-100).***FMT-330EA Advanced Courses in History and Theory: 'Envisioning Apocalypse'***Not Scheduled for This Year. Credits: 4*

With ever more dire news about our planetary future hitting the headlines regularly, what better time to look at how human beings past and present have envisioned the demise of the earth or our species? In this course we will study representations of apocalyptic futures from illuminated manuscripts, from illustrated poetry, and from science fiction films that waver between hope for escape and doomsday scenarios. Along the way we will also take seriously nonfiction representations of global crisis, analyzing how phenomena like climate change and galactic collision are represented across media forms, including infographics, visual models, digital memes, and documentary films.

*Applies to requirement(s): Humanities**H. Goodwin**Restrictions: This course is open to juniors and seniors**Prereq: FMT-102 (or FLMST-201) or FMT-104 (or FLMST-220MD).*

FMT-330EX Advanced Courses in History and Theory: 'Women Experimental Filmmakers'*Not Scheduled for This Year. Credits: 4*

This seminar examines experimental cinema made by women from the early 1950s, during the earliest years of the movement known as the American Avant-Garde, through the 1990s. While the class will read feminist film theory and see the work of such well-known filmmakers as Yvonne Rainer, Sally Potter, and Chantal Akerman, we will also examine the less familiar but highly influential films of women working in the home movie or diary mode, with particular emphasis on the work of Marie Menken.

*Crosslisted as: GNDST-333VV**Applies to requirement(s): Humanities**R. Blaetz**Prereq: One of the following: FMT-102, FMT-103, FMT-230CN, FLMST-201, FLMST-202, or FLMST-203.***FMT-330GH Advanced Courses in History and Theory: 'Ghosts, Specters, and Hauntings: Mediating the Dead'***Not Scheduled for This Year. Credits: 4*

The course considers the connections between media as channels for communication and expression, on the one hand, and mediums as those who claim to have contact with the dead, on the other. Students will study the ways communication and performance media, from Shakespearian theater, to films and photographs of deceased loved ones, to legacy accounts on Facebook, have served as conduits of the dead and even spawned occult practices. The course will address: how do theater, film, and other media bridge us to what has been lost and animate our connections to those who have died? How do ghostly media ask us to confront a past that has been buried?

*Applies to requirement(s): Humanities**H. Goodwin**Prereq: 8 credits in Film, Media, Theater including Intro to Film or Intro to Media.***FMT-330HA Advanced Courses in History and Theory: 'Hitchcock and After'***Spring. Credits: 4*

This course will examine the films of Alfred Hitchcock and the afterlife of Hitchcock in contemporary U.S. culture. We will interpret Hitchcock films in a variety of theoretical frames, including feminist and queer theories, and in shifting historical contexts, including the Cold War. We will also devote substantial attention to the legacy of Hitchcock in remakes, imitations, and parodies. Hitchcock films may include *Spellbound*, *Strangers on a Train*, *Rear Window*, *Vertigo*, *North by Northwest*, *Psycho*, *The Man Who Knew Too Much*, *Marnie*, and *The Birds*; additional works by Brooks, Craven, and De Palma. Readings in film and cultural theory; screenings at least weekly.

*Crosslisted as: ENGL-374**Applies to requirement(s): Humanities**E. Young**Prereq: 4 credits in Film, Media, Theater and 4 credits in English.**Notes: meets English Department seminar requirement***FMT-330PA Advanced Courses in History and Theory: 'Natural's Not in It: Pedro Almodóvar'***Not Scheduled for This Year. Credits: 4*

This course studies the films of Pedro Almodóvar, European cinema's favorite bad boy turned acclaimed auteur. On the one hand, students learn to situate films within the context of contemporary Spanish history (the transition to democracy, the advent of globalization, etc.) in order to consider the local contours of postmodern aesthetics. On the other hand, the films provide a springboard to reflect on larger theoretical and ethical debates related to gender, sexuality, consumer culture, authenticity, and authorship.

*Crosslisted as: SPAN-340PA, GNDST-333PA, CST-349PA**Applies to requirement(s): Humanities**Other Attribute(s): Speaking-Intensive, Writing-Intensive**J. Crumbaugh**Prereq: 8 credits in Spanish, Film Studies, Critical Social Thought, and/or Gender Studies.**Notes: Weekly evening screenings. Taught in English.***FMT-330RC Advanced Courses in History and Theory: 'Reflexivity in the Cinema'***Not Scheduled for This Year. Credits: 4*

Some of the most compelling films in the history of the moving image have been those that make the viewer aware of the processes of their own production. Breaking away from the tradition of what Robert Stam calls the "art of enchantment," they call attention to themselves for reasons that range from the playful to the philosophical to the political. Some of the directors whom we will consider include: Chantal Akerman, Wes Anderson, Julie Dash, Rainer Werner Fassbinder, Federico Fellini, Jean-Luc Godard, William Greaves, Buster Keaton, Spike Lee, David Lynch, Fanta Régina Nacro, and Preston Sturges.

