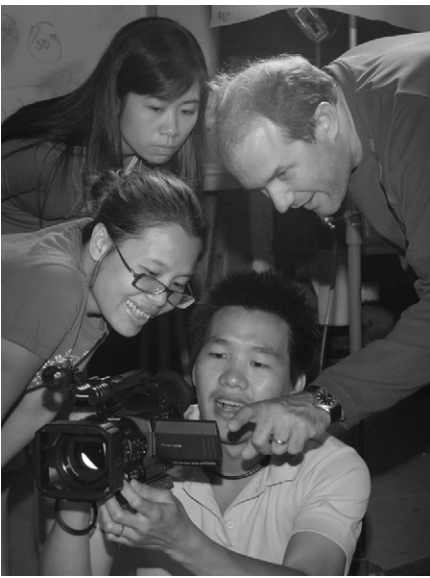# USC School of Cinematic Arts

When the School of Cinematic Arts was founded in 1929, its faculty included Douglas Fairbanks, D.W. Griffith, William de Mille, Ernst Lubitsch, Irving Thalberg and Darryl Zanuck, among others. Continuing this tradition, each faculty member at the school has been or is currently a working professional, like cinematographer Christopher Chomyn (right).

The USC School of Cinematic Arts (SCA) is one of the nation's preeminent centers for the creation, study, research and development of film, television and interactive media. With a new 137,000 square-foot main complex, the school confers degrees ranging from the bachelor's to the doctorate. The SCA is composed of six divisions: John C. Hench Animation and Digital Arts, Critical Studies, Film and Television Production, Interactive Media, Peter Stark Producing, and Writing, in addition to the interdivisional Media Arts and Practice Ph.D. The school also has two organized research units – the Institute for Multimedia Literacy and the Entertainment Technology Center.

Since its founding in 1929 as the first course of study in film at any college or university in the United States, USC's cinema program has consistently set the academic and professional standards for excellence. Besides offering the first undergraduate and doctoral degree programs in the field, the school has established a record-breaking number of endowed chairs in the discipline; created production facilities that rival or exceed industry counterparts; and gathered extraordinary faculty and staff who impart their guidance, skills and knowledge as they work one-on-one with students.

Thanks to its location in the heart of Los Angeles, SCA 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 the men and women in its academic body. The school is also home to USC's Trojan Vision television station, which reaches nearly two million households.

Perhaps the school's most important attribute, however, is its time-tested philosophy that recognizes 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 writers get behind the camera; critical studies scholars edit footage; and production majors examine the canon of work from a rigorous academic perspective.

USC School of Cinematic Arts

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

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(213) 740-2911.

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

*Dana and Albert "Cubby" Broccoli Endowed
Chair in Producing:* John Watson, M.A.

The Larry Auerbach Endowed Chair:
Larry Auerbach

*Electronic Arts Endowed Chair in Interactive
Entertainment:* Tracy Fullerton

*Conrad Hall Chair in Cinematography and Color
Timing:* Judy Irola

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

Alma and Alfred Hitchcock Chair: Drew Casper,
Ph.D.

*Stephen K. Nenno Endowed Chair in Television
Studies:* Ellen Seiter, Ph.D.

Mary Pickford Foundation Endowed Chair:
Doe Mayer, M.A.

*The Katherine and Frank Price Endowed Chair
for the Study of Race and Popular Culture:*
Todd Boyd, Ph.D.

*Kay Rose Endowed Chair in the Art of Sound and
Dialogue Editing:* Midge Costin, M.A.

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

Ken Wannberg Endowed Chair in Music Editing:
Kenneth Hall

*Provost's Professor of Communication, Journalism
and Cinematic Arts:* Henry Jenkins, Ph.D.

Professors: Anne Balsamo, Ph.D.; Don
Bohlinger, M.F.A.; Todd Boyd, Ph.D.; Drew
Casper, Ph.D.; Elizabeth M. Daley, Ph.D.;
Scott Fisher, M.S.; Mark J. Harris, B.A.;
Tomlinson Holman, B.S.; David Howard,
M.F.A.; Judy Irola; David James, Ph.D; Henry
Jenkins, Ph.D.; Richard Jewell, Ph.D.; Robert
Jones; Jeremy Kagan, M.F.A.; Marsha Kinder,
Ph.D.; Akira Lippit, Ph.D.; Doe Mayer, M.A.;
Christine Panushka, M.F.A.; Michael Peyser,
B.A.; Michael Renov, Ph.D.; Howard A.
Rodman; Ellen Seiter, Ph.D.; Michael Taylor,
B.A.; Lawrence Turman, B.A.; John Watson,
M.A.

Associate Professors: Tom Abrams, M.F.A.;
Mark Bolas, M.S.; Ted Braun, M.F.A.; Linda
Brown, M.F.A.; Midge Costin, M.A.; Pamela
Douglas, M.A.; Jack Epps, Jr., B.A.; Tracy
Fullerton, M.F.A.; Kenneth Hall; Helaine
Head, B.A.; Norman Hollyn, B.A.; Priya
Jaikumar, Ph.D.; Georgia Jeffries, B.A.;
Everett Lewis, M.F.A.; Tara McPherson,
Ph.D.; Robert E. Miller, Ph.D.; Amanda
Pope, B.A.; Kathy Smith, B.A.; Sheila M.
Sofian, M.F.A.; Mary Sweeney, M.A.; Michael
Uno, M.F.A.

Assistant Professors: Steven Anderson, Ph.D.;
Aniko Imre, Ph.D.; Kara Keeling, Ph.D.;
Laura Isabel Serna, Ph.D.

Visiting Professors: Barnet Kellman, Ph.D.;
Janini Subramanian, Ph.D.

Visiting Associate Professor: Mike Patterson,
B.F.A.

Associate Professor of Practice: Eric Hanson,
B.A.

Visiting Assistant Professor: Andreas Kratky,
M.F.A.

