
USC School of Cinema-Television



The USC School of Cinema-Television, which consistently is ranked number one in U.S. News & World Report, prepares students for varied careers in film and television including animation, screenwriting, production, critical studies, producing and interactive media.

Theory melds with practice at the USC School of Cinema-Television, which offers undergraduate and graduate-level courses in the Division of Critical Studies, Division of Film and Television Production and Division of Writing for Screen and Television, as well as advanced degrees in the Division of Animation and Digital Arts, Division of Interactive Media and Peter Stark Producing Program.

Since its founding in 1929, some of the world's most talented writers, directors, producers, animators, executives and scholars have flocked to the USC School of Cinema-Television. Their names are the stuff of legend: Howard, Lucas, Milius, Wells and Zemeckis; their creations weave the fabric of our culture: *A Beautiful Mind*, *Star Wars*, *Apocalypse Now*, *The West Wing* and *Forrest Gump*.

Consistently topping national rankings — including those compiled by *U.S. News & World Report* — the school is renowned for its extraordinary faculty, superb location, strong alumni network, state-of-the-art facilities and unique educational philosophy. The school's setting in the heart of Los Angeles ensures that students have access to the country's leading film, television, animation and interactive gaming producers; world-class literary and talent agencies; libraries and archives brimming with research materials; and a vast alumni community that actively supports the school and its students. All of the school's outstanding faculty members have been or are currently working professionally in their respective fields. Also interesting to note is that the school's industry-standard equipment and facilities rival those found at many commercial studios.

Perhaps the school's most important attribute, however, is its time-tested philosophy that recognizes that a student can only truly excel in his or her chosen area of expertise after exposure to all elements of the art form. Consequently, there is an emphasis on cross-disciplinary course work that ensures that writers get behind the camera; critical studies scholars edit footage; and production majors examine the canon of work from a rigorous academic perspective.

In 2004, the USC School of Cinema-Television marks its "diamond jubilee" anniversary, celebrating a 75-year tradition of training the next generation of creative talent and scholars in film, television and new media.

Administration

Elizabeth M. Daley, Ph.D., *Dean*

Offices of Admission/Student Affairs

Carson Television Center G-130

(213) 740-2911

Email: admission@cinema.usc.edu

www.usc.edu/schools/cntv

Critical Studies

Tara McPherson, *Division Chair*

George Lucas Instructional Building 405

(213) 740-3334*

Film and Television Production

Michael Taylor, *Division Chair*

George Lucas Instructional Building 404

(213) 740-3317*

Interactive Media

Scott Fisher, *Division Chair*

George Lucas Instructional Building 310

(213) 821-2515*

FAX: (213) 821-2665

Writing for Screen and Television

Howard A. Rodman, *Division Chair*

George Lucas Instructional Building 301

(213) 740-3303

FAX: (213) 740-8035

Peter Stark Producing Program

Lawrence Turman, *Division Chair*

George Lucas Instructional Building 302

(213) 740-3304

FAX: (213) 745-6652

Animation and Digital Arts

Vibeke Sorensen, *Division Chair*

Marcia Lucas Post Production Building 201

(213) 740-3986

*For information regarding admission, call

(213) 740-2911.

Faculty

Steven J. Ross/AOL Time Warner Dean's Chair in Cinema-Television: Elizabeth M. Daley, Ph.D.

Hugh M. Hefner Chair for the Study of American Film: Richard B. Jewell, Ph.D.

Alma and Alfred Hitchcock Chair: Joseph Andrew Casper, Ph.D.

Fran and Ray Stark Endowed Chair: Lawrence Turman, B.A.

Mary Pickford Foundation Professorship: Doe Mayer, M.A.

Professors: Todd Boyd, Ph.D.; Drew Casper, Ph.D.; Elizabeth M. Daley, Ph.D.; Scott Fisher, M.S.; John Furia, Jr., B.A.; Mark J. Harris, B.A.; Tomlinson Holman, B.S.; Gerald Isenberg, M.B.A.; David James, Ph.D.; Richard Jewell, Ph.D.; Robert Jones; Jeremy Kagan, M.F.A.; Marsha Kinder, Ph.D.*; Doe Mayer, M.A.; K. Kenneth Miura, M.A.; Christine Panushka, M.F.A.; Dana Polan, Ph.D.; Michael Renov, Ph.D.; Howard A. Rodman; Ellen Seiter, Ph.D.; Vibeke Sorensen, M.A.H.; Lawrence Turman, B.A.

Associate Professors: Tom Abrams, M.F.A.; Don Bohlinger, M.F.A.; Linda Brown, M.F.A.; Midge Costin, M.A.; Pamela Douglas, M.A.; Jack Epps, B.A.; Anne Friedberg, Ph.D.; Helaine Head, B.A.; David Howard, M.F.A.; Judy Irola; Georgia Jeffries, B.A.; Tara McPherson, Ph.D.; Robert E. Miller, Ph.D.; Amanda Pope, B.A.; Kathy Smith, B.A.

Assistant Professors: Priya Jaikumar, Ph.D.; Curtis Márez, Ph.D.

Visiting Faculty: Perry Hoberman; Norman Hollyn; Ed O'Neill; Michael Taylor

Senior Lecturers/Lecturers: Robert Ballo; Ted Braun; David Bondelevitch; Christopher Chomyn; Jed Dannenbaum; Mary Beth Fielder; Pablo Frasco; Robert Gardner; Gary Goldsmith; Brenda Goodman; Don Hall; Carroll Hodge; Mary Jansen; Everett Lewis; Mardik Martin; Earl Rath; Mark Shepherd; John Tarver; Jennifer Warren; David Weber; Paul Wolff; William Yahraus

Research Associate Professor: Richard Weinberg, Ph.D.

Adjunct Faculty: Steve Albrezzi; Ioan Allen; Kate Amend; Tom Anderson; Wendy Apple; David Baron; Deborah Baron; Carol Baum; Anne Beatts; Sandra Berg; Alan Berger; Fred Bernstein; Steve Binder; Bruce Block; Mitch Block; Steve Blume; Peter Bonerz; Chuck Braverman; Paul Bricault; Peter Brinson; Jody Brockway; Robert Brown; Laurie Burton; Richard Burton; Ed Callahan; Tim Clawson;

Joseph Cohen; Cornelius Cole; Kenneth Cosby; Martin Daniel; Johanna Demetrakas; Sam Denoff; Eva Denst; Bill Dill; Richard Edlund; Pamela Eells; Mar Elepano; Bob Enders; Peter Exline; Van Flesher; Nina Foch; Kathy Fogg; Mike Ford; William Fraker; Robert Freedman; Ron Friedman; Tracy Fullerton; Jean-Pierre Geuens; Andrew Given; Scott Gorden; Janet Graham-Borba; Barbara Greyhosky; Andre Gutfreund; Eric Hanson; Ted Harbert; Lynn Hendee; Rowdy Herrington; Steve Hirszen; Michael Hoey; Joe Hoffman; Todd Hoffman; Michael Hoggan; Karen Horn; Joan Hyler; Jason Ipson; Joseph Janeti; James Jansen; Gabor Kalman; Kristy Kang; Jeff Kleeman; Lou Kleinman; Randal Kleiser; Jeffrey Korchek; Tony Krantz; Matt Kregor; Richard Krevolin; Stu Krieger; Clifford Latimer; Lisa Leeman; Alan Lehman; Andrew Licht; David Lloyd; Erik Loyer; Leonard Maltin; Joe Manduke; Lisa Mann; Andrew Marlowe; Morgan Martin; Peter Marx; Frank McAdams; Phil Messina; Alex Metcalf; David Milton; James Mitchell; Jay Moriarty; Dan Nienaltowski; Jim O'Keeffe; Peter Pampusch; Jennifer Peterson; Rebecca Pollack-Parker; Sandy Reisenbach; Shonda Rhimes; Vincent Robert; Howard Rosenberg; Fred Rubin; Alan Rucker; Lionel Schaein; Scott Schwartz; Michael Scroggins; Paul Seydor; Reid Shane; Chris Silberman; Fred Silverman; Elliott Silverstein; Tom Sito; Claudia Spinelli; Jason Squire; Lucy Stille; Brandon Stoddard; Erwin Stoff; Noreen Stone; Jeffrey Stott; Mark Stratton; Chris Swain; Brian Sward Strom; Mary Sweeney; Mark Taft; Ken Tamburri; Robert Tercek; Jerry Tokofsky; Duke Underwood; Michael Uno; Jon Wagner; Ken Wales; Trixie Wattenbarger; Peggy Weil; Eric Weissmann; David Weitzner; Tristan Whitman; William Whittington; Oscar Williams; Holly Willis; David Zeiger; Robert Zemeckis; Vernon Zimmerman

Emeritus Professors: Gene Coe, M.F.A.; Ron Curfman, M.F.A.; Herbert E. Farmer, M.A.; Trevor Greenwood, M.A.; Richard Harber, M.A.; Edward Kaufman, Ph.D.; E. Russell McGregor, Ph.D.; Woody Omens, M.A.; Gene Petersen, M.F.A.; Melvin Sloan, M.A.; Wolfram von Hanwehr, Ph.D.; Daniel Wiegand, M.A.; Morton Zarcoff, M.A.

Degree Programs

The USC School of Cinema-Television offers professional and academic degree programs at the bachelor's, master's and doctoral levels.

Bachelor of Arts — Cinema Television

Students can choose either a Film and Television Production or Critical Studies track. The degree is granted through the USC College of Letters, Arts and Sciences in conjunction with the School of Cinema-Television. The B.A. degree requires 128 units.

Bachelor of Fine Arts — Writing for Screen and Television

This is a unique program designed for students who wish to receive intensive training for non-fiction and fiction for screen and television. The B.F.A. in Writing for Screen and Television is granted through the School of Cinema-Television and requires 128 units.

Bachelor of Science in Business Administration — Emphasis in Cinema-Television

This program offers a unique coupling of the Marshall School of Business and the School of Cinema-Television in a four year joint degree. In addition to the Marshall School of Business core classes, the students will also take a total of 24 units from the School of Cinema-Television. The competitive program is offered to freshmen admitted to the Marshall School of Business as Business Scholars. Upon completion of all requirements, students will receive a Bachelor of Science in Business Administration with an emphasis in Cinema-Television. See the Marshall School of Business (page 99) for course requirements.

Master of Arts, Cinema-Television

This degree, which allows a track in Critical Studies, is granted by the USC Graduate School in conjunction with the School of Cinema-Television. The Critical Studies track requires 32 units.

Master of Fine Arts, Cinema-Television

The School of Cinema-Television offers this professional degree in two tracks: Film and Television Production and Writing for Screen and Television. The Writing for Screen and Television track requires 44-46 units and the Film and Television Production track requires 40 units.

Master of Fine Arts, Film, Video and Computer Animation

This program requires 50 units.

Master of Fine Arts, Interactive Media

This program requires 56 units.

Master of Fine Arts, Motion Picture Producing

The Peter Stark Producing Program requires 44 units.

Doctor of Philosophy, Cinema-Television (Critical Studies)

The Ph.D. is based on a program of study and research culminating in the completion of a dissertation in the major field of study. A minimum of 64 semester units (exclusive of dissertation registration) beyond the baccalaureate is required. Applicants who have completed a Bachelor of Arts or Master of Arts degree in Cinema-Television, or a closely related field, may apply to the Ph.D. program. The doctoral degree is granted by the Graduate School in conjunction with the School of Cinema-Television.

Cinema-Television Minor

A minor in cinema-television is available to USC undergraduate students in all schools and departments. The minor provides the opportunity for students to become familiar with various aspects of media study. Admission to the minor program is granted in the fall and spring semesters. The program requires 24 units.

Minor in Film, Video and Computer Animation

The minor in animation offers students an introduction to the theory and practice of animation, including its relationship to the history of art and cinema, creative writing, and basic film production. It provides students with an opportunity to create both personal and collaborative work in a wide range of genres, from traditional character to contemporary experimental and computer animation. The program requires 32 units.

Minor in Performing Arts Studies

The minor in performing arts provides an interdisciplinary inquiry into the nature and aesthetics of the performing arts. It combines the disciplines of cinema-television, dance, music and theatre. The minor is a unique course of study that looks at how the performing arts contribute to a culturally literate society. See the School of Theatre, page 811, for requirements.

Minor in 3-D Animation

See the School of Engineering, Information Technology, page 559.

General Requirements

Acceptance of Transfer Units

The School of Cinema-Television does not accept courses taken in film and/or television production at other institutions to fulfill degree and minor requirements. Basic film or television history courses can sometimes be accepted for transfer credit.

No transfer credit will be accepted in lieu of CTPR 241, CTPR 242, CTPR 290, CTPR 310, CTPR 376, CTPR 507x and CTPR 508x and any advanced production courses.

No transfer credits are accepted for the Peter Stark producing track, the graduate programs in animation and digital arts, screenwriting and interactive media.

Transfer policy for the Ph.D. requires advisement and approval of the division chair.

Waiver of Course Requirements

Under special circumstances waivers and substitutions are granted; check with the CNTV Office of Student Affairs. All course waivers and substitutions must be approved by the Associate Dean of Academic Affairs.

The following courses cannot be waived for students majoring in Film and Television Production: CTIN 584, CTPR 241, CTPR 290, CTPR 310, CTPR 376, CTPR 480, CTPR 507x, CTPR 508x, CTPR 546L, CTPR 581abcz, CTPR 583, CTPR 586ab, CTPR 587abcz.

Student Advisement

Each program has its own advisement system. Check with the program administrator or with the CNTV Office of Student Affairs. Cinema-Television student affairs counselors are available to answer questions about degree programs, grades, advisement and other matters.

Grade Point Average Requirements

A minimum grade of C, 2.0 (A = 4.0), must be earned in all required and prerequisite courses in order to progress to the next course level. Students may attempt to improve a grade lower than a C (2.0) only one

time by registering and retaking the specific course. Departmental approval is required in order to retake a CNTV course.

In addition, a minimum grade point average must be achieved to earn all cinema-television degrees (see the individual program descriptions). For example, undergraduates and graduates must earn a minimum grade of C (2.0) in all required Cinema-Television courses. However, graduate students must also achieve a B (3.0) average in all courses required for the degree.

Undergraduate students in the film and television production program who achieve a grade lower than a C (2.0) in CTPR 241, CTPR 242, CTPR 290 (taken concurrently) and CTPR 310, CTPR 376 (taken concurrently) and graduate students in the production program who earn a grade lower than a C (2.0) in CTPR 507x and CTPR 508x may petition to retake the required sequence only once. Permission to retake any prerequisite or core production courses requires prior departmental committee approval.

Students in the graduate screenwriting program must earn a minimum grade of B (3.0) in CTPR 521x.

Students who do not satisfy the degree requirement after repeating a class will be disqualified from the program.

Policy on Films and Videos Produced by Students

All films, videos and computer disks produced with school equipment or facilities are the property of USC. Any income from distribution of student-produced films, videos and computer disks is used for the benefit of cinema-television students through equipment purchases and so on. Students can purchase copies of their own work.

Tuition and Fees (Estimated)

Students in the School of Cinema-Television's graduate programs pay differential tuition (see the *Schedule of Classes* for current tuition rates). Undergraduate programs are assessed the university-wide tuition rate with a once-a-semester access fee of \$50. In addition, some classes are charged lab fees, as noted in the *Schedule of Classes*, and insurance fees. The university reserves the right to assess new fees or charges. The rates listed are subject to change without notice by action of the Board of Trustees.

Critical Studies

The Division of Critical Studies of the School of Cinema-Television offers programs leading to the Bachelor of Arts, Master of Arts and Doctor of Philosophy degrees. This comprehensive curriculum includes courses which analyze the power and responsibility of American and international film and

television and new media technologies from formal/aesthetic, historical, economic and ideological perspectives.

The division is committed to understanding film and television texts in relation to the world they represent; it studies not only the meanings of these texts but also the processes by which these meanings are constructed.

Applicants for the B.A. or M.A. or Ph.D. degrees must submit the supplemental application and materials to the Critical Studies Program. For specific instructions, contact the Cinema-Television Office of Admission, University Park, Los Angeles, CA 90089-2211, (213) 740-2911, or online at www-cntv.usc.edu.

Bachelor of Arts

Bachelor of Arts, Cinema-Television: Critical Studies

The Bachelor of Arts degree in Cinema-Television with a track in Critical Studies is granted by the College of Letters, Arts and Sciences in conjunction with the School of Cinema-Television. Undergraduate students take their pre-professional courses in the

College of Letters, Arts and Sciences, including the general education requirements. Major courses are selected from the curriculum of the School of Cinema-Television. The degree requires 128 units, including 22 lower division and 24 upper division units in cinema-television. A maximum of 40 CNTV upper division units will apply to the B.A. degree. Before graduating,

critical studies majors are encouraged to take at least one small non-lecture class that emphasizes student critical writing or research papers. This category may include (but is not limited to): CTCS 402, sections of CTCS 464 or CTCS 469 that require a D clearance, CTCS 494, CTCS 495 and CTCS 499.