*Applies to requirement(s): Humanities**R. Blaetz**Prereq: 8 credits in Film, Media, Theater (or Film Studies) including one of the following: FMT-102, FMT-103, FMT-230CN, FLMST-201, FLMST-202, or FLMST-203.***FMT-330SE Advanced Courses in History and Theory: 'A Rebel with a Camera: the Cinema of Ousmane Sembène'***Not Scheduled for This Year. Credits: 4*

Born in 1923 in Senegal, the writer/filmmaker Ousmane Sembène is one of the rare witnesses of the three key periods of contemporary African history: the colonial period; the period of struggle for political and economic independence; and the period of effort to eliminate neocolonialism through the rehabilitation of African cultures. This course is entirely devoted to the works of Ousmane Sembène and will explore the key moments of his life, his activism in European leftist organizations, his discovery of writing, and most of all the dominant features of his film work.

*Crosslisted as: FREN-341SE**Applies to requirement(s): Humanities**S. Gadjigo**Prereq: Two of the following courses: FREN-215, FREN-219, FREN-225.*

FMT-330SF Advanced Courses in History and Theory: 'Shakespeare and Film'

Not Scheduled for This Year. Credits: 4

We will read plays by Shakespeare, watch films based on those plays, and study the plays, the films, and the plays-as-films. "Shakespeare" comes first, of course, both historically and as the source/inspiration for the films. Yet each film has its own existence, to be understood not just as an "adaptation," but also as the product of linked artistic, technical, and economic choices. Considering Shakespeare's plays as pre-texts (rather than pre-scriptions), we will look at early and recent films, both those that follow closely conventionalized conceptualizations of "Shakespeare," and those that tend to erase or emend their Shakespearean sources.

Crosslisted as: ENGL-312SF

Applies to requirement(s): Humanities

H. Holder

Restrictions: This course is open to juniors and seniors

Prereq: 8 credits from English beyond the 100 level, including ENGL-211.

FMT-330ST Advanced Courses in History and Theory: 'The Italian Stage Between Social Mobility, Politics, and Tradition'

Fall. Credits: 4

This course explores Italian theater from the 1700s to today with particular attention to social mobility, women's rights, politics, and class conflict. Authors include classics such as Goldoni, Pirandello, DarioFo, Franca Rame, Dacia Maraini, Eduardo De Filippo, and more.

Crosslisted as: ITAL-341ST

Applies to requirement(s): Humanities

O. Frau

Prereq: Two courses in Italian, Classics, English, Theater, or Music.

Notes: This course is taught in English. Students who desire to take it for Italian credit will meet separately with the Professor Frau for designated sessions, in Italian.

FMT-330SV Advanced Courses in History and Theory: 'Media and Surveillance'

Fall. Credits: 4

With corporations using our data to anticipate our desires and counterterrorism units tapping into our communications, we are increasingly embedded in a surveillance society. This course considers practices of surveillance across media platforms, from smartphones, fitness trackers, and baby monitors to the biometric technologies that determine who may cross borders. We will explore how different governments, corporations, and individuals use new media to surveil others, as well as the ways racism and transphobia are inscribed in surveillance practices. We will also discuss and try out protective measures and various subversive practices of "sousveillance."

Crosslisted as: CST-349SV

Applies to requirement(s): Humanities

H. Goodwin

Prereq: One of the following: FMT-102, FMT-103, FMT-230CN, FLMST-201, FLMST-202, or FLMST-203.

FMT-340 Advanced Courses in Production and Practice:**FMT-340AU Advanced Courses in Production and Practice: 'Audition Techniques'**

Not Scheduled for This Year. Credits: 4

The purpose of this course is to prepare students for the challenges that accompany auditioning for film and theater. During the semester students will be asked to work on a series of monologues (4-6) that range from classical to contemporary in style. Time will also be spent on cold readings, taped auditions, resume and headshot workshops, and singing auditions. This is an advanced level course and is intended for students interested in pursuing audition both at Mount Holyoke College and outside of academic institutions. The pace will be brisk and students will be required to perform or present material every week.

Applies to requirement(s): Humanities

N. Tuleja

Prereq: FMT-240AC (or THEAT-105) and one of the following: FMT-240AT, FMT-240CM, FMT-240MP, FMT-340AY, THEAT-205, THEAT-215CM, THEAT-215MP, or THEAT-305.