Senior Lecturers/Lecturers: Steve Albrezzi;
Robert Ballo; Christopher Chomyn; Jed
Dannenbaum; Pablo Frasconi; Robert
Gardner; Brenda Goodman; Don Hall; Angelo
Pacifici; Earl Rath; Mark Shepherd; Douglas
Vaughn; Jennifer Warren; David Weber;
Tristan Whitman; Paul Wolff; William Yahraus

Research Professor: Larry Auerbach

Research Associate Professors: Perry Hoberman,
B.A.; Chris Swain, B.A.; Richard Weinberg,
Ph.D.

Research Assistant Professors: Virginia Kuhn,
Ph.D.; Holly Willis, Ph.D.

Instructors of Cinema Practice: David Balkan,
B.A.; Peter Brinson, M.F.A.; Jeremy Gibson,
M.E.T.; Robert Kositchek, B.F.A.; Elisabeth
Mann, M.F.A.; Jason Squire, M.A.; Shelley
Wattenbarger, M.F.A.

Adjunct Faculty: Ioan Allen; Kate Amend;
Tom Anderson; Wendy Apple; Daniel
Arey; Larissa Bank; David Baron; Deborah
Baron; Anne Beatts; Karen Beavers; Sandra
Berg; Alan Berger; Fred Bernstein; Danny
Bilson; Bruce Block; Mitch Block; Steve
Blume; Peter Bonerz; Chuck Braverman;
Paul Bricault; Musa Brooker; Robert Brown;
Richard Burton; Bobette Buster; Ed Callahan;
Will Carter; Louis Castle; Bonnie Chi;
Frank Chindamo; Joseph Cohen; Martin
Daniel; Johanna Demetrakas; Paul DeMeo;
Paul Demeyer; Dariush Derakhshani;
Heather Desurvire; Vincent Diamante;
Sharon Doyle; Richard Edlund; Peter
Exline; David Fain; Van Flesher; William
Fraker; Robert Freedman; Ron Friedman;
Eric Furie; Maureen Furniss; Elizabeth
Gill-Brauer; Andrew Given; Scott Gorden;
Janet Graham-Borba; Barbara Greyhosky;
Michael Gruber; Andre Guttfreund; John
Hight; Michael Hoey; Joe Hoffman; Todd
Hoffman; Michael Hoggan; William Huber;
Joan Hyler; Gabor Kalman; Peter Kang; Aaron
Kaplan; Thomas Kemper; Jeff Kleeman; Lou
Kleinman; Randal Kleiser; Jeffrey Korchek;

Matt Kregor; Stu Krieger; Jon Kroll; Clifford Latimer; Ken LaZebnik; Lisa Leeman; Andrew Licht; Robert Levin; David Lloyd; Leonard Maltin; Andrew Marlowe; Morgan Martin; Peter Marx; Frank McAdams; Alex McDowell; David Milton; Jay Moriarty; Jan Nagel; Maks Naporowski; Bob Nicoll; Noel Nosseck; Jim O'Keeffe; Bob Osher; Mike Patterson; Patricia Pizer; Gary Randall;

Candace Reckinger; Sandy Reisenbach; Brad Riddell; Vincent Robert; Howard Rosenberg; Bruce Rosenblum; Alan Rucker; Scott Selfon; Reid Shane; Fred Silverman; Tom Sito; Brandon Stoddard; Noreen Stone; Jeffrey Stott; Mark Stratton; Danny Sussman; Brian Swardstrom; Mark Taft; Ella Taylor; Richard Taylor; Jonathan Tolins; John Underkoffler; Duke Underwood; Marcel Valcarce; Jon Wagner; Ken Wales; Peggy Weil; Jordan

Weisman; David Weitzner; Will Weston; William Whittington; David Wirtschafter; David Zeiger; Robert Zemeckis

Emeritus Professors: Ron Curfman, M.F.A.; Trevor Greenwood, M.A.; Richard Harber, M.A.; Edward Kaufman, Ph.D.; K. Kenneth Miura, M.A.; Woody Omens, M.A.; Morton Zarcoff, M.A.

Degree Programs

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

Bachelor of Arts — Animation and Digital Arts
This program combines a broad liberal arts background with specialization in a profession. The degree is granted through the USC College of Letters, Arts and Sciences in conjunction with the School of Cinematic Arts. The degree requires 128 units.

Bachelor of Arts, Cinematic Arts, Critical Studies
This degree is granted through the USC College of Letters, Arts and Sciences in conjunction with the School of Cinematic Arts and requires 128 units.

Bachelor of Arts, Cinematic Arts, Film and Television Production
This degree is granted through the USC College of Letters, Arts and Sciences in conjunction with the School of Cinematic Arts and requires 128 units.

Bachelor of Arts — Interactive Entertainment
The Bachelor of Arts in Interactive Entertainment is granted through the College of Letters, Arts and Sciences in conjunction with the School of Cinematic Arts. The 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 writing for screen and television. The B.F.A. in Writing for Screen and Television is granted through the School of Cinematic Arts and requires 128 units.

Bachelor of Science in Business Administration (Cinematic Arts)
This program offers a unique coupling of the Marshall School of Business and the School of Cinematic Arts in a four year interdisciplinary

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 Cinematic Arts. This 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 (Cinematic Arts). See the Marshall School of Business (page 144) for course requirements.

Master of Arts, Cinematic Arts
This degree, with an emphasis in Critical Studies, is granted by the USC Graduate School in conjunction with the School of Cinematic Arts. The Critical Studies track requires 36 units.

Master of Fine Arts, Cinematic Arts, Film and Television Production
This professional degree requires 52 units.

Master of Fine Arts, Writing for Screen and Television
This program requires 44 units.

Master of Fine Arts, Animation and Digital Arts
This program requires 50 units.

Master of Fine Arts, Interactive Media
This program requires 50 units.

Master of Fine Arts, Motion Picture Producing
The Peter Stark Producing Program requires 44 units.

Doctor of Philosophy, Cinematic Arts (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 68 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 Cinematic Arts, 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 Cinematic Arts.