General Education Requirements

The university's general education program provides a coherent, integrated introduction to the breadth of knowledge you will need to consider yourself (and to be considered by other people) a generally well-educated person. This program requires six courses in different categories, plus writing, foreign language and diversity requirements, which are described in detail on pages 183 through 187.

Required Production Courses

Undergraduates admitted to the Critical Studies Program are required to take CTPR 241 Fundamentals of Cinema Technique and CTPR 290 Cinematic Communication. These introductory production courses are taken concurrently during the junior year (see description below).

CTPR 241 is an experiential course dealing with the technical and aesthetic principles of directing, cinematography, editing and the development of ideas through a cinematic vocabulary.

In CTPR 290 students are taught the principles of filmmaking through demonstrations, hands-on production and critical analysis. Each student makes five digital video non-dialogue projects using equipment supplied by the school. Approximately \$1,000 should be budgeted for miscellaneous expenses, lab and insurance fees.

REQUIRED COURSES		UNITS
CTCS 190	Introduction to Cinema	4
CTCS 191	Introduction to Television and Video	4
CTCS 192	Race, Class and Gender in American Film	4
CTCS 200	History of the International Cinema I	2
CTCS 201	History of the International Cinema II	2

CTCS 473	Film Theories	4
CTPR 241	Fundamentals of Cinema Technique (taken concurrently with CTPR 290)	2
CTPR 290	Cinematic Communication (taken concurrently with CTPR 241)	4
One course from the following:		
CTCS 392	History of the American Film, 1925-1950	4
CTCS 393	History of the American Film, 1946-1975	4
CTCS 394	History of the American Film, 1977-present	4
Four <i>different</i> courses from the following:		
CTCS 367	Global Television and Media	4
CTCS 400	Non-Fiction Film and Television	4
CTCS 402	Practicum in Film/Television Criticism	4
CTCS 403	Studies in National and Regional Media	4
CTCS 404	Television Criticism and Theory	4
CTCS 406	History of American Television	4
CTCS 407	African-American Cinema	4
CTCS 409	Censorship in Cinema	4
CTCS 411	Film, Television and Cultural Studies	4
CTCS 412	Gender, Sexuality and Media	4
CTCS 464	Film and/or Television Genres	4
CTCS 469	Film and/or Television Style Analysis	4
CTCS 478	Culture, Technology and Communications	4
CTCS 494	Senior Seminar	4
CTCS 495*	Honors Seminar	4
CTCS 499**	Special Topics	4

*Honors students only.

**Major credit with departmental approval.

Grade Point Average Requirements

A minimum grade of C (2.0) must be earned in all required and prerequisite courses. A grade of C- (1.7) or lower will not satisfy a major requirement.

Honors Program

Critical Studies offers an honors track for advanced students. Admission to the honors track is made at the end of the junior year and requires a 3.75 GPA for courses in the major (and a 3.5 GPA overall). Completion of the honors track is dependent upon successful completion of a designated honors section of CTCS 495 during the senior year. In this course, students will work with faculty in a seminar environment and produce an advanced term paper based on original research and analysis.

Limitations on Enrollment

No more than 40 upper division units can be taken within the major without prior approval of the Dean, College of Letters, Arts and Sciences.

Registration in graduate level courses (numbered 500) for undergraduate credit requires prior approval of the School of Cinema-Television.

Curriculum Review

Cinema-Television majors are expected to meet with an academic advisor every semester to review their progress. Contact the Student Affairs Office, Carson Television Center, Garden Level, Room G-130, (213) 740-8358, for appointments.

Master of Arts

The Master of Arts degree in Cinema-Television with a track in Critical Studies is administered through the Graduate School. Candidates for the degree are subject to the general requirements of the Graduate School (see page 601). Thirty-two units are required at the 400 level or higher, including a comprehensive examination. At least two-thirds of these units must be at the 500 level or higher.

Graduate Preparation Production Courses

Each graduate student must complete CTPR 507x with a minimum grade of C. This course provides a basic primer in production considered necessary for graduate studies in critical studies. This course does *not* count toward the total requirements for the M.A.

CTPR 507x Production I (6 units) introduces the fundamental principles of motion picture production, emphasizing visual and auditory communication. The course is organized in correlated production, acting and sound sections. Each student makes five non-dialogue projects, serving as a writer, producer, cinematographer, director, sound designer and editor. Projects are shot on digital cameras and edited on non-linear systems. Approximately \$1,200 should be budgeted for miscellaneous expenses, lab and insurance fees.

REQUIRED COURSES		UNITS	
CTCS 500	Seminar in Theory and Textual Analysis	4	Two of the following:
CTCS 506	Critical Studies Colloquium/Professional Seminar (two semesters required)	1-1	CTCS 510 Case Studies in National Media and/or Regional Media 4
CTCS 587	Graduate Television Seminar	4	CTCS 511 Seminar: Non-Fiction Film/Video 4
			CTCS 518 Seminar: Avant-Garde Film/Video 4
Three of the following:			In addition, 8 units of cinema-television electives are required.
CTCS 501	History of the International Cinema Before World War II	2	Comprehensive Examination
CTCS 502	History of the International Cinema After World War II	2	As the final requirement for the M.A. degree, the comprehensive examination, normally taken near the end of course work, will consist of questions in three fields.
CTCS 503	Survey History of the American Sound Film	2	The exam is given once a year in the spring semester. In consultation with their faculty advisor, students will choose three of the following fields:
CTCS 504	Television, New Media and Culture	2	(1) Theory and Criticism
CTCS 505	Survey of Interactive Media	2	(2) American Sound Film
			(3) International Silent Film
			(4) International Sound Film
			(5) Documentary and Avant-Garde Film and Video
			(6) Television and New Technologies

If the student has completed all course work and is only taking the comprehensive examination, he or she must register in GRSC 810 Studies for Master's Examination. Note: A GPA of 3.0 is required to take the comprehensive examination.

Grade Point Average Requirements

A grade point average of 3.0 must be maintained in all graduate level course work. Courses in which a grade of C- (1.7) or lower is earned will not apply toward a graduate degree.

Time Limit

Although students are normally expected to complete the degree in two years, the degree must be completed within five years of the beginning of graduate work at USC.

Curriculum Review

At the beginning of their matriculation, and each semester thereafter, each M.A. candidate will confer with a designated faculty advisor who will monitor the student's progress.

Doctor of Philosophy

Doctor of Philosophy in Cinema-Television (Critical Studies)

The degree of Doctor of Philosophy with an emphasis in Critical Studies is administered through the Graduate School. The Ph.D. program is tailored to the individual student's particular needs and interests. The overall course of study will be designed by the student, the student's designated advisor and, following the screening procedure, the student's guidance committee chair (see Screening Procedure under Graduate Preparation Production Courses).

Admission

A bachelor's or master's degree in cinema-television, or a closely related field, is required for admission to the Ph.D. program. Applicants with only a bachelor's degree must successfully fulfill all of the USC Critical Studies M.A. degree requirements as part of the degree program (see Screening Procedure).

Course Requirements

Each Ph.D. candidate must complete 64 units (exclusive of the prerequisite — see Graduate Preparation Production Course — and dissertation units) beyond the bachelor's degree, 43 of which must be at the 500 level or higher. (Up to 30 units may be transferred from graduate work completed at other institutions.) The required units will include seven to 12 courses in cinema-television and eight to 16 units in the minor area. The minor will be chosen by the student in close consultation with the advisor and will be in an academic field which supports the student's dissertation topic. Each student must complete the following course work toward the 64 unit total:

- (1) *CTCS 500, CTCS 506 (2 semesters), CTCS 510 and CTCS 587.* These courses should be taken before the screening procedure.
- (2) *Three of the following: CTCS 677, CTCS 678, CTCS 679, CTCS 688.* These courses should be taken before the qualifying examination.

Graduate Preparation Production Course

Each candidate for the Ph.D. must complete CTPR 507x with a minimum grade of C. This course is equal to 6 units of undergraduate work and does not count toward the total unit requirement for the Ph.D. If the student enters the program with a master's degree in cinema-television and possesses production experience, the student may request a waiver of this requirement. The waiver requires passing a written examination and submission of films/videos to the production faculty for review.

CTPR 507x Production I (6 units) is designed to introduce the fundamental principles of motion picture production. The course also introduces students to visual and auditory communication and individual filmmaking. Each student makes five non-dialogue projects, serving as writer, producer, director, cinematographer, sound designer and editor. Projects are shot on digital cameras and edited on non-linear systems. Approximately \$1,200 should be budgeted for miscellaneous expenses, lab and insurance fees.

Screening Procedure

The Graduate School requires that programs administer an examination or other procedure at a predetermined point in the student's studies as a prerequisite to continuation in the doctoral program (see page 605). This procedure is designed to review the student's suitability for continuing in the chosen Ph.D. program. The School of Cinema-Television has determined that this procedure will occur no later than the end of the student's third semester of graduate course work at USC beyond the master's degree. The screening procedure process will include the following steps:

(1) If the faculty has determined during the admissions process that a comprehensive examination will be required as part of the screening procedure, an examination will be administered as appropriate. If the examination is passed to the faculty's satisfaction, the student may proceed to the next step in the screening procedure process. If the student fails to pass the examination, the faculty will determine if the student will be allowed to retake the examination the following semester before proceeding to the next step in the screening procedure process.

(2) The student will be interviewed and his or her progress in the program will be reviewed by the faculty to determine if the student will be approved for additional course work. If approved to continue, a guidance committee chair will be selected by the student, with the approval of the faculty, who will serve as the student's advisor. It is strongly recommended that full-time study be pursued following the successful completion of the screening procedure.

Guidance Committee

Following a successful screening procedure, the student, in consultation with the guidance committee chair and the Critical Studies faculty, will formally establish a five-member guidance committee. The composition of the guidance committee will be as specified by the Graduate School (see page 605). For the Ph.D. in Cinema-Television (Critical Studies), the committee is ordinarily composed of four Critical Studies faculty members and an outside member from the candidate's minor area.

Foreign Language Requirement

The Critical Studies faculty will advise each student as to whether or not a foreign language is required. This requirement is determined by the student's dissertation topic. The requirement must be met at least 60 days before the qualifying examination.

Dissertation Proposal Presentation

Working closely with the guidance committee chair, the student will prepare to present his or her dissertation proposal to the full

faculty. This will be a formal written proposal which will include a statement of the proposed topic, four fields for examination derived from the general dissertation topic area (including a field from the minor area), a detailed bibliography, and an appropriate and comprehensive screening list of film/television titles. Formal presentation of the dissertation proposal will occur no later than the end of the semester prior to taking the qualifying examinations. The guidance committee must approve the dissertation topic. Once the dissertation topic has been approved, the student will complete the Request to Take the Ph.D. Qualifying Examination form available from the program coordinator.

Qualifying Examinations

Written and oral examinations for the Ph.D. are given twice a year, in November and April. Questions for the written portion of the examination will be drafted by members of the guidance committee who will also grade the examination. The qualifying examination comprises four examinations administered one each day for four days during a five-day period.

The oral examination will be scheduled within 30 days after the written examination. All guidance committee members must be present for the oral portion of the qualifying examination.

Admission to Candidacy

A student is eligible for admission to candidacy for the Ph.D. degree after: (1) passing the screening procedure; (2) presenting the dissertation proposal and having it approved; (3) satisfying the language requirement, if applicable; (4) completing at least 24 units in residence; and (5) passing the written and oral portions of the qualifying examination. Admission to candidacy is by action of the Vice Provost for Academic Programs.

Dissertation Committee

The dissertation committee is composed as specified by regulations of the Graduate School (see page 606). A dissertation based on original investigation and showing technical mastery of a special field, capacity for research and scholarly ability must be submitted.

CTCS 794

Registration for dissertation units, CTCS 794 (a and b), in the two semesters following admission to candidacy is the minimum requirement. These units cannot be applied toward the required 64 unit total. The student must register for CTCS 794 each semester after admission to candidacy until the degree requirements are completed. No more than 8 units of credit can be earned in CTCS 794.

Defense of Dissertation

An oral defense of the dissertation is required of each Ph.D. candidate. The dissertation committee will decide whether the examination is to take place after completion of the preliminary draft or the final draft of the dissertation. The oral defense must be passed at least one week before graduation.

Policies

The following policies apply to each student admitted to the Ph.D. program.

Residency Requirements

At least one year of full-time graduate study (24 units excluding registration for CTCS 794) must be completed in residence on the main USC campus. The residency requirement may not be interrupted by study elsewhere. Residency must be completed prior to the qualifying examination.

Grade Point Average

An overall GPA of 3.0 is required for all graduate work. Courses in which a grade of C- (1.7) or lower is earned will not apply toward a graduate degree.

Leaves of Absence

A leave of absence may be granted under exceptional circumstances by petitioning the Graduate School the semester before the leave is to be taken.

Changes of Committee

Changes in either the guidance or dissertation committee must be requested on a form available from the Graduate School.

Completion of All Requirements

Everything involved in approving the dissertation must be completed at least one week before graduation. Approval by the dissertation committee, the Office of Academic Records and Registrar, and the thesis editor must be reported on the triple card and submitted to the Graduate School by the date of graduation.

Time Limits

The maximum time limit for completing all requirements for the Ph.D. degree is eight years from the first course at USC applied toward the degree. Students who have completed an applicable master's degree at USC or elsewhere within five years from the proposed enrollment in a Ph.D. program must complete the Ph.D. in six years. Extension of these time limits will be made only for compelling reasons upon petition by the student. When petitions are granted, students will be required to make additional CTCS 794 registrations. Course work more than 10 years old is automatically invalidated and cannot be applied toward the degree.

Film and Television Production

The Division of Film and Television Production of the School of Cinema-Television offers programs leading to the Bachelor of Arts and the Master of Fine Arts degrees.

The primary goals of the degree programs in film and television production are to develop the student's ability to express original ideas on film or video and to instill a thorough understanding of the technical and aesthetic aspects of motion pictures and television.

Courses in production provide individual and group filmmaking experiences and the opportunity to learn all aspects of filmmaking in a collaborative environment.

Bachelor of Arts

The Bachelor of Arts in Cinema-Television with a track in production is granted through the College of Letters, Arts and Sciences in conjunction with the School of Cinema-Television. Students study within a framework which combines a broad liberal arts background with specialization in a profession. Bachelor of Arts students are enrolled in the College of Letters, Arts and Sciences, where they take their pre-professional courses, including the general education requirements. Major courses are selected from the curriculum of the School of Cinema-Television. The degree requires 128 units including 16 lower division units and 24 upper division units in Cinema-Television. A maximum of 40 CNTV upper division units will apply to the B.A. degree.

Applicants must submit a supplemental application and materials to the Undergraduate Production Program. For specific instructions, contact the Cinema-Television Office of Admission, University Park, Los Angeles, CA 90089-2211, (213) 740-2911 or online at www-cntv.usc.edu.

General Education Requirements

The university's general education program provides a coherent, integrated introduction to the breadth of knowledge you will need to consider yourself (and to be considered by other people) a generally well-educated person. This program requires 6 courses in different categories, plus writing, foreign language and diversity requirements, which are described in detail on pages 183 through 187.

Production Sequence

Undergraduates admitted to the Film and Television Production Program are required to take CTPR 241 Fundamentals of Cinema Technique, CTPR 242 Fundamentals of Cinematic Sound and CTPR 290 Cinematic Communication. CTPR 241, CTPR 242 and CTPR 290 are introductory production courses taken either in the second semester of the sophomore year or the first semester of the junior year after a student has completed the minimum required units and requirements toward his or her USC degree. CTWR 413 Writing the Short Script I is taken concurrently with CTPR 241, CTPR 242 and CTPR 290, and these four courses are prerequisites for the next production sequence, CTPR 310 and CTPR 376.

CTPR 241 is an experiential course dealing with the technical and aesthetic principles of directing, cinematography, editing, sound and the development of ideas through a cinematic vocabulary.

CTPR 242 introduces cinematic sound design, recording, editing, mixing and finishing through lectures, demonstrations and exercises.

In CTPR 290 students are taught the principles of film making through demonstrations, hands-on production and critical analysis. Each student makes five digital video non-dialogue projects using equipment supplied by the school. Approximately \$1,000 should be budgeted for miscellaneous expenses, lab and insurance fees.

CTPR 310 Intermediate Film Production and CTPR 376 Intermediate Cinematography is the second required production sequence. These courses are also taken concurrently. In these workshops students work in teams of two, learning to collaborate and explore the expressive potential of sound and

image through the production of two 16mm black and white films. Both are non-dialogue projects. Each student directs and prepares the soundtrack for the project he or she has written and is cinematographer and editor for his or her partner's project. Most equipment and materials are provided by the school. However, approximately \$1,950 should be budgeted for miscellaneous expenses, lab and insurance fees.

To qualify for enrollment in CTPR 310 and CTPR 376, students must fulfill all requirements outlined in the CTPR 310/376 guidelines distributed in CTPR 242. Students are required to form their own partnerships and will not be allowed to register and participate without having a qualified partner.