FMT-340AY Advanced Courses in Production and Practice: 'Acting III: Styles'

Not Scheduled for This Year. Credits: 4

This performance-intensive course will focus on specific styles, ranging from the Greek, to Shakespeare, to non-realism. Through a series of classroom explorations, students will learn how to craft a believable character, using the gesture, vocal, and physical language of certain styles including but not limited to: chorus work, soliloquies, and scenes.

Applies to requirement(s): Humanities

Other Attribute(s): Speaking-Intensive

N. Tuleja

FMT-340CR Advanced Courses in Production and Practice: 'Creative Incubator'

Spring. Credits: 4

The Creative Incubator is a transdisciplinary laboratory of creative explorations. The fundamental objective of this class is to democratize the creative process. As such we shall collectively engage with a wide variety of art forms and artistic processes that will hopefully serve as inspiration for our own creative agency. The class also adopts a highly collaborative approach which deemphasizes the idea of the "disciplinary expert." As a theme-driven and project-based lab, each semester we shall nurture ideas from their inception until they culminate into events. Each project will be approached with a desire for inquiry and risk taking, and a desire to attain the ultimate collective goal.

Applies to requirement(s): Humanities

Other Attribute(s): Speaking-Intensive, Community-Based Learning

M. Ofori

Prereq: 8 credits in Film, Media, Theater.

FMT-340SP Advanced Courses in Production and Practice: 'Advanced Performance Studio'*Spring. Credits: 4*

This course is designed for students with a strong grasp of acting, directing, design, film production, and anything in between. This course will focus on creating one major performance, using the talents and interests of all members of the class. The platform for performance will depend on whether we are on campus, remote, or a combination of the two. This will be a fast-paced course meant for students serious about theater, media and film, and who are passionate about working in a collaborative environment to create a unified whole.

*Applies to requirement(s): Humanities**N. Tuleja**Prereq: At least 8 credits above the 100 level in Film, Media, Theater performance or production.***FMT-340SW Advanced Courses in Production and Practice: 'Screenwriting'***Fall. Credits: 4*

The screenplay is a unique and ephemeral form that exists as a blueprint for something else: a finished film. How do you convey on the page a story that will take shape within an audio-visual medium? The screenwriter must have an understanding of both the language of narrative film as well as the general shape and mechanics of film stories. This advanced course will cover dialogue, characterization, plot, story arc, genre, and cinematic structure. We will analyze scenes from fictional narrative films -- both short and feature length -- and read the scripts that accompany these films. By the end of this course, each student will have written two original short films. In workshop style, the class will serve as practice audience for table readings of drafts and writing exercises.

*Crosslisted as: ENGL-361SW**Applies to requirement(s): Humanities**E. Montague**Restrictions: Course limited to sophomores, juniors and seniors**Instructor permission required.**Prereq: 8 credits in Film Studies.**Advisory: Preference will be given to majors. Application and permission of instructor required.***FMT-340VN Advanced Courses in Production and Practice: 'En Garde, A Study of Stage and Screen Violence'***Not Scheduled for This Year. Credits: 4*

All Drama is Conflict. This course investigates how dramatic conflict is represented in theater, television and film and examines its effect on the audience. Through a series of readings, class discussions, and viewings including, but not limited to, *Romeo & Juliet*, *The Duelists*, and *Fight Club*, students will attempt to answer the question: what is it about human nature that makes us fascinated by violence as a form of entertainment?

*Applies to requirement(s): Humanities**N. Tuleja**Prereq: 8 credits in Film, Media, Theater (or Theater Arts).***FMT-340VP Advanced Courses in Production and Practice: 'Advanced Projects in Video Production: Short-Form Narrative'***Spring. Credits: 4*

Intended for advanced Film, Media, Theater students, this course will explore fictional narrative filmmaking through a rigorous script-to-screen process. Students will write, shoot and edit a short (8-minute) fictional narrative film in small groups. In addition to weekly online screenings of short and feature narrative films, the class will consist of multi-weekly Zoom synchronous sessions led by the professor, including lectures on advanced narrative filmmaking techniques, film discussions, script readings and critiques of footage and various cuts.

*Applies to requirement(s): Humanities**E. Montague**Instructor permission required.**Prereq: FMT-240VP or FLMST-210VP.**Advisory: Application and permission of instructor required. Application available through department website.**Notes: Class will be taught virtually. Students living off-campus within the United States (including any Five College students) will be mailed equipment.***FMT-395 Independent Study***Fall and Spring. Credits: 1 - 8**The department**Instructor permission required.*