Doctor of Philosophy, Cinematic Arts (Media Arts and Practice)
The Ph.D. in Media Arts and Practice is an interdivisional doctoral program in the School of Cinematic Arts. This Ph.D. program situates technique, technology and creative vision alongside the historical and theoretical contexts of critical media studies. A minimum of 64 units (exclusive of dissertation registration) beyond the baccalaureate is required. Applicants who have completed a Bachelor of Arts or Master of Arts in Critical Studies, or a Master of Fine Arts in Interactive Media, Animation, or closely related field, may apply to the Ph.D. program.

Minor in Cinematic Arts
A minor in cinematic arts 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. The program requires 20 units.

Minor in Animation and Digital Arts
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 24 units.

Minor in Screenwriting
The minor in screenwriting provides thorough training in the craft of writing for screen and television. Students learn the fundamentals of character, conflict and scene structure and build on their skills through each course as they write feature and television scripts in all genres and explore areas of their interest. Students may apply in the spring or fall semester. The program requires 16 units.

Minor in Digital Studies
The minor in digital studies explores the rich potential of digital media for critical analysis and creative discovery. Learning the exciting and dynamic potential of a broad array of tools and technologies, students create innovative projects, from photo essays to Web-based documentaries, from interactive videos to sophisticated Web sites, and from typography in motion to 3-D visualizations. The program requires 20 units.

Minor in Cinema-Television for the Health Professions
This minor is designed for students who plan to enter careers or professional programs in medicine after graduation and are interested in working with film and television producers to disseminate accurate health information to the public. The program requires 24 units. See the Keck School of Medicine, page 774, for requirements.

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 cinematic arts, 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. The minor requires 20 units. See the School of Theatre, page 919, for requirements.

Minor in 2-D Art for Games
See Roski School of Fine Arts, page 672.

Minor in 3-D Art for Games
See Roski School of Fine Arts, page 672.

Minor in 3-D Animation
See the School of Engineering, Information Technology, page 655.

Minor in Video Game Design and Management
See the School of Engineering, Information Technology, page 655.

Writing in Screen and Television Certificate
The Writing in Screen and Television Certificate provides an established writer, domestic or international, with a one-year program of study. It is meant to accommodate a writer who has already attained significant recognition and would like to learn the craft of screenwriting. Sixteen units are required.

Graduate Certificate in the Business of Entertainment
This certificate program provides graduate-level education in various aspects of the business of film, television and new media. It requires 16 units.

General Requirements

Acceptance of Transfer Units
The School of Cinematic Arts 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 507 and CTPR 508 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 Cinematic Arts 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 584abcz, CTPR 241, CTPR 290, CTPR 310, CTPR 376, CTPR 480, CTPR 507, CTPR 508, CTPR 546L, CTPR 547L, CTPR 581abcz, CTPR 582abz, CTPR 583, CTPR 586abz, CTPR 587abcz.

Student Advisement
Each program has its own advisement system. Check with the program administrator or with the Cinematic Arts Office of Student Affairs. Cinematic Arts 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 School of Cinematic Arts course.

In addition, a minimum grade point average must be achieved to earn all cinematic arts degrees (see the individual program descriptions). For example, undergraduates and graduates must earn a minimum grade of C (2.0) in all required cinematic arts 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 508 and a no credit (NC) in CTPR 507 may petition to retake the required sequence only once. Permission to retake any prerequisite or core production courses requires prior departmental committee approval.

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 Cinematic Arts students through equipment purchases and so on. Students can purchase copies of their own work.

Tuition and Fees (Estimated)
Students in the School of Cinematic Arts' graduate programs pay differential tuition (see the Tuition and Fees section 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 Cinematic Arts offers programs leading to the Bachelor of Arts, Master of Arts and Doctor of Philosophy degrees. This comprehensive curriculum includes courses that 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 Cinematic Arts Office of Admission, University Park, Los Angeles, CA 90089-2211, (213) 740-2911, or online at *cinema.usc.edu*.

Bachelor of Arts

Bachelor of Arts, Cinematic Arts, Critical Studies
The Bachelor of Arts degree in Cinematic Arts, Critical Studies is granted by the College of Letters, Arts and Sciences in conjunction with the School of Cinematic Arts. 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 Cinematic Arts. The degree requires 128 units, including 26 lower division and 24 upper division units in cinematic arts. A maximum of 40 School of Cinematic Arts 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, CTCS 411, CTCS 412, CTCS 414, sections of CTCS 464 or CTCS 469 that require a D clearance, CTCS 494, and CTCS 495.

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 together comprise the USC Core. See pages 61 and 241 for more information.

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 producing, directing, cinematography, editing, sound and the development of ideas through a cinematic vocabulary.

In CTPR 290 each student makes four digital video movies, executing all the creative roles personally, and takes a crew position on a group project. Exploration of personal expression and diverse genres is encouraged, with emphasis on visual and sound patterns, with limited dialogue. 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	4
CTCS 201	History of the International Cinema II	4
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 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 414	Chicana/o Cinema	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	Advanced Critical Studies Seminar	4
CTCS 495*	Honors Seminar	4

* Honors students only.

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 3.5 overall GPA. 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 from the School of Cinematic Arts.

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

Master of Arts

The Master of Arts degree in Cinematic Arts with an emphasis 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 95). Thirty-six 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 pass CTPR 507 (4 units) with a grade of credit (CR). This course provides a basic primer in production considered necessary for graduate studies in critical studies.

CTPR 507 Production I (4 units) introduces the fundamental principles of motion picture production, emphasizing visual and auditory communication. Each student makes several non-dialogue personal projects, serving as a writer, producer, cinematographer, director, sound designer and editor and takes a crew role on a collaborative project. 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 Film Theory	4
CTCS 506	Critical Studies Colloquium/Professional Seminar	2
CTCS 587	Seminar in Television Theory	4
CTPR 507	Production I	4

Three of the following:

CTCS 501	History of Global Cinema Before World War II	2
CTCS 502	History of Global Cinema After World War II	2
CTCS 503	Survey History of the United States Sound Film	2
CTCS 504	Survey of Television History	2
CTCS 505	Survey of Interactive Media	2

Two of the following:

CTCS 510	Case Studies in National Media and/or Regional Media	4
CTCS 511	Seminar: Non-Fiction Film/Video	4
CTCS 517	Introductory Concepts in Cultural Studies	4
CTCS 518	Seminar: Avant-Garde Film/Video	4

In addition, 8 units of cinematic arts electives are required.