CTPR 310 and CTPR 376 are interrelated courses that cannot be taken separately. Therefore, should a student fail to achieve a minimum grade of C (2.0) in either CTPR 310 or CTPR 376 (see the section on grade requirements) both courses must be retaken the subsequent semester.

Following CTPR 310 and CTPR 376, students can take one or more of the following courses: CTAN 448; CTPR 480; CTPR 484; CTPR 486.

CTAN 448 Introduction to Film Graphics-Animation is a practical course in concepts, media and techniques related to the graphic film.

In CTPR 480 Production Work I (prerequisite: CTPR 310, CTPR 376) production students form crews of eight to 10 persons to produce a synchronous sound project in one semester. Each student is responsible for a specific aspect of the production: director, line producer, assistant director, cinematographer, editor or sound.

Film/video stock, processing, equipment and facilities are provided by the school. There are extra personal expenses associated with all production workshops.

The selection of scripts and directors for the advanced production workshop (CTPR 480) is made by the production faculty. Note: To qualify to direct an advanced production workshop, a student must complete CTPR 480 (non-directing position) and take a specified directing class.

CTPR 484 Advanced Multi-Camera Television Workshop is a class in which students will produce a half-hour situation comedy pilot in one semester.

CTPR 486 Single Camera Television Dramatic Series (prerequisite: CTPR 479) is a class in which students collaborate on the production and post-production of an original episodic drama, 44 minutes in length, that is shot on original sets.

CTPR 241, CTPR 242, CTPR 290, CTPR 310, CTPR 376 and CTPR 480 cannot be waived or substituted with another course or transfer credit under any circumstances.

COURSE REQUIREMENTS		UNITS
CTCS 190	Introduction to Cinema	4
CTCS 200	History of the International Cinema I	2
CTCS 201	History of the International Cinema II	2
CTPR 241	Fundamentals of Cinema Technique (taken concurrently with CTPR 242, CTPR 290, CTWR 413)	2
CTPR 242	Fundamentals of Cinematic Sound	2

CTPR 290	Cinematic Communication (taken concurrently with CTPR 241, CTPR 242, CTWR 413)	4
CTPR 310*	Intermediate Film Production (taken after CTPR 241, CTPR 242, CTPR 290, CTWR 413 and concurrently with CTPR 376)	4
CTPR 376*	Intermediate Cinematography (taken after CTPR 241, CTPR 242, CTPR 290, CTWR 413 and concurrently with CTPR 310)	4
CTWR 413	Writing the Short Script I (taken concurrently with CTPR 241, CTPR 242, CTPR 290)	2
CTWR 414	The Screenplay	2

*Note that enrollment in CTPR 310/CTPR 376 requires meeting specific guidelines.

and a choice of:

CTPR 371	Directing for Television, or	
CTPR 475	Directing: <i>Mise-en-Scene</i> (Prerequisite: CTPR 310 and CTPR 376)	4
One of the following courses is required:		
CTCS 392	History of the American Film, 1925-1950	4
CTCS 393	History of the American Film, 1946-1975	4
CTCS 394	History of the American Film, 1977-Present	4
CTCS 400	Non-Fiction Film and Television	4
CTCS 464	Film and/or Television Genres	4
CTCS 469	Film and/or Television Style Analysis	4

One of the following courses is required subsequent to completing CTPR 310/376:		
CTAN 448	Introduction to Film Graphics-Animation	4
CTPR 480	Production Workshop I (narrative or documentary or video)	4
CTPR 484	Advanced Multi-Camera Television Workshop	4
CTPR 486	Single Camera Television Dramatic Series	4

Grade Point Average Requirements

A minimum grade of C, 2.0 (A = 4.0), must be earned in all required and prerequisite courses. A grade of C- (1.7) or lower will not fulfill a major requirement.

Students who do not earn the minimum grade of C (2.0) in CTPR 241, 242, 290, 310 and 376 after repeating these requirements will be disqualified from the program.

Limitations on Enrollment

No more than 40 upper-division units can be taken in the major without approval of the Dean, College of Letters, Arts and Sciences.

Registration in graduate level courses (numbered 500) for undergraduate credit requires prior approval of the School of Cinema-Television.

Curriculum Review

Cinema-Television majors are expected to meet with an advisor every semester to review their progress. Contact the Student Affairs Office (Carson Television Center, Garden Level G-130), (213) 740-8358, for appointments.

Master of Fine Arts

The Master of Fine Arts degree with a Film and Television Production track requires a minimum of 40 units in cinema-television at the 400 or 500 level. A thesis is not required for the M.F.A. degree.

Applications for the graduate production program are accepted for both fall and spring semesters. See a current Graduate Study Application for deadlines. Applicants must submit supplemental applications and materials to the Graduate Production Program. For specific instructions, contact the Cinema-Television Office of Admission, University Park, Los Angeles, CA 90089-2211, (213) 740-2911 or online at www-cntv.usc.edu.

Graduate Preparation Production Courses

In addition to the 40 units, students are required to take 12 units of prerequisite courses (CTPR 507x Production I and CTPR 508x Production II) in their first year. These courses provide intensive preparation considered necessary for graduate studies in production at USC and cannot be waived or substituted with transfer credit.

CTPR 507x Production I (6 units) is designed to introduce the fundamental principles of motion picture production, emphasizing visual and auditory communication. The course is organized in correlated production, acting and

sound sections. Each student makes five non-dialogue projects, serving as writer, producer, director, cinematographer, sound designer and editor. Projects are shot using digital cameras and edited on non-linear systems. Approximately \$1,200 should be budgeted for miscellaneous expenses, lab and insurance fees. CTPR 507x is taken concurrently with CTWR 528 in the first semester.

In CTPR 508x Production II, students working in crews of two produce two 16 mm black and white films. Both are non-dialogue projects. The primary goal is to communicate

effectively through sound/image relationships. Each student directs and prepares the soundtrack for the project he or she has written and is cinematographer and editor for his or her partner's project. Students must form their own partnerships and will not be allowed to register or participate without having a qualified partner. Most equipment and materials are provided by the school, but approximately \$1,600 should be budgeted for miscellaneous expenses, lab and insurance fees. CTPR 508x is taken concurrently with CTWR 529 and one of the following: CTCS 501; CTCS 502; CTCS 503; CTCS 504; CTCS 505.

CTPR 507x and CTPR 508x are preparatory courses and do not count toward the total 40 units required for the degree. A minimum grade of C (2.0) in CTPR 507x and CTPR 508x is required in order to continue in the Master of Fine Arts program. Students earning lower than a C (2.0) in a preparatory or core production course may repeat the requirement on a one time only basis upon approval of the division chair.

Students who do not earn the minimum grade in CTPR 507x and CTPR 508x or satisfy the degree requirements after repeating a required course will be disqualified from the program.

CTIN 584, CTPR 507x, CTPR 508x, CTPR 546L, CTPR 581abcz, CTPR 583, CTPR 586ab and CTPR 587abcz cannot be waived or substituted with transfer credit under any circumstances.

Three-Year Requirements for the M.F.A. in Production

YEAR ONE, FIRST SEMESTER		UNITS
CTPR 507x	Production I	6
CTWR 528	Screenwriting Fundamentals	2
		8
YEAR ONE, SECOND SEMESTER		UNITS
CTCS 501	History of the International Cinema Before World War II, or	
CTCS 502	History of the International Cinema After World War II, or	
CTCS 503	Survey History of the American Sound Film, or	
CTCS 504	Television, New Media and Culture, or	
CTCS 505	Survey of Interactive Media	2
CTPR 508x	Production II	6
CTWR 529	Intermediate Screenwriting	2
		10

YEAR TWO, FIRST AND SECOND SEMESTERS		UNITS
CTPR 506	Visual Expression	2
CTWR 516	Advanced Motion Picture Script Analysis	2
One of the following courses:		
CTCS 501	History of the International Cinema Before World War II, or	
CTCS 502	History of the International Cinema After World War II, or	
CTCS 503	Survey History of the American Sound Film, or	
CTCS 504	Television, New Media and Culture, or	
CTCS 505	Survey of Interactive Media	2
Take two of the following courses; the second may be taken in year three.		
CTIN 541a	Design for Interactive Media	4
CTPR 545	Intermediate Multi-Camera Television Workshop	4
CTPR 546L	Production III (non-directing capacity)	6
Six units from the required cinema-television electives (8 units if CTIN 541a and CTPR 545 are chosen)		
CTPR 484	Advanced Multi-Camera Television Workshop	4
CTPR 531	Planning the Production (prerequisite to develop a CTPR 546L documentary project)	2
CTPR 532	Intermediate Directing (prerequisite to qualify to direct a CTPR 546L or CTPR 583 project)	2
CTPR 533	Directing Techniques	2
CTWR 533ab	Writing the Feature Script	4-2
CTPR 534	Intermediate Production Design	2
CTPR 535	Intermediate Editing	2
CTPR 537	Intermediate Cinematography	2
CTPR 538	Intermediate Producing	2
CTPR 539	Intermediate Graphics	2
CTPR 540	Intermediate Sound	2
CTPR 542	Intermediate Electronic Imaging	2
CTAN 543	Intermediate Computer Animation	2
CTPR 551	Planning the Advanced Production	2
CTPR 552	Advanced Directing	2
CTWR 553**	Advanced Screenwriting	4
CTPR 554	Advanced Sound	2
CTPR 555	Advanced Production Design	2

CTPR 556	Advanced Editing	2
CTPR 557	Advanced Cinematography	2
CTPR 558	Advanced Producing	2
CTPR 559	Advanced Graphics	2
CTAN 563	Advanced Computer Animation	2
CTPR 566	Developing and Selling Your Film and TV Projects	2
CTPR 568	Advanced Electronic Imaging	2
CTWR 572	Practicum in Directing Actors for Film	2-4
CTWR 574	Advanced Seminar in Directing Actors for Film	2

YEAR THREE, FIRST AND SECOND SEMESTERS		UNITS
One course from the following:		
CTIN 584*	Graduate Interactive Group Project	6
CTPR 546L	Production III (director or different crew position)	6
CTPR 581abcz*	Individual Production Workshop	4-2-2-0
CTPR 582abz*	Advanced Production Seminar	2-2-0
CTPR 583*	Graduate Television Production	6
CTPR 586ab*	Production IV	6-0
CTPR 587abcz*	Group Production Workshop	4-2-2-0
CTWR 553**	Advanced Screenwriting	4

*Students must complete the prerequisites and follow the guidelines for CTIN 584, CTPR 581abcz, CTPR 582abz, CTPR 583, CTPR 586ab and CTPR 587abcz.

**Four units of Cinema-Television electives at the 400 or 500 level if CTWR 553 is chosen.

One of the following critical studies courses:		
CTCS 464	Film and/or Television Genres	4
CTCS 469	Film and/or Television Style Analysis	4
CTCS 510	Case Studies in National and/or Regional Media	4
CTCS 511	Seminar: Non-Fiction Film/Video	4
CTCS 518	Seminar: Avant-Garde Film/Video	4
CTCS 564	Seminar in Film and Television Genres	4
CTCS 567	Seminar in Film/Television and a Related Art	4
CTCS 569	Seminar in Film and Television Authors	4
CTCS 587	Graduate Television Seminar	4

Cinema-Television Electives
A minimum of 2 units of Cinema-Television electives at the 400 and 500 level is required.

Grade Point Average Requirements

A grade point average of at least 3.0 (A = 4.0) must be maintained in all USC course work toward the master's degree. Courses in which a grade of C- (1.7) or lower is earned will not apply toward a graduate degree.

Time Limit

Students must maintain satisfactory progress toward their master's degree at all times. The time limit to complete all requirements is three years from the first course at USC applied toward the Master of Fine Arts degree. Course work more than seven years old is invalidated and will not be applied toward the degree.

Graduate Review

One year prior to graduation, students must see their academic advisors for a curriculum and graduation review. Contact the Production Faculty Office for forms (213) 740-3317.

Animation and Digital Arts

Master of Fine Arts

The Master of Fine Arts degree in Film, Video and Computer Animation is a three-year (six semester) graduate program designed for students who have clearly identified animation as their primary interest in cinema. The program focuses on animation production, including a wide range of techniques and aesthetic approaches, from hand-drawn character animation to state-of-the-art interactive computer graphics. While embracing traditional forms, the program strongly encourages innovation and experimentation, and emphasizes imagination, creativity and critical thinking. Students should graduate with a comprehensive knowledge of animation from conception through realization; an understanding of the history of the medium and its aesthetics; in-depth knowledge of computer animation software and the most important elements of film, video and interactive media.

The program requires a minimum of 50 units: 38 units are in prescribed, sequential courses in the School of Cinema-Television. The other 12 units are cinema-television electives, four of which must be taken in the Division of Critical Studies. A thesis is required for the M.F.A. degree. Ongoing workshops in life drawing and computer software provide additional educational opportunities.

Admission is granted once a year in the fall; there are no spring admissions. Approximately 14 students will be enrolled in each incoming class. In addition to practical production, the program also provides opportunities for field-work experience and internships to facilitate the student's transition into the profession.

Applicants for the M.F.A. in Film, Video and Computer Animation must submit a supplemental application and materials. For specific instructions, contact the Cinema-Television Animation and Digital Arts Program Office, University Park, Los Angeles, CA 90089-2211, (213) 740-3986, or online at www-entv.usc.edu.

The application deadline is February 15 for the fall semester.

Prior knowledge of fundamental computer animation concepts and techniques is recommended. Those without this background will be required to enroll in CTAN 523 Principles of Computer Animation for two of their elective units in year one.

Requirements for the M.F.A. in Film, Video and Computer Animation

YEAR ONE, FIRST SEMESTER		UNITS
CTAN 451	History of Animation	2
CTAN 482	Basic Motion Picture Techniques for Animators	2
CTAN 522	Animation Department Seminar	1
CTAN 544	Introduction to Film, Video, and Computer Animation	3
CTAN 577a	Fundamentals of Animation	2
YEAR ONE, SECOND SEMESTER		UNITS
CTAN 436	Writing for Animation	2
CTAN 522	Animation Department Seminar	1
CTAN 547	Animation Production I	3
CTAN 579	Expanded Animation	2
	Elective*	

YEAR TWO, FIRST SEMESTER		UNITS
CTAN 501	Interactive Animation	2
CTAN 522	Animation Department Seminar	1
CTAN 524	Contemporary Topics in Animation and Digital Arts	2
CTAN 548	Animation Production II	3
	Elective*	

YEAR TWO, SECOND SEMESTER		UNITS
CTAN 522	Animation Department Seminar	1
CTAN 549	Animation Production III	3
CTAN 591	Animation Pre-Thesis Seminar	2
	Elective*	

YEAR THREE, FIRST SEMESTER		UNITS
CTAN 522	Animation Department Seminar	1
CTAN 594a	Master's Thesis	2
	Elective*	
YEAR THREE, SECOND SEMESTER		UNITS
CTAN 522	Animation Department Seminar	1
CTAN 594b	Master's Thesis	2

*A minimum total of 12 elective units must be taken.

Cinema-Television Electives

To complete the 50 units required for the M.F.A. in Film, Video and Computer Animation, students are required to take a minimum of 12 School of Cinema-Television elective units at the 400 and 500 level. Four of those units must be taken from the following Critical Studies courses:

ELECTIVES		UNITS
CTCS 400	Non-Fiction Film and Television	4
CTCS 402	Practicum in Film/Television Criticism	4
CTCS 404	Television Criticism and Theory	4
CTCS 407	African-American Cinema	4
CTCS 408	Contemporary Political Film and Video	4
CTCS 409	Censorship in Cinema	4
CTCS 464	Film and/or Television Genres	4
CTCS 469	Film and/or Television Style Analysis	4
CTCS 501	History of the International Cinema Before World War II	2
CTCS 502	History of the International Cinema After World War II	2
CTCS 503	Survey History of the American Sound Film	2
CTCS 510	Case Studies in National and/or Regional Media	4
CTCS 511	Seminar: Non-Fiction Film/Video	4
CTCS 518	Seminar: Avant-Garde Film/Video	4

CTCS 564	Seminar in Film and Television Genres	4
CTCS 567	Seminar in Film/Television and a Related Art	4
CTCS 569	Seminar in Film and Television Authors	4
CTCS 585	Seminar in Film/Television Critical Theory and Production	4

Thesis Project

In order to begin work on the thesis project, students must first successfully propose their project to a committee of M.F.A. Animation Program faculty. The proposal is prepared during the second year of study in CTAN 591 Animation Pre-Thesis Seminar and is submitted at the end of the second year. Throughout the three years of study, students will meet regularly with an M.F.A. Animation Program faculty advisor to develop and refine the proposal and discuss the progress of their work. The advisor will be a member of the thesis committee.

The proposal itself will include a written treatment of the project with a discussion of similar work in the field and its relationship to the proposed project. It will describe aesthetic issues to be explored and specific techniques to be employed in its realization. It will also include a storyboard, budget and schedule, in addition to supporting materials created by the student demonstrating his or her ability to pursue the project. The faculty committee will make comments and decide whether the student may go forward with his or her project. Upon acceptance, the student

will begin work on the project, otherwise revising the proposal and meeting again with the committee.