Comprehensive Examination
As the final requirement for the M.A. degree, the comprehensive examination will be taken in the final spring semester of course work. There is no thesis option. The examination will consist of written responses to three questions selected from a list of fields, the appropriate fields chosen with the guidance of a faculty advisor.

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.

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 Cinematic Arts (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 cinematic arts, 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 68 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.) Dissertation units are not counted toward the 68-unit total. The required units will include 7 to 12 courses in cinematic arts and 8 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 68 unit total:

(1) *CTCS 500, CTCS 506, CTCS 510, CTCS 587, CTPR 507.* These courses should be taken before the screening procedure.

(2) *Two 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 507 (4 units) with a grade of credit (CR). If the student enters the program with a master's degree in cinematic arts 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 507 Production I (4 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 several non-dialogue personal projects, serving as writer, producer, director, cinematographer, sound designer and editor and takes a crew role on a collaborative project. 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. This course should be taken before the beginning of the screening procedure.

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. This procedure is designed to review the student's suitability for continuing in the chosen Ph.D. program. The School of Cinematic Arts 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 100). For the Ph.D. in Cinematic Arts (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 Graduate School.

Dissertation Committee

The dissertation committee is composed as specified by regulations of the Graduate School (see page 98). 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 68 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 semester before the leave is to be taken. Refer to "Leave of Absence" in the Graduate and Professional Education section, page 86.

Changes of Committee

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

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 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 Cinematic Arts 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 Cinematic Arts, Film and Television Production is granted through the College of Letters, Arts and Sciences in conjunction with the School of Cinematic Arts. 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 Cinematic Arts. The degree requires 128 units including

20 lower division units and 24 upper division units in Cinematic Arts. A maximum of 40 School of Cinematic Arts 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 Cinematic Arts Office of Admission, University Park, Los Angeles, CA 90089-2211, (213) 740-2911 or online at *cinema.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 together comprise the USC Core. See pages 61 and 241 for more information.

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 producing, 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 each student makes four digital video movies, executing all the creative roles personally, and takes a crew position on a group project. Exploration of personal expression and diverse genres is encouraged, with emphasis on visual and sound patterns, with limited dialogue. 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 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 $2,000 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.

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 must take one 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 Workshop 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 (recommended preparation: 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, CTPR 480, CTPR 484 and CTPR 486 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	4
CTCS 201	History of the International Cinema II	4
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: *Mise-en-Scene* (Prerequisite: CTPR 310 and CTPR 376)	4

One of the following courses is required:

CTCS 367	Global Television and Media	4
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 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 414	Chicana/o Cinema	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

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, CTPR 242, CTPR 290, CTPR 310 and CTPR 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, USC College.

Registration in graduate level courses (numbered 500) for undergraduate credit requires prior approval of the School of Cinematic Arts.

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

Master of Fine Arts

The Master of Fine Arts, Cinematic Arts, Film and Television Production, requires a minimum of 52 units in cinematic arts 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 Cinematic Arts Office of Admission, University Park, Los Angeles, CA 90089-2211, (213) 740-2911 or online at *cinema.usc.edu*.

Graduate First Year Production Courses
CTPR 507 Production I (4 units), which brings together students from other School of Cinematic Arts divisions, introduces the fundamental principles of motion picture production, emphasizing visual and auditory communication. 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. Production students must take CTPR 507 concurrently with CTPR 510 Concepts of Cinematic Production, and CTWR 505 Creating the Short Film in the first semester.

In CTPR 508 Production II (6 units), students produce short films in small crews. The primary goal is to communicate effectively through sound/image relationships. Most equipment and materials are provided by the school, but approximately $2,000 should be budgeted for miscellaneous expenses, lab and insurance fees. CTPR 508 is taken in the second semester with CTPR 509 Concepts of Cinematic Post Production – Editing and Sound and CTWR 529 Intermediate Screenwriting.

A minimum grade of C (2.0) in CTPR 508 is required in order to continue in the Master of Fine Arts program. Students earning No Credit in CTPR 507 or lower than a C (2.0) in a core production course may repeat the requirement on a one time only basis upon approval of the division chair.

Students who do not earn a grade of credit (CR) in CTPR 507 or the minimum grade of C (2.0) in CTPR 508 or satisfy the degree requirements after repeating a required course will be disqualified from the program.

Our program is distinguished by the understanding and hands-on practice our graduates achieve in all media-making disciplines; at the same time, each student pursues specialized interests in years two and three. To qualify for the M.F.A., each must demonstrate mastery of at least one of six disciplines: writing, producing, directing, cinematography, editing or sound. In the discipline chosen, the candidate must register for and complete an advanced project, as well as the defined prerequisites.

CTPR 507, CTPR 508, CTPR 509, CTPR 510, CTPR 546L, CTPR 547L, CTPR 581abcz, CTPR 582abz, CTPR 583, CTPR 585abz, 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 507	Production I	4
CTPR 510	Concepts of Cinematic Production	2
CTWR 505	Creating the Short Film	2
		8

YEAR ONE, SECOND SEMESTER		UNITS
CTPR 508	Production II	6
CTPR 509	Concepts of Cinematic Post Production – Editing and Sound	2
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

Choose from the following:
CTPR 479 Single Camera Television Dramatic Pilot, and 2
CTPR 486 Single Camera Television Dramatic Series 4
CTPR 546L Production III, Fiction, or
CTPR 547L Production III, Documentary 6, max 12

One of the following:
CTPR 479* Single Camera Television Dramatic Pilot 2
CTPR 497 Music Video Production 2
CTPR 522 Reality Television Survey 2
CTPR 523 Introduction to Multiple-Camera Production 2
CTPR 572 The World of Television: From Concept to Air and Everything in Between 2
CTIN 501 Interactive Cinema 2

*Students who choose CTPR 479/CTPR 486 in lieu of CTPR 546L or CTPR 547L cannot use CTPR 479 to satisfy this requirement.

Six units from the required Cinematic Arts emphasis courses:
CTPR 484, CTPR 486, CTPR 531, CTPR 532, CTPR 533, CTPR 535, CTPR 537, CTPR 538, CTPR 540, CTPR 552, CTPR 553, CTPR 554, CTPR 556, CTPR 557, CTPR 558, CTPR 568, CTPR 573, CTWR 533a, CTWR 553

YEAR THREE, FIRST AND SECOND SEMESTERS   **UNITS**
One of the following courses**:
CTIN 584abcz Individual Interactive Workshop 4-2-2-0
CTPR 546L Production III, Fiction (taken for a second time in a different crew position or in addition to CTPR 547 or CTPR 479 and CTPR 486) 6, max 12

CTPR 547L Production III, Documentary (taken for a second time in a different crew position or in addition to CTPR 546 or CTPR 479 and CTPR 486) 6, max 12
CTPR 581abcz Individual Production Workshop 4-2-2-0
CTPR 582abz Advanced Production Seminar 2-2-0
CTPR 583 Graduate Television Production 6
CTPR 585abz Advanced Producing Project 2-2-0
CTPR 587abcz Group Production Workshop 4-2-2-0
CTWR 533b Writing the Feature Script 4

**Students must complete the prerequisites and follow the guidelines for these courses.

One of the following production courses:
CTPR 458 Organizing Creativity: Entertainment Industry Decision Making 2
CTPR 495 Internship in Cinema/Television 2
CTPR 496 The Film Industry: Career Challenges and Choices for Women 2
CTPR 566 Developing and Selling Your Film and TV Projects 2

At least 6 units from the following critical studies courses:
CTCS 464 Film and/or Television Genres 4
CTCS 469 Film and/or Television Style Analysis 4
CTCS 501 History of Global Cinema Before World War II 2
CTCS 502 History of Global Cinema After World War II 2
CTCS 503 Survey History of the United States Sound Film 2
CTCS 504 Survey of Television History 2

CTCS 505 Survey of Interactive Media 2
CTCS 510 Case Studies in National Media 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
CTCS 587 Seminar in Television Theory 4

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. Students are expected to meet with a faculty advisor every semester.

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

The Division of Animation and Digital Arts is an international and multicultural program focusing on animation in all its forms. The fundamental philosophy of the program strongly encourages innovation and experimentation, and emphasizes imagination, creativity and critical thinking.

Bachelor of Arts

The Bachelor of Arts in Animation and Digital Arts is a unique four-year program granted through the College of Letters, Arts and Sciences in conjunction with the School of Cinematic Arts. Students study within the framework that combines a broad liberal arts background with specialization in a profession. Areas of concentration might include character animation, experimental animation, visual effects, 3-D computer animation, science visualization and interactive animation.

Undergraduate students take their preprofessional 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 Cinematic Arts. The degree requires 128 units, including a minimum of 14 lower division units and a minimum of 24 upper division units in Cinematic Arts.

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 comprise the USC core. See pages 61 and 241 for more information.

REQUIRED COURSES		UNITS
CTAN 101	Introduction to the Art of Animation	2
CTAN 102	Introduction to the Art of Movement	2
CTAN 201	Introduction to Animation Techniques	3
CTAN 202	Advanced Animation Techniques	3
CTAN 301	Introduction to Digital Animation	3
CTAN 302	Introduction to 3-D Computer and Character Animation	3
CTAN 336	Ideation and Pre-Production	2
CTAN 436	Writing for Animation	2
CTAN 401ab	Senior Project	4-4
CTAN 432	The World of Visual Effects	2
CTAN 451	History of Animation	2
CTAN 496*	Directed Studies	2, max 4
CTCS 190	Introduction to Cinema, or	
CTCS 201	History of International Cinema	4
CTPR 495*	Internship in Cinema/Television	2 or 4
FA 101ab	Drawing	4-4

*Students can take either one or both classes but must take a minimum of 2 units in a directed studies or internship.

Two units must be selected from the following list:
College of Letters, Arts and Sciences – Physical Education

PHED 104ab	Self-Defense	1
PHED 120a	Yoga	1

School of Theatre

THTR 122	Improvisation and Theatre Games	2
THTR 181ab	Modern Dance	2
THTR 184abc	Jazz Dance	2
THTR 188ab	International Style Ballroom Dance	2
THTR 189ab	Tap Dance	2
THTR 216	Movement for Actors	2

One course must be taken from the following list:

CTCS 192	Race, Class, and Gender in American Film	4
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 403	Studies in National and Regional Media	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
Total units:		52

Areas of Concentration
Areas of concentration might include character animation, experimental animation, 3-D computer animation, visualizing science, interactive animation and visual effects. Students work in consultation with the undergraduate coordinator and faculty to help them decide their course of study while at USC.

Senior Project
In the spring semester of their third year students develop their senior project through CTAN 336 Ideation and Pre-Production under the guidance of the lecturer. This project will focus on an area of concentration studied throughout the B.A. by the student. At the end of this class, students present their senior project concepts for review to the Division of Animation and Digital Arts

faculty. Progression into CTAN 401ab is contingent upon faculty committee approval.

In the final year, students concentrate on their senior projects, completing production and post-production. The student's project will be presented to the committee upon completion.

Completion is defined as a fully rendered, animated piece with a completed sound track. In the case of installation work, the piece must be mounted in a suitable space with all sound and animated components completed and functional.

In the case of an interactive work, the piece must be fully functional with completed animation, sound and interactivity.

In addition to completion of the senior project, the student must provide the faculty committee with written and visual documentation of the research. This can be documented as a publishable paper (2000 words), Web site or interactive DVD.