In the third and final year, students concentrate on their thesis projects, completing production and post-production. All sound or music, final high-resolution rendering (for computer animation), final film or video output, and compositing, titles or subtitles, will be done during this time.

A final review will take place in the second semester of the third year. The committee will meet and the student must show and defend the work.

Criteria for successful completion include: 50 percent originality and 50 percent quality of execution.

Grade Point Average Requirements

A grade point average of at least 3.0 (A= 4.0) must be maintained in all USC course work toward the master's degree. Courses in which a grade of C- (1.7) or lower is earned will not apply toward a graduate degree. Courses below a C must be repeated.

Time Limit

Students must maintain satisfactory progress toward their master's degrees at all times. The time limit to complete all requirements is three years from the first course at USC applied toward the Master of Fine Arts degree. Course work more than seven years old is invalidated and will not be applied toward the degree.

Writing for Screen and Television

Bachelor of Fine Arts

The Bachelor of Fine Arts in Writing for Screen and Television is a unique, four-year program for students who seek intensive professional preparation for a career in screen and television writing. This rigorous program emphasizes small, workshop-style classes, and attracts students from all over the world. Students attend a variety of guest speaker presentations, take high level industry internships, are provided with mentors and taught by world-class professors.

Each fall, a class of 24 undergraduate writing students is selected to begin the program. A total of 128 units is required for completion of the Bachelor of Fine Arts degree; 72 of these units are taken in a prescribed sequential order. There are no spring admissions.

Applicants must submit supplemental application and materials to the program office. For specific instructions, contact Writing for Screen and Television, University Park, Los Angeles, CA 90089-2211 or telephone (213) 740-3303, or online at www-entv.usc.edu.

General Education Requirements

The university's general education program provides a coherent, integrated introduction to the breadth of knowledge you will need to consider yourself (and to be considered by other people) a generally well-educated person. This program requires six courses in different categories, plus writing and diversity requirements, which are described in detail on pages 183 through 187.

Required Production Courses

Undergraduate writing students are required to take CTPR 241 Fundamentals of Cinema Technique and CTPR 290 Cinematic Communication. These introductory production courses are taken concurrently during the junior year.

CTPR 241 is an experiential course dealing with the technical and aesthetic principles of directing, cinematography, editing and the development of ideas through a cinematic vocabulary.

In CTPR 290 students are taught the principles of filmmaking through demonstrations, hands-on production and critical analysis. Each student makes five digital video non-dialogue projects using equipment supplied by the school. Approximately \$1,000 should be budgeted for miscellaneous expenses, lab and insurance fees.

Four-Year Major Requirements for the B.F.A. in Writing for Screen and Television

YEAR ONE, FIRST SEMESTER		UNITS
CTWR 106a	Screenwriting Fundamentals	4
		4

YEAR ONE, SECOND SEMESTER		UNITS
CTCS 190	Introduction to Cinema	4
CTWR 105	Non-Verbal Thinking: Visual and Aural	2
CTWR 106b	Screenwriting Fundamentals	4
		10

YEAR TWO, FIRST SEMESTER		UNITS
CTCS 200	History of the International Cinema I	2
CTPR 318	Acting Experience for Writers	2
CTWR 206a	Writing the Screenplay	4
CTWR 213	Content and Consciousness	2
		10

YEAR TWO, SECOND SEMESTER		UNITS
CTCS 201	History of the International Cinema II	2
CTPR 241	Fundamentals of Cinema Technique	2
CTPR 290	Cinematic Communication	4
CTWR 206b	Writing the Screenplay	2
CTWR 215	Practicum in Writing Short Films	2
		12

YEAR THREE, FIRST SEMESTER		UNITS
CTCS 464	Film and/or Television Genres, or	
CTCS 469	Film and/or Television Style Analysis	4
CTPR 319	Directing for Writers: Pre-production	2
CTWR 306a	Advanced Screenwriting	4
CTWR 434	Comedy Writing Genres	2
		12

YEAR THREE, SECOND SEMESTER		UNITS
CTPR 301	Creating the Non-Fiction Film	4
CTWR 306b	Advanced Screenwriting	2
CTWR 435	Writing for Film and Television Genres	2
		8

YEAR FOUR, FIRST SEMESTER		UNITS
CTWR 418a	Senior Thesis	4
CTWR 453	Advanced Feature Rewriting	4
CTWR 459a	Entertainment Industry Seminar	2
		10

YEAR FOUR, SECOND SEMESTER		UNITS
CTWR 418b	Senior Thesis	4
CTPR 419	Directing for Writers: Post-Production	2
		6

Electives

A minimum of 20 elective units is required.

Suggested electives in Cinema-Television include:

CTWR 430	The Writer in American Cinema and Television	2
CTWR 431	Screenwriters and Their Work	2
CTWR 433	Adaptations: Transferring Existing Work to the Screen	2
CTWR 434	Comedy Writing Genres	2
CTWR 435	Writing for Television Genres	2, max 8
CTWR 437	Writing the Situation Comedy Pilot	2

Grade Point Average Requirements

A minimum grade of C (2.0) must be earned in all required and prerequisite courses (a grade of C- (1.7) or lower will not fulfill a major requirement).

Master of Fine Arts

The Master of Fine Arts, with a major in Writing for Screen and Television, is an intensive two-year degree program which concentrates on writing for narrative film and television. During the course of their studies, students benefit from a wide array of internship and mentorship opportunities available as a result of the university's close links to the Los Angeles film industry's top screenwriters, directors, production companies and studios.

Course work includes practical instruction in everything a working writer needs to learn about the filmmaker's art and craft. Writing is taught in small workshop-style classes. The approach focuses on the visual tools of storytelling, developing stories from characters and then on an Aristotelian three act structure.

Fractured narratives, ensemble stories, experiments with time and points of view, as well as other idiosyncratic styles of storytelling, are also addressed. The curriculum covers other professional concerns, including legal issues, agents and the Writer's Guild, as well as the history and analysis of cinema. Classes are taught by working writers with a wide variety of skills, experience and attitudes.

Each fall 32 students are selected to begin the Graduate Writing for Screen and Television Program; there are no spring admissions. Applicants must submit a supplemental application and materials to the Graduate Writing for Screen and Television Program. For specific instructions, contact the Graduate Writing for Screen and Television Program, University Park,

Los Angeles, CA 90089-2211, or telephone (213) 740-3303, or online at www-entw.usc.edu.

A total of 44-46 units in cinema-television at the 400 and 500 level is required. Course work includes hands-on instruction in production, acting and directing.

Graduate Production Preparation Course

CTPR 521x Filmic Communication is taken in the first semester. This course reviews the basic aspects of filmmaking through lectures and hands-on production using digital video. A minimum grade of B (3.0) is required in CTPR 521x in order for a student to continue in the Master of Fine Arts in Writing for Screen and Television program.

Course Requirements

YEAR ONE, FIRST SEMESTER		UNITS
CTWR 513	Writing the Short Script	2
CTWR 514a	Basic Dramatic Screenwriting	2
CTPR 521x	Filmic Communication	2
CTWR 572	Practicum in Directing Actors for Film	2
		8

YEAR ONE, SECOND SEMESTER		UNITS
CTWR 434	Comedy Writing Genres, or	
CTWR 437	Writing the Situation Comedy Pilot	2
CTWR 514b	Basic Dramatic Screenwriting	2
CTWR 516	Advanced Motion Picture Script Analysis	2
		6

YEAR TWO, FIRST SEMESTER		UNITS
CTWR 435	Writing for Film and Television Genres	2
CTWR 459a	Entertainment Industry Seminar	2
CTWR 515a	Practicum in Screenwriting	4
CTPR 575	Directing for Scriptwriters	2
		10

YEAR TWO, SECOND SEMESTER		UNITS
CTWR 459b	Entertainment Industry Seminar	2
CTWR 515b	Practicum in Screenwriting	4
CTPR 536	Editing for Scriptwriters	2
		8

Total: 46 units required for the degree. Only two writing courses can be taken per semester.

CNTV Electives

A minimum of 14 elective units at the 400 and 500 level is required, determined by which options the student selected.

ELECTIVES

3 courses must be selected from the following:

CTCS 464	Film and/or Television Genres	4
CTCS 469	Film and/or Television Style Analysis	4
CTCS 501	History of the International Cinema Before World War II	2
CTCS 502	History of the International Cinema After World War II	2

CTCS 503	Survey History of the American Sound Film	2
CTCS 504	Television, New Media and Culture	2
CTCS 505	Survey of Interactive Media	2

Grade Point Average Requirement

An overall grade point average of 3.0 (A = 4.0) must be maintained in all courses. In addition, an overall grade point average of 3.0 in all units attempted is required to qualify for registration in CTWR 515ab. Courses in which a grade of C- (1.7) or lower is earned will not apply toward a graduate degree.

In lieu of a thesis, the student is required to complete a full-length screenplay which will be developed in CTWR 515ab *and must be accepted by the Division of Writing Graduation Committee.*

Time Limit

Students must maintain satisfactory progress toward their master's degrees at all times. The time limit to complete all requirements is three years from the first course at USC applied toward the Master of Fine Arts degree. Course work more than seven years old is automatically invalidated and may not be applied toward the degree.

The Peter Stark Producing Program

Master of Fine Arts

The Peter Stark Producing Program is an innovative two-year (four semester) full-time graduate program designed to prepare a select group of highly motivated students for careers as independent film and television producers or as executives in motion picture and television companies.

Approximately 25 Peter Stark Program students are enrolled each fall (there are no spring admissions). The curriculum places equal emphasis on the creative and the managerial, to enhance and develop artistic skills and judgment while providing a sound background in business essentials. Each course is continually updated to ensure that the Stark program remains responsive to the needs of our students and the ever-changing motion picture, television and communications field.

A minimum of 44 units of 500-level courses is required for the Peter Stark Producing Program leading to the M.F.A. degree. There are no prerequisites. Students are required to take two production courses in their first semester, CTPR 519x and CTPR 521x. CTPR 519x and CTPR 521x cover the basics of visual communication. In CMPP 541L, second semester students work in teams, making two 8-10 minute 16mm non-synchronous sound films. Equipment is provided by the school.

In lieu of a thesis, the completion requirement is a fully-developed film project with an attendant budget and marketing/distribution plan.

An internship period between school years gives students an opportunity to observe actual producing and executive operations

with participating independent producers and film companies. The internship period is of eight weeks' duration during the months of May, June and July. The internships are subject to availability, academic performance and good standing in the first year of studies.

During the second year, Peter Stark Producing Program students have an opportunity to initiate and produce a 20-minute synchronous sound film financed by the program. Projects to be produced are selected on a competitive basis.

Films must be produced by a Stark student or team of Stark students. Scripts may be written by a cinema-television student from the Division of Writing or a Stark student. The director must be a graduate student from the

Cinema-Television Production Program or a Stark student. The Stark student may only perform one major task on the film, i.e., director or writer or producer. Each team has a professional advisor available as needed. Completed films are screened at "First Look."

Inquiries regarding the program should be addressed to: Kathy Fogg, Assistant Director, The Peter Stark Program, USC School of Cinema-Television, University Park, Los Angeles, CA 90089-2211. Telephone (213) 740-3304, FAX (213) 745-6652 or email pstark@cinema.usc.edu.

Sample Two-Year Requirements for the M.F.A. in Motion Picture Producing

YEAR ONE, FIRST SEMESTER		UNITS
CTPR 519x	Introduction to Cinema Technique	2
CTPR 521x	Filmic Communication	2
CMPP 550	Script Analysis for the Producer	2
CMPP 563	Producing Symposium	2
CMPP 589a	Graduate Film Business Seminar	4
		12

YEAR ONE, SECOND SEMESTER		UNITS
CMPP 541L	Producing Workshop	4
CMPP 560	Script Development	2
CMPP 568	Producing for Television	2
CMPP 589b	Graduate Film Business Seminar	4
		12

YEAR TWO, FIRST SEMESTER		UNITS
CMPP 561	Motion Picture Marketing	2
CMPP 565	Scheduling and Budgeting	4
CMPP 566	Finance	2
CMPP 571	Producing the Screenplay	2
		10

YEAR TWO, SECOND SEMESTER		UNITS
CMPP 564	Producing Business Procedures, or approved graduate-level cinema course	2
CMPP 569	Seminar on Non-Mainstream Producing	2

CMPP 570	Advanced Television	2
CMPP 592	Individual Project Seminar	4
		10

Grade Point Average Requirement

An overall GPA of 3.0 (A = 4.0) is required for graduation. Courses in which a grade of C- (1.7) or lower is earned will not apply toward a graduate course. Courses cannot be repeated. A grade of C-, D or F in any course may be cause for termination.

Time Limit

Students must maintain satisfactory progress toward their master's degrees at all times. The degree must be completed three years after the beginning of graduate work at USC. Course work more than seven years old is automatically invalidated and may not be applied toward the degree.

Interactive Media

Master of Fine Arts

The division of Interactive Media offers a Master of Fine Arts in Interactive Media as well as a number of courses in computer-based entertainment for non-majors. The fundamental philosophy of the division is coherent with that of the programs of the school, stressing creativity of expression, experimentation and excellence in execution.

The M.F.A. in Interactive Media is a three-year intensive program that requires 56 units of which 46 are requirements and 10 are electives. Of these electives, a minimum of 6 units must be taken in the School of Cinema-Television. Students are required to complete an advanced interactive project which they design and produce.

The program is intended to prepare students for creative careers in the emerging field of interactive entertainment. While the program does not require advanced computer capabilities, familiarity and comfort with computer based authoring and production/post-production tools is recommended.

Computer and digital production facilities for the program are provided by the school. However, students should budget additional funds for incidental expenses for intermediate and advanced projects. Cost will vary depending on the scope of a student's project. For the first year production course, approximately \$1,000 will be needed for miscellaneous costs, lab and insurance fees.

The creation of interactive media requires a combination of skills from the traditional media of film and television as well as a deep understanding of the effects of interactivity upon the quality of experience. Therefore, we emphasize and encourage collaboration with students in other Cinema-Television programs.

Approximately 12 students are admitted in the fall semester (there are no spring admissions).

Applicants for the M.F.A. in Interactive Media must submit a supplemental application and materials to the Interactive Media Program. For specific instructions contact the Cinema-Television Office of Admission, University Park, Los Angeles, CA 90089-2211, (213) 740-2911 or online at www-cntv.usc.edu.

Sample Three-Year Requirements for the M.F.A. in Interactive Media

YEAR ONE, FIRST SEMESTER		UNITS
CTCS 505	Survey of Interactive Media	2
CTIN 511	Interactive Media Seminar	1
CTIN 541a	Design for Interactive Media	4
CTPR 519x	Introduction to Cinema Technique	2
CTPR 521x	Filmic Communication	2
		11

YEAR ONE, SECOND SEMESTER		UNITS	ELECTIVES		UNITS
CTAN 501	Interactive Animation	2	At least 6 units from the following:		
CTIN 511	Interactive Media Seminar	1	CMPP 591	Producing Practicum	2
CTIN 541b	Design for Interactive Media	4	CTAN 451	History of Animation	2
CTPR 506	Visual Expression	2	CTAN 452	Introduction to Computer Animation	2
CTWR 518	Introduction to Interactive Writing	2	CTAN 462	Visual Effects	2
		11	CTAN 502a	Virtual Reality and Stereoscopic Animation	2
YEAR TWO, FIRST SEMESTER		UNITS	CTAN 576	Seminar in Film/Television and New Technologies	4
CTIN 532	Interactive Experience Design	4	CTAN 577a	Fundamentals of Animation	2
CTIN 534	Experiments in Interactivity I	2	CTCS 409	Censorship in Cinema Culture, Technology and Communications	4
Electives		4	CTCS 478	Culture, Technology and Communications	4
		10	CTCS 502	History of the International Cinema After World War II	2
YEAR TWO, SECOND SEMESTER		UNITS	CTCS 504	Television, New Media and Culture	2
CTIN 542	Interactive Design and Production	4	CTCS 564	Seminar in Film and Television Genres	4
CTIN 544	Experiments in Interactivity II	2	CTIN 482	Designing Online Multiplayer Game Environments	2
CTIN 548	Preparing the Interactive Project	2	CTIN 483	Programming for Interactivity	4
		8	CTIN 488	Game Design Workshop	4
YEAR THREE, FIRST SEMESTER		UNITS	CTIN 499	Special Topics	2-4
CTIN 555a	Advanced Interactive Project	4	CTIN 590	Directed Research	1-12
CTIN 558	Business of Interactive Media	2	CTPR 455	Introduction to Production Design	2
Electives		2	CTPR 472	Non-Theatrical Aspects of Film and TV Producing	2
		8	CTPR 530	Producing for Independent Films	2
YEAR THREE, SECOND SEMESTER		UNITS	CTPR 566	Developing and Selling Your Film or TV Projects	2
CTIN 555b	Advanced Interactive Project	2	CTWR 513	Writing the Short Script	2
CTPR 495	Internship in Cinema/Television	2	CTWR 520	Advanced Scene Writing Workshop	2
Electives		4	CTWR 528	Screenwriting Fundamentals	2
		8	CTWR 529	Intermediate Screenwriting	2
			CTWR 541	Writing from the Unconscious	2

No more than 4 units from the following*:

CSCI 480	Computer Graphics	3
CSCI 485	File and Database Management	3
CSCI 580	3D Graphics and Rendering	3

*Courses not listed may satisfy this requirement with approval of the program chair.