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 CTAN 101, CTAN 102, CTAN 201, CTAN 202, CTAN 301, CTAN 302 or CTAN 401ab after repeating these requirements will be disqualified from the program.

Limitations on Enrollment
Registration in graduate level courses (numbered 500) for undergraduate credit requires prior approval from the School of Cinematic Arts.

Curriculum Review
Cinematic arts majors are expected to meet with an advisor every semester to review their progress. Contact the Cinematic Arts Animation and Digital Arts Division Office, University Park, Los Angeles, CA 90089-2211, (213) 740-3986, or online at *anim.usc.edu*.

International Program
John C. Hench Animation and Digital Arts offers a fall semester abroad at Studio Art Centers International (SACI) in Florence, Italy. B.A. students will be required to take equivalent classes in animation and digital media while also benefiting from the wide range of liberal arts courses offered at SACI.

Master of Fine Arts

The Master of Fine Arts degree in Animation and Digital Arts is a three-year (six semester) graduate program designed for students who have clearly identified animation and digital art 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 digital animation. 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 digital and interactive media.

The program requires a minimum of 50 units: 35 units are in prescribed, sequential courses in the School of Cinematic Arts. The other 15 units are cinematic arts electives, 4 of which must be taken in the Division of Critical Studies. A thesis is required for the M.F.A. degree. Ongoing workshops in new technologies, traditional and digital media provide additional educational opportunities for students.

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 Animation and Digital Arts must apply online and submit a hard copy of their portfolio. For specific instructions, contact the Cinematic Arts Animation and Digital Arts Division Office, University Park, Los Angeles, CA 90089-2211, (213) 740-3986, or online at *cinema.usc.edu*.

The application deadline is December 1 for the fall semester.

Prior knowledge of fundamental digital animation concepts and techniques is recommended.

The Graduate School Two-Third Rule

The school requires 50 units minimum to graduate from the M.F.A. in Animation and Digital Arts program, and two-thirds must be at the 500 level, not including 4 units of CTAN 594ab Master's Thesis.

Requirements for the M.F.A. in Animation and Digital Arts

YEAR ONE, FIRST SEMESTER		UNITS
CTAN 451	History of Animation	2
CTAN 522	Animation Department Seminar	1
CTAN 544	Introduction to the Art of Animation	3
CTAN 577a	Fundamentals of Animation	2
CTAN 582	Basic Animation Production Technologies	2

YEAR ONE, SECOND SEMESTER		UNITS
CTAN 522	Animation Department Seminar	1
CTAN 536	Storytelling for Animation	2
CTAN 547	Animation Production I	3
CTAN 579	Expanded Animation	2
Elective*		

YEAR TWO, FIRST SEMESTER		UNITS
CTAN 522	Animation Department Seminar	1
CTAN 524	Contemporary Topics in Animation and Digital Arts	3
CTAN 555	Animation Design and Production	4
Elective*		

YEAR TWO, SECOND SEMESTER		UNITS
CTAN 505	The Business of Animation	2
CTAN 522	Animation Department Seminar	1
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

YEAR THREE, SECOND SEMESTER		UNITS
CTAN 522	Animation Department Seminar	1
CTAN 594b	Master's Thesis	2
Total required units		37

*A minimum total of 13 elective units must be taken.

Cinematic Arts Electives
To complete the 50 units required for the M.F.A. in Animation and Digital Arts, students are required to take a minimum of 13 School of Cinematic Arts elective units.

Four of those units must be taken from the following Critical Studies courses:

ELECTIVES		UNITS
CTCS 501	History of Global Cinema Before World War II	2
CTCS 502	History of Global Cinema After World War II	2
CTCS 503	Survey History of the United States Sound Film	2
CTCS 504	Survey of Television History	2
CTCS 505	Survey of Interactive Media	2
CTCS 510	Case Studies in National Media and/or Regional Media	4
CTCS 511	Seminar: Non-Fiction Film/Video	4
CTCS 517	Introductory Concepts in Cultural Studies	4
CTCS 518	Seminar: Avant-Garde Film/Video	4
CTCS 564	Seminar in Film and Television Genres	4
CTCS 569	Seminar in Film and Television Authors	4
CTCS 585	Seminar in Film/Television Critical Theory and Production	4
CTCS 587	Seminar in Television Theory	4
CTCS 673	Topics in Theory	4
CTCS 678	Seminar in Film Theory and Medium Specificity	4
CTCS 679	Seminar in Genre and/or Narrative Theory	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 and digital arts program faculty. Their proposal is prepared during the spring semester of their second year as part of their pre-thesis class CTAN 591.

In order to pass the pre-thesis class, the thesis proposal must be presented and approved by the thesis committee at the end of the fourth semester. Students cannot change their approved thesis project after the completion of CTAN 591. Throughout the pre-thesis and thesis years of study, students will meet regularly with an M.F.A. animation and digital arts faculty advisor(s) and thesis committee to develop and refine the proposal and discuss the progress of their work. The advisor(s) 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 or visualization, budget and schedule, in addition to supporting materials created by the student demonstrating his/her ability to pursue the project. The thesis committee will make comments and decide whether the student may go forward with his/her project. Upon acceptance, the student will begin work on the project, otherwise revising the proposal and meeting again with the committee.

A mid-residency review of the thesis project will take place in the first semester of the final year of study. The student must show that deadlines set in the proposal have been met and that progress consistent with the proposal has been made. The committee may, if necessary, suggest modifications to the project, which the student is then obligated to implement.

In the final year, students concentrate on their thesis projects, completing production and post-production. The student's thesis will be presented to the committee upon completion.

Completion is defined as a fully rendered, animated piece with a completed sound track (guide mix acceptable). In the case of live action and visual effects projects, at least 70 percent of the final film must be animated. In the case of installation work, the piece must be mounted in a suitable space with all sound and animated components completed and functional. In the case of an interactive work the piece must be fully functional with completed animation, sound and interactivity.

In addition to completion of the thesis project, the student must provide the thesis committee with written and visual documentation of the research. This will be documented as a Web site or interactive DVD. The documentation comprises the following and should include a publishable research paper: synopsis; artist's statement and research paper; learning objectives – focus of research; type of project – animation, installation, interactive, etc.; research presentation in the format/medium in which the project is to be seen;

script and storyboard or conceptual drawings if applicable; style approach, including source references for image shot structure, etc.; sound design and references; collaborators – if any; audience – who it is intended for and who will benefit from the research; budget; marketing and distribution plan.

Criteria for successful completion include: 40 percent originality, 40 percent quality of execution and 20 percent quality of research documentation.

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 26 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; 66 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 *cinema.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 together comprise the USC Core. See pages 61 and 241 for more information.

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 sophomore 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 each student makes four digital video movies, executing all the creative roles personally, and takes a crew position on a group project. Exploration of personal expression and diverse genres is encouraged, with emphasis on visual and sound patterns, with limited dialogue. 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 106b	Screenwriting Fundamentals	4
CTWR 120	Genesis of the Screenplay	2
		10

YEAR TWO, FIRST SEMESTER		UNITS
CTWR 206a	Writing the Screenplay	4
CTWR 314	Writing to be Performed	2
CTWR 321	Introduction to Television Writing	2
		8

YEAR TWO, SECOND SEMESTER		UNITS
CTCS 201	History of the International Cinema II	4
CTPR 241	Fundamentals of Cinema Technique	2
CTPR 290	Cinematic Communication	4
CTWR 206b	Writing the Screenplay	2
CTWR 250	Breaking the Story	2
		14

YEAR THREE, FIRST SEMESTER		UNITS
CTCS 464	Film and/or Television Genres, or	
CTCS 469	Film and/or Television Style Analysis	4
CTWR 305	Advanced Screenwriting: The Relationship Screenplay	4
CTWR 416	Motion Picture Script Analysis	2
CTWR 434	Comedy Writing Genres	2
		12

YEAR THREE, SECOND SEMESTER		UNITS
CTWR 411	Television Script Analysis	2
CTWR 421	Writing the Hour-Long Dramatic Series	2
CTWR 453	Advanced Feature Rewriting	4
		8

YEAR FOUR, FIRST SEMESTER		UNITS
CTWR 418a	Senior Thesis	4
		4

YEAR FOUR, SECOND SEMESTER		UNITS
CTWR 418b	Senior Thesis	4
CTWR 459a	Entertainment Industry Seminar	2
		6

Electives

Suggested electives in Cinematic Arts include:

CTWR 417	Script Coverage and Story Analysis	2
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 435	Writing for Television Genres	2 or 4, max 8
CTWR 437	Writing the Situation Comedy Pilot	2, max 4
CTWR 439	Writing the Original Dramatic Series Pilot	4, max 8
CTWR 499	Special Topics	2-4, max 8

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 degree in Writing for Screen and Television, is an intensive two-year degree program that 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 and television. Classes are taught by working writers

with a wide variety of skills, experience and approaches.

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 *cinema.usc.edu*.

A total of 44 units is required. A minimum of 30 units must be 500-level or above.

Required Courses

YEAR ONE, FIRST SEMESTER		UNITS
CTWR 513	Writing the Short Script	2
CTWR 514a	Basic Dramatic Screenwriting	2
CTWR 572	Practicum in Directing Actors for Film	2
		6

YEAR ONE, SECOND SEMESTER		UNITS
CTPR 507	Production I	4
CTWR 421	Writing the Hour-Long Dramatic Series, or	
CTWR 434	Comedy Writing Genres	2
CTWR 514b	Basic Dramatic Screenwriting	2
CTWR 516	Advanced Motion Picture Script Analysis	2
		10

YEAR TWO, FIRST SEMESTER		UNITS
CTWR 515a	Practicum in Screenwriting, or	
CTWR 519a	Thesis in Television Drama	4
		4

YEAR TWO, SECOND SEMESTER		UNITS
CTWR 515b	Practicum in Screenwriting, or	
CTWR 519b	Thesis in Television Drama	4

CTWR 520	Advanced Scene Writing Workshop	2
CTWR 559	The Business of Writing for Screen and Television	2
		8

CTPR 507 Production I (4 units), introduces the fundamental principles of motion picture production, emphasizing visual and auditory communication. This course covers the basic aspects of filmmaking through lectures and hands-on production using digital video. Each student works on several collaborative projects, serving as writer, producer, director, cinematographer, sound designer or 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.

Six units of Critical Studies course work is required.

CTCS COURSES (6 UNITS REQUIRED)		UNITS
CTCS 464	Film and/or Television Genres	4
CTCS 469	Film and/or Television Style Analysis	4
CTCS 501	History of Global Cinema Before World War II	2
CTCS 502	History of Global Cinema After World War II	2
CTCS 503	Survey History of the United States Sound Film	2
CTCS 504	Survey of Television History	2
CTCS 505	Survey of Interactive Media	2
CTCS 510	Case Studies in National Media 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 569	Seminar in Film and Television Authors	4
CTCS 587	Seminar in Television Theory	4

Total: 44 units required for the degree.

Electives
Students may choose from the following electives to complete their degree. Additional courses beyond the required 6 units of CTCS course work, from the Critical Studies list of courses, may be taken as electives. Electives outside of cinematic arts are available with departmental approval.