Grade Point Average Requirement

An overall GPA of at least 3.0 (A = 4.0) must be maintained in all USC course work toward the master's degree.

A minimum grade of C (2.0) must be earned in all required courses. Students who do not achieve a grade of C (2.0) in the core courses CTIN 532, CTIN 534, CTIN 542 and CTIN 544 after repeating these requirements will be disqualified from the program. The core courses as well as CTIN 555ab cannot be waived or substituted with transfer credits under any circumstances.

Time Limit

Students must maintain satisfactory progress toward their master's degrees at all times. The degree must be completed three years from the first course at USC applied toward the Master of Fine Arts degree. Course work more than seven years old is invalidated and will not be applied toward the degree.

Graduate Review

One year prior to graduation, students are required to file M.F.A. forms for a curriculum and graduation review. Contact the Interactive Media Program Office for forms.

Minor Programs

Minor in Cinema-Television

The minor in cinema-television combines an introduction to this exciting and influential field with a diversified set of classes in production, screenwriting, the film-television industry and critical studies. The curriculum is purposely flexible; students

may choose to sample two or more different aspects of the world of cinema and television in their upper division class choices or to concentrate their upper division course work in an area of primary interest, such as production.

A student attending USC may apply to minor in cinema-television if he or she has a minimum GPA of 2.75 and is maintaining normal degree progress. Admissions are made for the fall and spring semesters.

Application Procedures

To be considered for admission to the cinema-television minor program, an applicant must submit the following materials: (1) CNTV departmental application, (2) academic records, including current USC transcripts, (3) personal statement, and (4) two letters of recommendation.

Applications and admission information can be obtained from the USC School of Cinema-Television, Office of Admission, Carson Television Center, Garden Level, Room G-130, or telephone (213) 740-2911 or online at www-cntv.usc.edu.

Course Requirements for the Minor

A total of 24 units is required for the minor in cinema-television, 8 in lower division courses and 16 in upper division courses.

Required Lower Division Courses (8 units)

REQUIRED COURSES	UNITS
CTCS 190*	Introduction to Cinema 4
CTCS 191	Introduction to Television and Video 4

*Gateway course

Upper Division Requirement (16 units)

A minimum of 16 units is required from the classes listed below. Courses may be taken from more than one category.

CRITICAL STUDIES	UNITS
CTCS 392	History of the American Film, 1925-1950 4
CTCS 393	History of the American Film, 1946-1975 4
CTCS 400	Non-Fiction Film and Television 4
CTCS 407	African American Cinema 4
CTCS 409	Censorship in Cinema 4
CTCS 464	Film and/or Television Genres 4
CTCS 469	Film and/or Television Style Analysis 4
PRODUCTION	UNITS
CTIN 483	Programming for Interactivity 4
CTPR 327	Motion Picture Camera 3
CTPR 335	Motion Picture Editing 3
CTPR 371	Directing for Television 4
CTPR 375	Functions of a Director 4
CTPR 385	Colloquium: Motion Picture Production Techniques 4
CTPR 422	Makeup for Motion Pictures 2
CTPR 423	Introduction to Special Effects in Cinema 2
CTPR 455	Introduction to Production Design 2

CTPR 456	Introduction to Art Direction 2
CTPR 470	Practicum in On-Screen Direction of Actors 4
WRITING	UNITS
CTWR 315x*	Filmwriting 3
CTWR 412	Introduction to Screenwriting 2
CTWR 414	The Screenplay 2
CTWR 416	Motion Picture Script Analysis 4
CTWR 431	Screenwriters and Their Work 2
CTWR 494x*	Practicum in Screenplay Development 2

*CTWR 315x and 494x cannot be applied toward degree credit for cinema-television majors.

THE FILM-TELEVISION INDUSTRY	UNITS
CTPR 386	Art and Industry of the Theatrical Film 4
CTPR 410	The Movie Business: From Story Concept to Exhibition 2
CTPR 425	Production Planning 2
CTPR 460	Film Business Procedures and Distribution 2
CTPR 461	Television Station Management 2
CTCS 466	Theatrical Film Symposium 4

Grade Point Average Requirement

A minimum grade of C (2.0) in each course is required. A grade of C- (1.7) or lower does not fulfill a minor requirement.

Film, Video and Computer Animation Minor

The minor in animation offers students an introduction to the theory and practice of animation, including its relationship to the history of art and cinema, creative writing and basic film production. It provides students with an opportunity to create both personal and collaborative work in a wide range of genres, from traditional character to contemporary experimental and computer animation. This includes painting, cel, stop motion, collage, mixed media, 2- and 3-D computer animation software and interactive digital media. Successful completion of a final project is required.

Most students will enter the minor in animation program in their sophomore year at USC.

A student enrolled on the undergraduate level at USC may apply to minor in animation if he or she is maintaining normal degree progress and is not undergoing any type of departmental, academic or university disqualification.

Animation minor applications are reviewed by a panel of faculty members, with admissions made for the fall semester only. A maximum of 12 students will be admitted per year.

Application Procedures

To be considered for admission to the minor in animation, the applicant is required to submit the following materials: (1) CNTV departmental application, (2) academic records including current USC transcripts, (3) personal statement, (4) two letters of recommendation, and (5) portfolio (prints, slides, film and/or video). Applications and admission information can be obtained from the USC School of Cinema-Television, Animation and Digital Arts Program Office, Marcia Lucas Post-Production Building, Room 200, (213) 740-3986 or online at www-cntv.usc.edu

Grade Point Average Requirement

A minimum grade of C (2.0) in each course is required. A grade of C- (1.7) or lower does not fulfill a minor requirement.

Course Requirements

The following courses are to be taken in a prescribed sequential order. Thirty-two units are required.

COURSES	UNITS
AHIS 120	Foundations of Western Art 4
AHIS 121	Art and Society: Renaissance to Modern 4
CTCS 190	Introduction to Cinema 4
CTPR 385	Colloquium: Motion Picture Production Techniques 4
CTAN 436	Writing for Animation 2
CTAN 448	Introduction to Film Graphics-Animation 4
CTAN 450abc	Animation Theory and Techniques 2-2-2
CTAN 451	History of Animation 2
CTAN 452	Introduction to Computer Animation 2

Minor in Performing Arts Studies

The minor in Performing Arts provides an interdisciplinary inquiry into the nature and aesthetics of the performing arts. It combines the disciplines of cinema-television, dance, music and theatre. The minor is a unique course of study that looks at how the performing arts contribute to a culturally literate society. See School of Theatre, page 811, for requirements.

Minor in 3-D Animation

The 3-D animation minor merges theoretical concepts and practical skills, to prepare students for a career in their major field of work with incorporation of 3-D animation and interactive technologies. Through integration of three major disciplines (cinema, fine arts and information technology), students gain a solid foundation in a wide range of important industry and academic skills. See the Information Technology Program, page 559, for course requirements.

Minor in Video Game Design and Management

The video game design minor integrates theoretical concepts and practical skills to prepare students for a career in interactive entertainment, specifically the video game industry. Through integration of two major disciplines (cinema and information technology), students will be exposed to a variety of design concepts related to creating video

games. See the Information Technology Program, page 560, for course requirements. For specific information on admission and application procedures, contact the School of Cinema-TV at (213) 821-2515 or the Information Technology Program at (213) 740-4542.

Honors in Multimedia Scholarship

EGG 200
(213) 740-4421
FAX: (213) 749-4236
Email: iml@annenberg.edu
www.iml.annenberg.edu

Director: Stephanie Barish

Program Overview

Honors in Multimedia Scholarship offers qualified undergraduate students an opportunity to approach their discipline(s) of study through the critical application of multimedia expression and scholarship. The program is based on the premise that a century of mass communication and the advent of digital communication have transformed the way ideas are expressed and understood across society. As a result, the notion of literacy, which has traditionally referred to the reading and writing of printed materials, has fundamentally expanded to include new forms of expression.

Over the four-year course of the students' undergraduate experience, the program will gradually expose them to the history, theory and practice of multimedia scholarship within a range of disciplinary and interdisciplinary contexts, developing and refining their abilities to research, author and publish work in methods appropriate and specific to their field of study.

The Honors in Multimedia Scholarship student experience will be characterized by smaller classes taught by leading faculty members and enriched by a robust program of lecture series, visiting scholars, symposia and conferences. All qualified students are encouraged to apply no matter what grade level. Upon admission, each student will pioneer his or her own trajectory through the program in consultation with an advisor, undertaking an elevated level of intellectual engagement with subject matter and critical and theoretical approaches.

Each course within the sequence is designed to develop student facility with the theory and practice of critical multimedia scholarship and provide opportunities to develop skills in authorship, group learning, collaboration, leadership and creative thinking. Honors students will progressively develop these abilities, complementing their disciplinary knowledge and traditional scholarly writing with the capability to create effective arguments using interactivity, audiovisual integration, non-linear narratives, the visualization of information and screen language appropriate to their majors and minors.

Year 1: Foundational study of the contexts, concepts and competencies of multimedia literacy, embodied in the languages of new media.

Year 2: Beginning integration of multimedia approaches within chosen disciplines and within the general education liberal arts structure.

Year 3: Development of proficiency with multimedia as a scholarly tool within a student's own discipline or cognate fields of study.

Year 4: Demonstration of mastery with advanced, individualized, interdisciplinary research and scholarly discipline-based multimedia authorship.

Upon successfully completing IML 101, students will fulfill the other requirements through IML-specific courses in the general education program and courses in their major, minor or cognate field of study. Students complete the honors with a culminating capstone course.

To maintain small classes and allow for extensive discussion and project development, the Honors in Multimedia Scholarship program requires an individual application process for each student. Students must be highly motivated which should be reflected in their personal statement, cumulative SAT scores of 1400 or above and an A- high school GPA. The program is rigorous and requires extensive reading, writing and multimedia authoring. Honors in Multimedia Scholarship (IML) courses are not available for pass/no pass registration.

Information about courses for the Honors in Multimedia Scholarship and other program offerings can be obtained from advisors in the Institute for Multimedia Literacy offices.

COURSE REQUIREMENTS		UNITS		ELECTIVES	UNITS	
IML 101	Honors in Multimedia Scholarship: The Languages of New Media I	4	300/400 level course	IML 104	Honors in Multimedia Scholarship: The Languages of New Media II	2
General education course		4	Upper-division course in major, minor or cognate field of study that incorporates or supports multimedia expression of the subject matter. (Indicated in <i>Schedule of Classes</i> or by prior agreement with professor.)	IML 346	Honors in Multimedia Scholarship: Methods in Scholarly Multimedia	2
General Education Category I course offered exclusively for Honors in Multimedia Scholarship students. (Indicated in the <i>Schedule of Classes</i> each semester.)			IML 440	Honors in Multimedia Scholarship: Multimedia Honors Thesis Project I		4
			IML 444	Honors in Multimedia Scholarship: Multimedia Honors Thesis Project II		4
						20

Courses of Instruction

The terms indicated are *expected* but are not *guaranteed*. For the courses offered during any given term, consult the *Schedule of Classes*.

Note: Instructor availability for a particular course or section cannot be guaranteed.

CINEMA-TELEVISION (CNTV)

390 Special Problems (1-4, Irregular)

Supervised, individual studies. No more than one registration permitted. Enrollment by petition only.

490x Directed Research (2-8, max 8, FaSpSm)

Individual research and readings. Not available for graduate credit. *Prerequisite:* departmental approval.

498 The Visiting Artist Seminar (2, max 4, FaSp)

Analysis of a particular cinema or television artist's work and creative philosophy; screenings and informal discussions with the artist.

589 Graduate Film Seminar (2 or 4, max 8, FaSp)

Detailed investigations and discussion of various aspects of film.

590 Directed Research (1-12, FaSpSm)

Research leading to the master's degree. Maximum units which may be applied to the degree to be determined by the department. Graded CR/NC.

594abz Master's Thesis (2-2-0, FaSpSm)

Credit on acceptance of thesis. Graded IP/CR/NC.

ANIMATION (CTAN)

330 Animation Fundamentals (2, Sp) An introduction to the fundamentals of animation, covering such topics as timing, anticipation, reaction, overlapping action, and metamorphosis.

432 Introduction to Animation (2, Sp)

Introduction to the expanding field of animation, from classical character to experimental and computer animation, including virtual reality and the latest digital visual effects for Hollywood feature films.

436 Writing for Animation (2, FaSp)

Workshop exploring concept and structure of long and short form animated films through practical writing exercises.

448 Introduction to Film Graphics — Animation (4)

Practical course in concepts, media, and techniques related to the graphic film; symbology, composition, kinesthesia, animation, typography, color, and materials. Survey; lecture; production.

449 Advanced Production in Film Graphics (2 or 4, max 8)

Concentration on one area of graphic concept or advanced exploration of media and techniques. *Prerequisite:* CTAN 448.

450abc Animation Theory and Techniques (2-2-2, FaSp)

Explores the aesthetics and techniques of animation, ranging from traditional character to contemporary experimental and computer animation genres, through lectures, exercises and projects.

451 History of Animation (2, Fa) In-depth survey of historical developments, styles, techniques, theory and criticism of animation as an art form.

452 Introduction to Computer Animation (2, Sp)

Lecture and laboratory in computer animation: geometric modeling, motion specification, lighting, texture mapping, rendering, compositing, production techniques, systems for computer-synthesized animation. *Prerequisite:* departmental approval.

462 Visual Effects (2, FaSp)

Survey of contemporary concepts and approaches to production in the current stage of film and video effects work. Digital and traditional methodologies will be covered, with a concentration on digital exercises illustrating modern techniques. *Prerequisite:* departmental approval.

482 Basic Motion Picture Techniques for Animators (2, Fa)

Introduction for animation majors to the basic techniques and processes of film, video and computer systems, including cinematography, editing and sound.

495ab Experimental Animation (2-2, FaSp)

This experimental animation class provides students with the opportunity to develop their own concept ideas, experiment with innovative animation techniques and produce a 30- to 60-second animated film. Open to senior animation minors and graduate students in the M.F.A. Animation program only.

499 Special Topics (2-4, max 8, FaSpSm)

Detailed investigation of new or emerging aspects of cinema and/or television; special subjects offered by visiting faculty; experimental subjects.

501 Interactive Animation (2, FaSp)

Introduces basic interactive and non-linear approaches to animation through a series of lectures and exercises, culminating in a group project. *Prerequisite:* CTAN 523; *recommended preparation:* Photoshop/Director (software).

502ab Virtual Reality and Stereoscopic Animation (a: 2, Fa; b: 2, Sp) *a:* An in-depth exploration of aesthetics and techniques involved in the conceptualization, design and production of immersive virtual environments and stereoscopic animation. *Prerequisite:* departmental approval. *b:* Review of techniques and aesthetic issues pertinent to immersive virtual reality and stereoscopic animation. Students realize an original project proposed in CTAN 502a. *Prerequisite:* CTAN 502a and departmental approval.

522 Animation Department Seminar (1, max 6, FaSp) A weekly seminar required of all M.F.A. Animation students. This course includes guest speakers, faculty and student presentations followed by lively and critical discussion. Graded CR/NC.

523 Principles of Computer Animation (2, Sp) Fundamental computer concepts, principles of modeling, rendering, lighting, texture mapping, animation, digital compositing, visual effects, and input/output using 3-D interactive computer graphics techniques. *Recommended preparation:* basic computer knowledge.

524 Contemporary Topics in Animation and Digital Arts (2, Sp) A seminar course focusing on contemporary issues affecting animation, especially digital cameras and new interactive technology. Interdisciplinary viewpoints from artists, scientists, theorists and others.

543 Intermediate Computer Animation (2, Irregular) The study of computer animation including storyboarding, geometric modeling, choreography, lighting, texture mapping, background creation and rendering. *Prerequisite:* CTPR 508x.

544 Introduction to Film, Video and Computer Animation (3, Fa) Fundamentals of film, video and computer animation production. Orientation to assist students in determining future emphases and specialties. Open only to M.F.A. Animation students.

547 Animation Production I (3, Sp) Practicum in film, video and computer animation emphasizing the production process through individual projects. Open only to M.F.A. Animation students. *Prerequisite:* CTAN 544.

548 Animation Production II (3, Fa) Two person intermediate practicum in film, video and computer animation, emphasizing content and form. Open only to M.F.A. Animation students. *Prerequisite:* CTAN 547.

549 Animation Production III (3, Sp) Crew constituted advanced practicum in film, video, and computer animation. Open only to M.F.A. Animation students. *Prerequisite:* CTAN 548.

563 Advanced Computer Animation (2, Irregular) Investigation of advanced computer techniques related to character representation and various types of algorithmically defined animation produced on either film or videotape. *Prerequisite:* CTAN 543.

576 Seminar in Film/Television and New Technologies (4, Sp) Focus on film's relationship to general technological developments, what it owes to technologies that preceded it, how it continues to develop in relation to emerging technologies and how it influences the shape of these newer technologies. *Prerequisite:* departmental approval.

577ab Fundamentals of Animation (a: 2, Fa; b: 2, Sp) The exploration of the techniques of the art of character animation with an emphasis on discipline, performance and personality observation, specializing in classical Hollywood animation. Open only to M.F.A. Animation students.

579 Expanded Animation (2, Sp) A survey of animation across media; applications to live action film, the fine arts, architecture; linkages with modern art, postmodern theory and social history. Open only to M.F.A. Animation students. *Prerequisite:* CTAN 451.

591 Animation Pre-Thesis Seminar (2, Sp) A pre-production seminar, where students complete the research, development, script and storyboards for their thesis project to be executed in CTAN 594abz. Open to M.F.A. Animation students only.

592 Master Class (2-6, max 12, Fa) A special projects course in which students produce a major work through weekly meetings with a master artist/animator. Topics must be approved prior to enrollment. *Prerequisite:* departmental approval; *recommended preparation:* previous advanced animation production experience.

593 Directed Studies in Animation (2, max 4, FaSp) Individual exploration in the areas of contemporary technology, animation techniques or experimental film through internships, residencies or directed studies.

594abz Master's Thesis (2-2-0) Credit on acceptance of thesis. Graded IP/CR/NC.

599 Special Topics (2-4, max 8, Irregular) Detailed investigation of new or emerging aspects of cinema; special subjects offered by visiting faculty; experimental subjects.

CRITICAL STUDIES (CTCS)

190 Introduction to Cinema (4, FaSp) Gateway to the majors and minors in cinema-television. Technique, aesthetics, criticism, and social implications of cinema. Lectures accompanied by screenings of appropriate films.

191 Introduction to Television and Video (4, FaSp) Exploration of the economic, technological, aesthetic, and ideological characteristics of the television medium; study of historical development of television and video including analysis of key works; introduction to TV/video theory and criticism.

192m Race, Class, and Gender in American Film (4, Sp) Analyzes issues of race, class and gender in contemporary American culture as represented in the cinema.

200 History of the International Cinema I (2, Fa) The development of international cinema from its beginnings to World War II. Lectures, screenings, and discussions. Required for majors; recommended for non-majors.

201 History of the International Cinema II (2, Sp) The development of international cinema from World War II to the present. Lectures, screenings, and discussions. Required for majors; recommended for non-majors.

367 Global Television and Media (4, Irregular) Studies in the global configurations of television industries and cultures, including new technologies and the textual and sociological analysis of global media events and programming.

392 History of the American Film, 1925-1950 (4, Sp) Screenings of American film classics and their relationship to society. Lectures and discussions.

393 History of the American Film, 1946-1975 (4, Fa) Cinematic and extra-cinematic determinants of Post-Classical and Modernist Hollywood studio and independent genres, styles, and the star-phenomenon and their relationship to American history and culture.

394 History of the American Film, 1977-present (4, Sp) Cinematic and extra-cinematic determinants of Postmodernist Hollywood studio and independent genres, styles, and the star-phenomenon and their relationship to American history and culture.

400 Non-Fiction Film and Television (4, Fa) An international survey of documentary, informational, and independent experimental film, video and television.

- 402 Practicum in Film/Television Criticism (4, max 8, FaSp)** Exercise in writing film and television criticism using new and classic films and television programs. *Prerequisite:* departmental approval.
- 403 Studies in National and Regional Media (4, FaSp)** Detailed investigation of traditions, achievements, and trends of film and/or electronic media in a particular country or region.
- 404 Television Criticism and Theory (4, Sp)** The evaluation of television programs and their reception from various theoretical perspectives which may include cultural studies, race and ethnic studies, psychoanalysis, gender and queer studies, and semiotics. *Prerequisite:* departmental approval.
- 406 History of American Television (4, Fa)** History of television as an entertainment, information, and art medium. Emphasis on programming and institutional history, including issues of regulation, censorship, aesthetics and activism.
- 407 African American Cinema (4, Irregular)** Intensive survey of African American cinema; topics include history, criticism, politics, and cinema's relationship to other artifacts of African American culture.
- 408 Contemporary Political Film and Video (4)** Examination of a variety of politically engaged films and videotapes recently produced in the U.S. and abroad, with particular emphasis on aesthetic strategies.
- 409 Censorship in Cinema (4, Fa)** An inquiry into the practice and patterns of censorship in cinema.
- 411 Film, Television and Cultural Studies (4, FaSp)** Detailed examination of film/television from the perspectives and insights of Cultural Studies; focus on the production and reception of cultural texts, practices, and communities.
- 412 Gender, Sexuality and Media (4, Irregular)** Examines how gender and sexuality are figured in cinema and television with an emphasis on the development of feminist media theory.
- 464 Film and/or Television Genres (4, max 8, FaSpSm)** Rigorous examination of film and/or television genres: history, aesthetics, cultural context, social significance, and critical methodologies.
- 466 Theatrical Film Symposium (4, max 8, FaSp)** Lectures and readings on creative problems in the motion picture industry; current films; interviews with visiting producers, directors, writers, performers.
- 469 Film and/or Television Style Analysis (4, max 8, FaSpSm)** Intensive study of the style of an auteur, studio, film or television making mode in terms of thematic and formal properties and their influences upon the art of film.
- 473 Film Theories (4, FaSp)** Influential ideas and theoretical approaches that have shaped the making and study of film. Students are encouraged to take this course in their junior year. *Prerequisite:* CTCS 190.
- 478 Culture, Technology and Communications (4, FaSp)** Cultural study of communications technology and its relationship to society. Evaluation of the social and cultural impact of technologies from the telegraph to the Internet.
- 494 Senior Seminar (4, FaSp)** Rotating topics involving detailed study of the historical, cultural and aesthetic analysis of film, television, and new media technologies. Open only to majors in the School of Cinema-Television.
- 495 Honors Seminar (4, Sp)** Advanced work in the historical, cultural and aesthetic analysis of film, television, and new media technologies. Open only to students in the CTCS Honors program. *Prerequisite:* CTCS 473.
- 499 Special Topics (2-4, max 8, FaSpSm)** Detailed investigation of new or emerging aspects of cinema and/or television; special subjects offered by visiting faculty; experimental subjects.
- 500 Seminar in Theory and Textual Analysis (4, Fa)** Introduction to classical and contemporary film theory; exploration of their relationship to close textual analysis and filmic experimentation.
- 501 History of the International Cinema Before World War II (2, Sp)** Historical survey of international film from its beginning to the advent of World War II.
- 502 History of the International Cinema After World War II (2, Fa)** Historical survey of international film from the beginning of World War II to the present.
- 503 Survey History of the American Sound Film (2, Sp)** A survey history of the American film from 1927 to the present, with emphasis upon film as art form, economic institution, technology, and cultural product.
- 504 Television, New Media and Culture (2, Sp)** An exploration of the historical, cultural, business, creative, and technological aspects of commercial television and the new interactive media.
- 505 Survey of Interactive Media (2, Fa)** A survey course exploring the historical, cultural, business, creative and technological aspects of the new interactive media.
- 506 Critical Studies Colloquium/Professional Seminar (1-2, max 4, FaSp)** Provides orientation to the profession, opportunities for academic and professional growth and development. Recommended for entering students, two semesters enrollment required.
- 510 Case Studies in National Media and/or Regional Media (4, max 8, FaSp)** Seminar on media's impact in defining nation and/or region in specific cultural contexts. Also addresses issues of exile, diaspora, transnationalism and globalism. Departmental approval required.
- 511 Seminar: Non-Fiction Film/Video (4, Sp)** Aesthetic, rhetorical, and ideological issues in non-fiction film and video.
- 518 Seminar: Avant-Garde Film/Video (4, Irregular)** Aesthetic, historical and ideological issues in avant-garde film and video.
- 564 Seminar in Film and Television Genres (4, max 8, FaSp)** Advanced study of a selected genre of film and/or television – its relationship to history, society, and culture, as well as to genre theory.
- 567 Seminar in Film/Television and a Related Art (4, max 8, Irregular)** Historical, critical, aesthetic, and theoretical issues raised by a comparison of cinema and television and other allied art forms.
- 569 Seminar in Film and Television Authors (4, max 8, Irregular)** Seminar in the style of an auteur, studio, filmmaking, or televisual mode in terms of thematic and formal properties and their influences upon the art of film and/or television.
- 585 Seminar in Film/Television Critical Theory and Production (4, Irregular)** A conjoint theory/production seminar, in which the study of media texts will be combined with media production informed by the theoretical study. Specific themes and area of focus may vary. *Prerequisite:* departmental approval.
- 587 Graduate Television Seminar (4, Sp)** Detailed investigation and discussion of various aspects of television.
- 599 Special Topics (2-4, max 8, Irregular)** Detailed investigation of new or emerging aspects of cinema; special subjects offered by visiting faculty; experimental subjects.

673 Topics in Theory (4, max 8, FaSp)

Contemporary theoretical frameworks and their relationship to film and television studies. Topics differ from semester to semester. *Prerequisite:* CTCS 500 and departmental approval.

677 Cultural Theory (4, FaSp) Seminar in theoretical approaches to cultural studies; focus on interdisciplinary research of media and audiences, covering a range of methods and theoretical frameworks; concentration varies. *Prerequisite:* departmental approval.

678 Seminar in Film Theory and Medium Specificity (4, Irregular) Explores the way film has been theorized in relationship to traditional media that preceded it and electronic media that followed. *Prerequisite:* CTCS 500, departmental approval.

679 Seminar in Genre and/or Narrative Theory (4, Irregular) Seminar in theoretical issues concerning genre and/or narrative as they pertain to media, literature or cultural forms. Areas of focus vary from semester to semester. Departmental approval required.

688 Seminar in Historiography (4, Fa) Seminar in theories and methods of film and television history; focus on interpretation in history and reception studies. *Prerequisite:* departmental approval.

690 Special Problems (1-12, FaSpSm) Field production; organization and administration of local film-producing units; experimental aspects of film communication; advanced work in film history and criticism; teaching cinema. Graded CR/NC.

699 Special Topics (2-4, max 8, FaSpSm) Seminars on special subject areas; focus on advanced research in film, television, literature, and culture. *Prerequisite:* departmental approval.

790 Research (1-12, FaSpSm) Research leading to the doctorate. Maximum units which may be applied to the degree to be determined by the department. Graded CR/NC.

791 Historical and Critical Research Methods (2, max 4, FaSp) Methods and procedures for historical and critical research in the visual media. Required tutorial with Ph.D. student's dissertation committee chair, designed to assist initial work on dissertation. *Prerequisite:* departmental approval.

794abcdz Doctoral Dissertation (2-2-2-0, FaSpSm) Credit on acceptance of dissertation. Graded IP/CR/NC.

INTERACTIVE MEDIA (CTIN)

309 Introduction to Interactive Media (4, FaSp) Foundations of interactive multimedia, including its historical evolution, design concepts, performance issues, resource programs and tools for critical analysis.

482 Designing Online Multiplayer Game Environments (2, Sp) Grouped into teams, students will study and design an original multiplayer game environment suitable for online usage. (Duplicates credit in former CNTV 482.)

483 Programming for Interactivity (4, FaSp) Introduction to creative and technical aspects of new interactive media technology; computer games; digital video and sound; interactive Flash animations. Students design and produce projects.

488 Game Design Workshop (4, FaSp) Theory and evaluation of interactive game experiences and principles of game design utilizing the leading software approaches and related technologies. *Recommended preparation:* CTIN 309, CTIN 483.

489 Intermediate Game Design Workshop (4, FaSp) A follow-up to the introductory game design class, this course will introduce more advanced concepts in game design and game theories, including ideation, digital prototyping and level design. *Prerequisite:* CTIN 483, CTIN 488.

491 Advanced Game Design Workshop (4, FaSp) Students work in teams to produce a functional digital game suitable for distribution via the web and/or submission into independent games festivals. *Prerequisite:* CTIN 489.

499 Special Topics (2-4, max 8, FaSpSm) Detailed investigation of new or emerging aspects of cinema, television, and/or interactive media; special subjects offered by visiting faculty; experimental subjects.

511 Interactive Media Seminar (1, max 2, FaSp) Seminars on latest trends in interactive media content, technology, tools, business and culture. Graded CR/NC.

532 Interactive Experience Design (4, Fa) The development of interactive experiences with an emphasis on writing and development. Open to Interactive Media M.F.A. students only. *Prerequisite:* CTWR 518; *corequisite:* CTIN 534.

534 Experiments in Interactivity I (2, Fa) Experimental studio course to explore concepts of structure, aesthetics and content of interactive experience design. Open to Interactive Media M.F.A. students only. *Corequisite:* CTIN 532.

541ab Design for Interactive Media (a: 4, Fa; b: 4, Sp) Practical exploration and practicum on the fundamental technical and aesthetic principles in the design of interactive media. Students will develop design and prototyping skills. *Prerequisite: a:* CTPR 508x; *b:* CTIN 541a.

542 Interactive Design and Production (4, Sp) Interactive design, production, prototyping and testing of projects developed in CTIN 532. Open to Interactive Media M.F.A. students only. *Prerequisite:* CTIN 532; *corequisite:* CTIN 544.

544 Experiments in Interactivity II (2, Sp) Experimental studio course in application of technology to interactive experience. Open to Interactive Media M.F.A. students only. *Prerequisite:* CTIN 534; *corequisite:* CTIN 542.

548 Preparing the Interactive Project (2, Sp) An advanced production workshop in which students design and prepare for the production of their advanced project. Open to Interactive Media M.F.A. students only. *Prerequisite:* CTIN 532.

555ab Advanced Interactive Project (a: 4, Fa, b: 2, Sp) A two-semester sequence in which students produce and test an advanced interactive project. Open to Interactive Media M.F.A. students only. *Prerequisite:* CTIN 548.

558 Business of Interactive Media (2, Fa) In-depth investigation of publication, distribution, business and legal aspects of the interactive entertainment business.

584 Graduate Interactive Group Project (6, FaSp) Advanced interactive group workshop for students who want to produce and complete an advanced interactive media project. *Prerequisite:* CTPR 541, CTPR 551.

590 Directed Research (1-12, FaSpSm) Research project leading to the master's degree. Maximum units which may be applied to the degree to be determined by the department.

PRODUCTION (CTPR)**205 Introduction to Filmic Design (4, Sp)**

The visual structure of film; basic components: space, line, color, contrast/affinity. Film and video projects. (Duplicates credit in former CTWR 205.) *Prerequisite:* CTWR 105.

235 Techniques in Motion Picture Production (2 or 4, max 4, Sm)

Introduction to basic techniques used in films.

240x Practicum in Production (2 or 4, Sm)

Basic production techniques: introduction to the cinematic elements, production techniques, and equipment; film and/or videotape production. Not available for major credit to CTPR majors.

241 Fundamentals of Cinema Technique (2, FaSp)

Introduction to cinema production techniques and equipment including producing, directing, camera, lighting and editing. Open to Cinema-Television majors only. *Concurrent enrollment:* CTPR 290.

242 Fundamentals of Cinematic Sound (2, FaSp)

Introduction to sound design, recording, editing, mixing and finishing. Lectures, demonstrations and exercises. Open to production majors only. *Concurrent enrollment:* CTPR 290.

280 Structure of the Moving Image (2, FaSp)

Basic theory and application of the concepts of time, space, composition, movement, light and color in motion picture production. Open to production majors only.

288 Originating and Developing Ideas for Film (2, FaSp)

Exercises in observation, imaginative association, visualization, etc., that deepen the creative process, leading to ideas, stories, characters and images for narrative, documentary and experimental films. Open to Cinema-Television majors only.

290 Cinematic Communication (4-6, FaSp)

Introduction to filmmaking as related to cinematic expression, aesthetics, criticism, and ethics. Individual film projects. Open to Cinema-Television majors only. *Prerequisite:* completion of GEs; *concurrent enrollment:* CTPR 241, CTPR 242 (242 for production majors only), CTWR 413.

301 Creating the Non-Fiction Film (4, Sp)

Research and writing challenges of non-fiction film (documentary, educational, industrial, political, etc.), from treatment to finished script. (Duplicates credit in former CTWR 301.)

310 Intermediate Film Production (4, FaSp)

Basic principles of visual and audio communication; idea development using image, movement, pace, the spoken word and other sounds; action and sound relationships; individual projects. *Prerequisite:* CTPR 241, CTPR 242, CTPR 290, and CTWR 413; *concurrent enrollment:* CTPR 376.

318 Acting Experience for Writers (2, Fa)

Basic acting theory and techniques to acquaint the writer with the needs and techniques of the performer. (Duplicates credit in former CTWR 318.)

319 Directing for Writers: Pre-Production (2, Fa)

Understanding the director's role and responsibilities in preparing a script for production, and beginning the shoot; learning the process of translating the script into film; the challenges and opportunities of working with actors and a production team. Open to B.F.A. Writing for Screen and Television students only. (Duplicates credit in former CTWR 319.)

324 Still Photography I (4, FaSpSm)

History, storytelling, critical evaluation, technology with the still camera; communication, aesthetics, and composition; individual projects.

327 Motion Picture Camera (3, FaSpSm)

Use of motion picture camera equipment; principles of black-and-white and color cinematography. Individual projects.

335 Motion Picture Editing (3, FaSp)

Theory, techniques, and practices in picture editing; use of standard editing equipment; individual projects.

371 Directing for Television (4, FaSp)

Preparation of director's preproduction block-out; study of direction for live, tape, and film production, for both dramatic and informational television. *Prerequisite:* departmental approval.

375 Functions of a Director (4, Sp)

Theoretical considerations of the director in relationship to the multiple facets of film production. *Prerequisite:* departmental approval.

376 Intermediate Cinematography (4, FaSp)

Intermediate cinematography workshop; practical problems and assignments. *Prerequisite:* CTPR 241, CTPR 242, CTPR 290 and CTWR 413; *concurrent enrollment:* CTPR 310.

380 Television Editing (4)

Theory and practice of editing tape and film for television. *Prerequisite:* CTPR 310, CTPR 376.

382 Advanced Multi-Camera Television

Comedy Pilot (4, FaSp) A hands-on course which allows students to experience all aspects of multi-camera television production by creating a pilot episode of a situation comedy. *Recommended preparation:* experience working at Trojanvision.

384 The Cinematic Structure of a Scene (4, Sm)

Writing and directing scenes as the basis for study of their cinematic structure emphasizing tension, construction, camera placement, editorial structure, and contribution of sound and color. *Prerequisite:* departmental approval.

385 Colloquium: Motion Picture Production

Techniques (4, FaSpSm) Basic procedures and techniques applicable to production of all types of films; demonstration by production of a short film from conception to completion.

386 Art and Industry of the Theatrical Film (4, FaSp)

Detailed analysis of one theatrical film from conception through critical reception to develop an understanding of motion pictures as art, craft, and industry.

405 Filmic Expression (4, Irregular)

Creative aspects of film production; analysis of audio and visual forces that make the film an expressive means of communication; individual projects. Lecture-demonstration. *Prerequisite:* CTPR 310, CTPR 376.

409 Practicum in Television Production (2 or 4, FaSp)

Television production laboratory course for students with a major production commitment with Trojan Vision. Requires station management and Chair of Production approval.

410 The Movie Business: From Story

Concept to Exhibition (2, FaSp) Examination of the industry from story ideas through script development, production and exhibition; evaluation of roles played by writers, agents, studio executives, marketing and publicity.

419 Directing for Writers: Post-Production (2, Fa)

Understand the impact of the production process, staging, shooting, lighting, performance and post-production on the realization of a script; examine how scenes "play" or fail. Open to B.F.A. Writing for Screen and Television students only. (Duplicates credit in former CTWR 419.)

421 Intermediate Motion Picture Editing (3, FaSp)

Intermediate motion picture editing workshop; practical problems and assignments encompassing film, video, and non-linear editing techniques. Intermediate editing class for undergraduates. Open to CNTV Production students only. *Prerequisite:* CTPR 310.

422 Makeup for Motion Pictures (2, FaSp)

Lecture-laboratory in makeup relating it to mood of the story and emulsion of the camera stock.

423 Introduction to Special Effects in Cinema (2, FaSp)

Introductory workshop in the aesthetics and practices of special effects, embracing both the classical and contemporary modes.

424 Advanced Camera and Lighting (4, Irregular)

Camera and lighting principles and techniques in commercial, educational, and dramatic films; achieving realism with quality under studio and field conditions; creative cinematography; new developments.

Prerequisite: CTPR 376.

425 Production Planning (2, FaSp)

Theory, discussion, and practical application of production planning during preproduction and production of a film.

426 The Production Experience (2, FaSp)

To provide students with basic working knowledge of both the skills of the motion picture set and production operations through classroom lectures and hands-on experience.

428 Summer Production Workshop (2-4, max 8, Sm)

To investigate disciplines of Cinema-TV with emphasis on one of the following areas: writing, directing, editing, camera, sound, editing, producing, interactive, computer animation or digital.

439 Seminar in Computer Editing (2, Sp)

Examines the differences between linear and non-linear editing systems through practical exercises, lecture, and demonstrations.

440 LightWorks Editing (2, Fa)

Theory and practice of LightWorks computerized editing. Students will study editing, input, output, and file management. *Prerequisite:* CTPR 310 or CTPR 508x; *recommended preparation:* computer literacy.

442 Advanced Still Photography (4, FaSpSm)

A seminar and workshop on still photography and photographic technique. Individual projects and technical critique, studio and darkroom demonstrations. *Prerequisite:* CTPR 324 or departmental approval.

444 Color Photography (4, FaSm)

A study of color still photography including color printing, processing, quality control and the aesthetics and history of the medium. Darkroom demonstrations and individual projects.

445ab The Filmmaker and the Motion Picture Laboratory (2-2)

Laboratory equipment and procedures; color theory and application; photographic solutions and controls; sensitometry; photographic aspects of sound; film/video post-production. Lectures, demonstrations, field trips. *Prerequisite:* CTPR 310 or CTPR 508x; *recommended preparation:* CTPR 480 or CTPR 546.

451 Guerrilla Television (2, Fa)

A history of TV made outside the mainstream, from the "guerrilla television" movement of the '70s to the best Independent TV of the '90s. This course is taught from the producer's/creator's point of view.

452 Independent Video Production (2, FaSp)

Documentary production course specifically designed to explore the non-traditional uses of digital video. *Prerequisite:* CTPR 451.

453 Personal Voice: Documentary/

Experimental Production (4) A production workshop that trains students to use personal experience as the basis for their story material and video products in the tradition of diaristic literature, solo theatrical performance and personal voice media. *Prerequisite:* THTR 479.

454 Acting for Film and Television (4, FaSp)

Intensive examination of skills and techniques necessary for successful performances in film and television. Practical application through in-class exercises and assigned projects.

455 Introduction to Production Design (2, FaSp)

Structure of the filmic art department, fundamentals and application of design principles to film and television, including script breakdown, design concepts and storyboarding.

456 Introduction to Art Direction (2, FaSp)

Introduction to computer drafting, set design, rendering and model-making for students with diverse abilities. Guest lectures, group discussions and hands-on workshop.

458 Organizing Creativity: Entertainment Industry Decision Making (2, FaSp)

Analysis of the unique structures in the entertainment industry for organizing and managing creativity. Students research and chart pathways to leadership. Open to Cinema-Television production majors only. *Prerequisite:* CTPR 310.

460 Film Business Procedures and Distribution (2 or 4, max 8, FaSpSm)

Financing, budgeting, management as applied to films; problems of distribution, including merchandising, cataloging, evaluation, and film library management.

461 TV Station Management (2, FaSp)

Station organization and management of locally produced programs. Topics include program development, financing and distribution, network relations and program acquisition issues.

463 Production for Non-Profit Organizations (2-4)

Write, direct or produce a public service commercial for television broadcast or a short video for a non-profit community service organization. Creation from concept through completed production. *Prerequisite:* CTPR 310 or CTPR 508x or departmental approval.

467 Television Programming (2, Sp)

Exploration of programming strategies, practices, sources, and services at local and national levels; network, public, and independent broadcast and cable operations; audience research; schedule development.

468 The Film Makers (4, FaSp)

To define the roles and goals of production designers, cinematographers, editors, and directors by meeting and discussing with them their responsibilities in the filmmaking process. *Prerequisite:* CTPR 290.

470 Practicum in On-screen Direction of Actors (4, FaSp)

Concentration on the basic skills in working with actors from a director's point of view.

472 Non-Theatrical Aspects of Film and TV Producing (2, max 4, FaSpSm)

Basic film and TV business procedures: financing, production design, planning, management, and marketing of non-theatrical film and television products.

473 Directing the Composer (2, Sp)

Acquaints aspiring filmmakers (who have no musical background) with the fundamental concepts of film music from theoretical, creative, and pragmatic standpoints. Open to Cinema-Television majors only.

474 Television Documentary Production (4, FaSp)

Production of short community-based documentaries for telecast. Collaborative research, writing, producing, directing, shooting, and editing. Emphasizes personal story telling. Class study of major documentaries.

475 Directing: *Mise-en-Scene* (4, FaSpSm)

Through a semester-long collaboration, directors and actors learn how to work and communicate with each other while shooting two scenes on camera per director. *Prerequisite:* CTPR 310, CTPR 376.

476 Ethnographic Film Production

(4, Irregular) Problems, requirements, and methods necessary to meaningful recording of societies and cultures for anthropological study; film as a research tool.

477 Special Problems in Directing (2 or 4, max 8, FaSp)

Detailed investigation and analysis of problems in directing. Individual projects. *Prerequisite:* CTPR 310 and CTPR 376.

479 Single Camera Television Dramatic Pilot (2, Fa)

Collaborative writing, preproduction and shooting of a pilot act for an original episodic television drama, shot on stage sets built for the show.

480 Production Workshop I (4, max 12, FaSp)

Intermediate practical work in film production; creative use of camera, sound, editing, and production planning. Open to Cinema-Television majors only. *Prerequisite:* CTPR 310, CTPR 376.

481abL Cinema Workshop (2-2, FaSpSm)

Practical experience in motion picture production. (Duplicates credit in CMPP 541abL.)

484 Advanced Multi-Camera Television Workshop (4, max 8, FaSp)

Exercises and practical application for writing and producing a multi-camera television project. Special attention to the development of the sitcom. *Recommended preparation:* CTPR 371 required for students who wish to direct a sitcom.

485 Production Workshop II (4, Irregular)

Intermediate experience in group filmmaking affording expanded areas of responsibilities. Take directorial responsibility or two areas different from those taken in CTPR 480. Lecture and laboratory workshop in conjunction with CTPR 480. *Prerequisite:* CTPR 480.

486 Single Camera Television Dramatic Series (4, Sp)

Collaborative production and post-production of three acts of an original episodic drama, 44 minutes in length. Shot on original sets on stage. *Prerequisite:* CTPR 479.

487 The Recording Studio in Film and Video Production (2)

Exploration of the role of the recording studio in professional film and video productions. Emphasis on technical and hardware considerations. *Prerequisite:* departmental approval.

489 Television Docudrama Production (4)

Research, planning, and production of the docudrama.

493 Senior Television Seminar (2 or 4, max 4, FaSp)

Detailed investigation and discussion of various aspects of television.

495 Internship in Cinema/Television (1, 2 or 4, FaSpSm)

On-the-job film, television and interactive industry experience in the areas of interest of the individual student. Open only to upper division undergraduate and graduate students. Requires departmental approval.

496 The Film Industry: Career Challenges and Choices for Women (2, FaSp)

This class discusses women's roles in the entertainment industry and career opportunities available for women in the business, corporate and creative sectors.

497 Music Video Production (2, FaSp)

Writing the concept, budgeting, shooting, editing and directing a music video. Also covered: getting the job, dealing with the band, working with the record company. *Prerequisite:* CTPR 241, CTPR 290, CTPR 310.

499 Special Topics (2-4, max 8, FaSpSm)

Detailed investigation of new or emerging aspects of cinema and/or television; special subjects offered by visiting faculty; experimental subjects.

506 Visual Expression (2, FaSp)

Definition, analysis, and structure of the visual components that make film an expressive medium; theory and practical application; individual projects and lecture/demonstration. To be taken in the second year. *Prerequisite:* CTPR 508x and CTAN 547.

507x Production I (6, FaSp)

A practical exploration for graduate students of the fundamental technical and aesthetic principles of motion picture production. Involves individual and group projects. For graduate students only; not available for degree credit.

508x Production II (6, FaSp)

Practicum in group production for graduate students, emphasizing the collaborative process and the expressive use of sound and image. For graduate students only; not available for degree credit. *Prerequisite:* CTPR 507x and CTWR 528.

512 Television Management (2, Fa)

Problems of station and network management; prerogatives and responsibilities in entertainment programming.

519x Introduction to Cinema Technique (2, Fa)

Fundamentals of cinema production techniques and equipment, including producing, directing, camera, lighting, sound and editing. Not available for credit to production majors. *Concurrent enrollment:* CTPR 521x.

521x Filmic Communication (2, Fa) A hands-on introduction to the fundamental process and aesthetic principles of motion picture production, including filmic expression, criticism and ethics. Individual and group projects. Not available for credit to production majors.

525 Independent Feature Workshop (2, FaSp)

A practical examination of the independent and low-budget feature film, including development of individual projects and discussions with industry professionals. Open only to Cinema-Television majors. *Prerequisite:* CTWR 414 or CTWR 514 or CTWR 529.

527 Special Effects in Cinema (2 or 4, max 4, Irregular)

Lecture, discussion, and exercises in optical and/or mechanical special effects.

Prerequisite: CTPR 241 and CTPR 290.

530 Producing for Independent Films (2, FaSp)

Producing film, television and multi-media productions. Focuses on business procedures, production design, planning, budgeting, management, marketing, financing, and the structures and practices of the industry.

531 Planning the Production (2, max 6, FaSp)

A preproduction workshop in which students complete the research and planning of an intermediate project to be executed in CTPR 546L. *Prerequisite:* CTPR 508x.

532 Intermediate Directing (2, FaSp)

Practical experience in staging dramatic narrative scenes, emphasizing directing actors, rehearsal techniques and camera blocking. *Prerequisite:* CTPR 508x.

533 Directing Techniques (2, FaSp)

Practicum in more complex directing issues concentrating both on performance and exploration of shaping scenes visually through blocking of action and placement of camera. *Prerequisite:* CTPR 532 or CTPR 546L.

534 Intermediate Production Design (2, Irregular)

Exercises in production design concentrating on practical and aesthetic approaches to designing for film, television and commercials. *Prerequisite:* CTPR 508x.

535 Intermediate Editing (2, FaSp)

Editorial construction of film sequences to analyze the interrelationships of the various film elements, both visual and aural. *Prerequisite:* CTPR 508x or CTAN 547.

536 Editing for Scriptwriters (2, FaSp)

Principles, techniques, practices and theories of editorial construction of film and TV scenes and sequences. Lecture, 2 hours; laboratory, 1 hour. (Duplicates credit in former CTWR 536.) Open to M.F.A. Writing for Screen and Television students only.

537 Intermediate Cinematography (2, FaSp)

Close study through practical exercises of the technical and aesthetic principles of cinematography. *Prerequisite:* CTPR 508x or CTAN 547.

538 Intermediate Producing (2, FaSp)

Definition, examination and practical experience in the role of the line producer as it relates to preproduction, production and post production. *Prerequisite:* CTPR 508x.

539 Intermediate Graphics (2, Irregular)

An investigation into the nature and meaning of graphic concepts relative to their use in film and video. *Prerequisite:* CTPR 508x.

540 Intermediate Sound (2, FaSp)

Practical and aesthetic considerations relating to recording, editing and sound design. *Prerequisite:* CTPR 508x or CTAN 547.

542 Intermediate Electronic Imaging

(2, Irregular) Technical and creative aspects of electronic imaging such as high definition television, multi-media, and digital television. Emphasis on understanding potential and limitations of state-of-the-art technologies. *Prerequisite:* CTPR 508x.

543 Editing the Advanced Project

(2, Irregular) Utilitarian seminar focused on editing advanced projects. Open to Cinema-Television production students only. *Corequisite:* CTPR 481a, 581a, 586a or 587a.

545 Intermediate Multi-Camera Television Workshop (4, FaSp)

Practicum in the creative usage of multi-camera and single camera electronic production techniques. Students will complete an 8-12 minute video piece using three camera production procedures. Open to production majors only. *Prerequisite:* CTPR 508x.

546L Production III (6, max 12, FaSp)

An intensive workshop experience in which students, crewing in their area of specialization, complete the shooting and postproduction of projects up to 30 minutes in length. *Prerequisite:* CTPR 508x.

551 Planning the Advanced Production

(2, FaSp) An advanced preproduction workshop in which students complete the planning of an advanced project to be executed in CTPR 587ab, CTPR 581ab, CTPR 583, or CTIN 584. *Prerequisite:* CTPR 546L.

552 Advanced Directing (2, FaSp)

An advanced production class in directing. Encounters with experienced directors; and individual student production of a short. *Prerequisite:* CTPR 532 or CTPR 546L.

554 Advanced Sound (2, FaSp)

Study of the technical and aesthetic elements of sound design at the professional level. Intended for those contemplating a career in the field of audio. *Prerequisite:* CTPR 540 or CTPR 545 or CTPR 546L.

555 Advanced Production Design

(2, Irregular) Execution of a complete production design including script breakdown, storyboards, production sketches, plans, elevations and a color model. *Prerequisite:* CTPR 534.

556 Advanced Editing (2, FaSp)

Advanced editorial theory and practice intended for those specializing in film and electronic editing. *Prerequisite:* CTPR 535 or CTPR 546L or CTPR 545.

557 Advanced Cinematography (2, FaSp)

Advanced camera and lighting techniques for those considering a professional career in cinematography. *Prerequisite:* CTPR 537 or CTPR 546L or CTPR 545.

558 Advanced Producing (2, Irregular)

Defines and examines the role of the Executive/Feature Producer through the preproduction, production and post production phases. *Prerequisite:* CTPR 538 or CTPR 546L or CTPR 545.

559 Advanced Graphics (2, Irregular)

Advanced study in graphic film/video production including writing, graphic arts, camera, editing and sound. *Prerequisite:* CTPR 539.

560 Seminar in Motion Picture Distribution, Budgeting, and Management (2 or 4, max 8, FaSp)

Problems of location production, foreign release, and packaging.

561 Publicity for Cinema and Television

(4, Sp) Analysis and preparation of advertising and publicity campaigns for entertainment films and television.

562 Seminar in Motion Picture Business

(2 or 4, max 8, FaSp) Problems of studio operation, production, distribution, exhibition, or legal procedures relating to the motion picture.

563 The Business of Representation (4, FaSp)

Various roles an agent, manager, attorney or publicist play in representing talent, producers and writers. Taught by professionals who are at the forefront of the entertainment industry.

566 Developing and Selling Your Film and TV Projects (2, FaSp)

Developing, pitching, and selling your feature motion picture and TV projects. Open to undergraduate seniors and third-year graduate cinema majors only.

568 Advanced Electronic Imaging

(2, Irregular) Electronic imaging in high definition television, interactive multi-media, and computer animation. Emphasis on creative use of the technologies for new forms of expression and communication. *Prerequisite:* CTPR 542.

570 Studies in the Functions of a Director

(2, Fa) Analysis of the director's relationship to the multiple facets of film production.

571 Personal Expression through Video

Art (2) Examines innovative format and techniques in television and video art; facilitates development of a personal voice and point-of-view. Open only to CTPR majors. *Prerequisite:* CTPR 508x.

575 Directing for Scriptwriters (2, Sp)

Practical experience in directing for screen; special attention to framing, staging and use of camera. Group projects in video or film. (Duplicates credit in former CTWR 575.) Open to M.F.A. Writing for Screen and Television students only. *Prerequisite:* CTWR 572.

580abL Graduate Production Workshop

(4-4, FaSp) Group film production. *Prerequisite:* CTPR 480.

581abc Individual Production Workshop

(4-2-2-0, FaSpSm) Individual experimental projects involving the creative use of visuals (live-action or animated) and sound. Open to Production majors only. *Prerequisite:* CTPR 532, CTPR 546L, CTPR 551. Graded IP/Letter Grade.

582abz Advanced Production Seminar

(2-2-0, FaSpSm) Advanced individual film or video projects under the guidance of a faculty mentor, without benefit of university equipment or resources. Open to production majors only. Graded IP/Letter Grade. *Prerequisite:* CTPR 546L, CTPR 551.

583 Graduate Television Production (6, FaSp)

Advanced television group production workshop for students who want to produce an advanced multi-camera project. Open to production majors only. *Prerequisite:* directing and producing positions: CTPR 532, CTPR 551 and CTPR 546L or CTPR 545; other positions: CTPR 546L or CTPR 545.

586ab Production IV (6-0, FaSpSm) Advanced group production workshop for students who have successfully completed Production III. *Prerequisite:* directing position: CTPR 532, CTPR 546L, CTPR 551; non-directing positions: CTPR 546L and related intermediate seminar.

587abcz Group Production Workshop (4-2-2-0, FaSpSm) Advanced group project involving the creative use of visuals (live action or animated) and sound. Minimum enrollment: Director and Producer. Open to production majors only. Graded IP/Letter Grade. *Prerequisite:* for directing position: CTPR 532, CTPR 551; for producing position: CTPR 551.

594abz Master's Thesis (2-2-0) Credit on acceptance of thesis. Graded IP/CR/NC.

599 Special Topics (2-4, max 8, Irregular) Detailed investigation of new or emerging aspects of cinema; special subjects offered by visiting faculty; experimental subjects.

WRITING (CTWR)

105 Nonverbal Thinking: Visual and Aural (2, Sp) An introduction to non-verbal elements of images and sounds which convey meaning, mood, and emotion.

106ab Screenwriting Fundamentals (4-4, FaSp) *a:* Introduction to and overview of the elements of theme, plot, character, and dialogue in dramatic writing for film. *b:* Exercises in dramatic writing: theme, plot, character, dialogue and images. Integration of these elements into scenes and sequences. Open to B.F.A. Writing for Screen and Television students only.

206ab Writing the Screenplay (a: 4, Fa; b: 2, Sp) *a:* Development of synopsis and treatment for a theatrical or documentary screenplay: theme, plot, character, *mise-en-scene* and utilization of cinematic elements. *b:* Creation of feature-length theatrical or documentary screenplay based on treatment developed in CTWR 206a. Open to B.F.A. Writing for Screen and Television students only.

213 Content and Consciousness (2, Fa) Inquiry into the relationship between cognitive and affective knowledge as it relates to the art of screenwriting and the screenwriter.

215 Practicum in Writing Short Films (2, Sp) Developing stories less than feature length; writing screenplays from them; understanding what length each story demands; creating idiosyncratic forms and styles. Open to B.F.A. Writing for Screen and Television students only.

306ab Advanced Screenwriting (a: 4, Fa; b: 2, Sp) *a:* Developing, revising the feature length treatment and screenplay for film or television; writing the first draft screenplay. *b:* Analyzing, rewriting the screenplay developed in CTWR 306a through final draft. Open to B.F.A. Writing for Screen and Television students only.

315x Filmwriting (3, FaSpSm) The basics of screenwriting: theme, story structure, characterization, format, dialogue, and scene description. A character profile, short treatment, and first 30 pages of the screenplay are written. Lectures, screenings, and in-class readings. Not for degree credit for Cinema-Television majors.

412 Introduction to Screenwriting (2) Introduction to the formal elements of writing the short film.

413 Writing the Short Script I (2, FaSp) Preparation of scripts for short films: form, structure, planning.

414 The Screenplay (2, FaSpSm) Students study story structure and develop several story outlines, and a short script for possible CTPR 480 production. They will also write a detailed, 15-25 page treatment for a feature film. *Prerequisite:* CTWR 412 or CTWR 413.

415ab Advanced Writing (4-2, FaSpSm) *a:* Principles of the two-hour story for film and television, creating theme, character, and structure that combine into a feature-length story. *Prerequisite:* CTWR 414. *b:* Creating a feature-length script for film or television, using the craft of the screenwriter to convey mood, energy, character, structure, and intent. *Prerequisite:* CTWR 415a.

416 Motion Picture Script Analysis (2 or 4, FaSp) Evaluation of completed scripts prior to their production; evaluation of existing classic scripts.

418ab Senior Thesis (a: 4, Fa; b: 4, Sp) *a:* Creation of feature-length treatment and first draft senior thesis screenplay, including "pitching" experiences. *b:* Completion and revision of senior thesis project and introduction to motion picture industry procedures and practices through interaction with industry representatives. *Prerequisite:* CTWR 306ab. Open to B.F.A. Writing for Screen and Television students only.

430 The Writer in American Cinema and Television (2, FaSp) American and international writers in cinema; screenwriting; political and economic aspects of the writer in the motion picture industry. Lectures, guest speakers, screenings.

431 Screenwriters and Their Work (2, FaSp) Lectures and readings on creative problems in screenwriting; current scripts; interviews with visiting screenwriters.

433 Adaptations: Transferring Existing Work to the Screen (2, Fa) An examination of motion picture adaptations; problems attendant upon translating a novel, play, or other creative forms into screenplays. *Prerequisite:* CTWR 206b or CTWR 414 or CTWR 514 or CTWR 529.

434 Comedy Writing Genres (2, max 6, FaSp) Exploration into filmic comedy; writing by committee; developing comedic timing; using humor as a style of filmmaking. *Prerequisite:* CTWR 206b or CTWR 414 or CTWR 514 or CTWR 529.

435 Writing for Film and Television Genres (2 or 4, max 8, FaSp) Preparation of proposals and scripts for different types of film and television programming; emphasis on conception, structure, characterization and format. *Prerequisite:* CTWR 206b or CTWR 414 or CTWR 514b or CTWR 529.

437 Writing the Situation Comedy Pilot (2, FaSp) Essentials of television comedy with in-depth study of ideas, character, and venues. Students will write an original story outline, treatment and polish.

441 Writing Workshop in Creativity and Imagination (2, FaSp) Students will explore a variety of problem solving techniques to strengthen their creative work and apply these techniques to individual writing projects.

453 Advanced Feature Rewriting (4, FaSp) An advanced workshop in which a feature length screenplay will be rewritten using a specific methodology that focuses on a macro to micro approach to revision. *Prerequisite:* CTWR 306b, CTWR 415b.

459ab Entertainment Industry Seminar (2, Fa; 2, Sp) Examination and analysis of various topics, issues and resources pertaining to creative, legal and business perspectives for writers in the entertainment industry. *Prerequisite:* 459a for 459b.

494x Practicum in Screenplay Development (2, Sm) Development of writing skills learned in CTWR 315x; students will develop and write the second and third acts of a screenplay begun in CTWR 315x. *Prerequisite:* CTWR 315x. Not for degree credit for Cinema-Television majors.

499 Special Topics (2-4, max 8, FaSpSm)

Detailed investigation of new or emerging aspects of cinema and/or television; special subjects offered by visiting faculty; experimental subjects.

509 Understanding the Process of

Filmmaking (2, Sp) An introduction for screenwriters to the process of creating a feature film, from script through release print, including pre-production, production and post-production.

513 Writing the Short Script (2, Fa)

Preparation of scripts for short films; dramatic, informational, experimental, and other forms.

514ab Basic Dramatic Screenwriting

(a: 2, Fa; b: 2, Sp) Dramaturgy for the fiction and non-fiction work. Techniques for creating the original or adapted theatrical length script. *a*: Emphasize narrative development through short scripts, sequences and story outlines. *Prerequisite*: CTWR 513. *b*: Development of an outline and feature length, original script. Open to M.F.A. Writing for Screen and Television students only.

515abcd Practicum in Screenwriting

(4-4-1-1, FaSp) *a*: Creation of a feature screenplay from presentation through treatment, including some scene work. *b*: Comprehensive rewriting of a second and third draft of a feature screenplay leading to a polished and professional piece. *c* and *d*: Supervised rewrite of feature screenplay. *Prerequisite*: CTWR 513 or CTWR 514; CTWR 515*a* for CTWR 515*b*; CTWR 515*b* for CTWR 515*c* and *d*.

516 Advanced Motion Picture Script

Analysis (2 or 4, FaSp) Detailed evaluation of completed scripts prior to their production; evaluation of existing classic scripts.

517 Studio Communications (2, FaSp)

Comprehensive examination of forms; methods used by motion picture companies to disseminate literary, business, production, and other information.

518 Introduction to Interactive Writing

(2, Sp) A series of exercises written and discussed for interactive experiences.

520 Advanced Scene Writing Workshop

(2, SpSm) Intensive workshop oriented specifically to writing and rewriting the most effective and telling dramatic scenes to heighten audience participation and greater story impact. *Prerequisite*: CTWR 414, CTWR 514, or CTWR 529.

521 Seminar in Writing Drama for

Television (4) Writing for a variety of television formats: the series, the individual drama, the musical, children's programs; working within television time constraints; use of established characters as required.

528 Screenwriting Fundamentals (2, FaSp)

Introduction to the principles of screenwriting with special emphasis on story, characterization and dramatization.

529 Intermediate Screenwriting (2, FaSp)

Emphasizes structural elements crucial to the feature film. Techniques for creating an original and adapted theatrical-length script. *Prerequisite*: CTPR 507*x* and CTWR 528.

533ab Writing the Feature Script (4-2, FaSp)

Advanced screenwriting workshop. *a*: Development of treatment and first act for feature-length script. *Prerequisite*: CTPR 508*x* and CTWR 529. *b*: Completion of second and third acts and revision. *Prerequisite*: CTWR 533*a*.

541 Writing from the Unconscious (2, FaSp)

Students are introduced to unique problem solving methods over a broad spectrum of subject matter and integrate the results in specific creative writing assignments.

553 Advanced Screenwriting (4, FaSp)

Advanced feature screenwriting, emphasizing the rewrite of a first draft script. (Duplicates credit in former CNTV 553*b*.) *Prerequisite*: CTWR 533*ab*.

572 Practicum in Directing Actors for Film

(2 or 4, FaSp) Seminar in directing actors for film; emphasis on demonstration and laboratory exercises, script analysis, and detailed study in character motivations.

574 Advanced Seminar in Directing Actors

for Film (2, FaSp) Emphasis on detailed script analysis and character motivation. Individual projects. *Prerequisite*: CTWR 572, CTCS 673 or CTPR 532.

577ab Intermediate Screenwriting Workshop (2-4; 2-4, FaSp)

a: Ideation and development of a treatment for a feature length, original screenplay. Writing first act. *Prerequisite*: CTWR 514*b*. *b*: Completion of the first draft of the screenplay; introduction of techniques for rewriting; revisions of the first draft of the screenplay just completed.

599 Special Topics (2-4, max 8, Irregular)

Detailed investigation of new or emerging aspects of cinema; special subjects offered by visiting faculty; experimental subjects.

MOTION PICTURE PRODUCING (CMPP)**541L Producing Workshop (4, FaSp)**

Practical experience in motion picture production as it relates to the producer. Open to MPPP students only. (Duplicates credit in CTPR 481*abL*.)

550 Script Analysis for the Producer (2, FaSp)

Detailed evaluation of completed scripts and of the producer's role in bringing them to fruition. Open to MPPP students only.

560 Script Development (2, FaSp)

From idea and story to finished shooting script. Open to MPPP students only.

561 Motion Picture Marketing (2, Sp)

Analysis and preparation of marketing campaigns from concept to budgeting for various media. Open to MPPP students only.

563 Producing Symposium (2, FaSp)

Lectures on creative and business problems associated with producing. Case studies of classic films. Open to non-majors. Departmental approval required.

564 Producing Business Procedures (2, FaSp)

Seminars on various management and entrepreneurial techniques, including exhibition. Open to MPPP students only.

565 Scheduling and Budgeting (4, FaSp)

Concept and preparation of a complete budget and production board. Open to MPPP students only.

566 Finance (2, FaSp)

Seminar on financial aspects of film industry and methods of financing films. Open to MPPP students only.

568 Producing for Television (2, Fa)

Discussions of the creative and financial aspects of television producing. Open to MPPP students only.

569 Seminar on Non-Mainstream Producing

(2, FaSp) Discussions on non-major studio producing options, including non-traditional financing and non-theatrical producing. Open to MPPP students only.

570 Advanced Television (2, Fa)

Advanced studies of the business of television, including the economic structure of the television industry. Open to MPPP students only.

571 Producing the Screenplay (2, FaSp)

Overseeing the initiation and creation of the screenplay.

589ab Graduate Film Business Seminar

(a: 4, Fa; b: 4, Sp) Economic structure and history of the film industry, including entertainment law and studio management. Open to MPPP students only.

591 Producing Practicum (2, Irregular)

Producing workshop encompassing all aspects of producing, including script development, budgeting, casting and actual production.

592 Individual Project Seminar (4, Sp)

Directed research project and seminars in related topics. Open to MPPP students only. (Duplicates credit in former CTPR 592.)

599 Special Topics (2, max 4, Irregular)

Investigation of new and emerging aspects of producing motion pictures and television; special and experimental subjects. Open to MPPP students only.

MULTIMEDIA SCHOLARSHIP (IML)**101 Honors in Multimedia Scholarship: The Languages of New Media I (4, FaSp)**

An introduction to the history, theory, and languages of new media. Open to students in the Honors Program in Multimedia Scholarship only.

104 Honors in Multimedia Scholarship: The Languages of New Media II (2, FaSp)

An introduction to the expressive range of screen languages in their cultural, historical, and technological contexts. Open to students in the Honors Program in Multimedia Scholarship only. *Prerequisite:* IML 101.

346 Honors in Multimedia Scholarship: Methods in Scholarly Multimedia (2, max 4, FaSp)

Emphasizing rigorous student multimedia authorship, this course explores the impact of multimedia on disciplinary conventions. Concurrent with upper division course with research component in student's major/minor. Open to students in the Honors program in Multimedia Scholarship only. *Prerequisite:* IML 101; *recommended preparation:* IML 104.

440 Honors in Multimedia Scholarship: Multimedia Honors Thesis Project I (4, FaSp)

Exploration of theoretical and practical concerns of advanced level interdisciplinary multimedia research and authorship. Open to students in the Honors Program in Multimedia Scholarship only. Senior standing. *Prerequisite:* IML 101.

444 Honors in Multimedia Scholarship: Multimedia Honors Thesis Project II (4, FaSp)

Production of Multimedia Honors thesis. Open to students in the Honors Program in Multimedia Scholarship only. *Prerequisite:* IML 440.



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