ELECTIVES		UNITS
CTAN 436	Writing for Animation	2
CTAN 448	Introduction to Film Graphics – Animation	4
CTIN 458	Business and Management of Games	2
CTIN 483	Introduction to Game Development	4
CTIN 488	Game Design Workshop	4
CTIN 558	Business of Interactive Media	2
CTPR 479	Single Camera Television Dramatic Pilot	2
CTPR 486	Single Camera Television Dramatic Series	4
CTPR 506	Visual Expression	2
CTPR 575ab	Directing for Writers	2-4
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 441	Writing Workshop in Creativity and Imagination	2
CTWR 499	Special Topics	2-4
CTWR 518	Introduction to Interactive Writing	2
CTWR 541	Writing from the Unconscious	2
CTWR 550	Advanced Story Development	2
CTWR 555	Pitching for Film and Television	2
CTWR 574	Advanced Seminar in Directing Actors for Film	2
CTWR 599	Special Topics	2-4

WRITING INTENSIVE ELECTIVES		UNITS
CTWR 410L	Character Development and Storytelling for Games	4
CTWR 435	Writing for Film and Television Genres	2 or 4, max 8
CTWR 437	Writing the Situation Comedy Pilot	2, max 4
CTWR 439	Writing the Original Dramatic Series Pilot	4, max 8
CTWR 453	Advanced Feature Rewriting	4
CTWR 553	Advanced Rewriting Workshop	4
CTWR 577ab	Intermediate Screenwriting Workshop	2-4, 2-4

Courses listed as writing intensive electives are considered heavy writing classes; students may take a maximum of three courses and 10 units of writing intensive courses per semester, required and/or elective.

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 or CTWR 519ab. 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 either complete a full-length screenplay, which will be developed in CTWR 515ab, or an original one-hour drama television pilot, mid-season episode and series bible, which will be developed in CTWR 519ab; this final work *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.

Writing for Screen and Television Certificate
The Writing for Screen and Television Certificate is awarded for one year of study.

Applicants must be recognized writers outside of the field of screenwriting.

The course of study is no less than 16 units total, over two semesters. Writers, both U.S. and international, should appeal directly to the chair for admission in the fall semester.

Admission is granted to only one or two scholars a year, and is of the highest selectivity. Applicants must have earned an undergraduate degree with at least a 3.0 GPA. Additionally, candidates must show compelling reason for not applying to a formal degree program.

The general course of study is as follows:

FIRST SEMESTER		UNITS
CTWR 513	Writing the Short Script	2
CTWR 514a	Basic Dramatic Screenwriting, or	2
CTWR 515a	Practicum in Screenwriting	4
CTWR 516	Advanced Motion Picture Script Analysis	2
CTWR 572	Practicum in Directing Actors for Film	2
		8

SECOND SEMESTER		UNITS
CTPR 536	Editing for Scriptwriters	2
CTWR 514b	Basic Dramatic Screenwriting, or	2
CTWR 515b	Practicum in Screenwriting	4
CTWR electives		2-6
		8

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 400-level and 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 a production course in their first semester.

CTPR 507 Production I (4 units), which brings together students from other CNTV divisions, introduces the fundamental principles of motion picture production, emphasizing visual and auditory communication. Each student makes several non-dialogue personal projects, serving as writer, producer, director, cinematographer, sound designer and editor, and takes a crew role on a collaborative project. 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.

In CMPP 541L, second semester students work in teams, making two, 8-minute 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. Stark summer internships are paid and subject to availability, academic performance and good standing in the first year of studies.

The completion of a film/television industry internship, or combination of internships, of at least eight weeks, is a requirement for graduation.

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 cinematic arts student from the Division of Writing or a Stark student. The director must be a graduate student from the Cinematic Arts 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: The Peter Stark Program, USC School of Cinematic Arts, University Park, Los Angeles, CA 90089-2211. Telephone (213) 740-3304, FAX (213) 745-6652 or email pstark@cinema.usc.edu.

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

YEAR ONE, FIRST SEMESTER		UNITS
CMPP 550	Script Analysis for the Producer	2
CMPP 563	Producing Symposium	2
CMPP 589a	Graduate Film Business Seminar	4
CTPR 507	Production I	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	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. 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

The Interactive Media Division offers a Bachelor of Arts in Interactive Entertainment and 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 school's program, stressing creativity of expression, experimentation and excellence in execution.

Bachelor of Arts

The Bachelor of Arts in Interactive Entertainment is granted through the College of Letters, Arts and Sciences in conjunction with the School of Cinematic Arts. Students study within a framework which combines a broad liberal arts background with specialization in a profession. 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 Cinematic Arts. The degree requires 128 units, including 13 lower division units and 34 upper division units in cinematic arts.

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 comprise the USC Core. See pages 61 and 241 for more information.

Required Production Courses
Undergraduates admitted to the Interactive Entertainment Program are required to take CTPR 241 Fundamentals of Cinema Technique and CTPR 290 Cinematic Communication. These introductory production courses are taken concurrently (see description below).

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

In CTPR 290 each student makes four digital video movies, executing all the creative roles personally, and takes a crew position on a group project. Exploration of personal expression and diverse genres is encouraged, with emphasis on visual and sound patterns, with limited dialogue. Approximately $1,000 should be budgeted for miscellaneous expenses, lab and insurance fees.

REQUIRED COURSES		UNITS
CSCI 101L	Fundamentals of Computer Programming	3
CTCS 190	Introduction to Cinema	4
CTIN 309	Introduction to Interactive Entertainment	4
CTIN 483	Introduction to Game Development	4
CTIN 484L**	Intermediate Game Development	2
CTIN 488	Game Design Workshop	4
CTIN 489**	Intermediate Game Design Workshop	2
CTPR 241*	Fundamentals of Cinema Technique	2
CTPR 290*	Cinematic Communication	4

*Enrollment in CTPR 241 and CTPR 290 is concurrent

**Enrollment in CTIN 484L and CTIN 489 is concurrent

At least 6 units of the following are required:

CSCI 102	Data Structures	4
CSCI 105	Object Oriented Programming	2
CTAN 330	Animation Fundamentals	2
CTAN 443L	3-D Animation and Character Design	2
CTAN 452	Introduction to 3-D Computer Animation	2

CTIN 401L	Interface Design for Games	2
CTIN 403L	Advanced Visual Design for Games	2
CTIN 404L	Usability Testing for Games	2
CTIN 405L	Design and Technology for Mobile Experiences	2
CTIN 406L	Sound Design for Games	2
CTIN 458	Business and Management of Games	2
CTIN 464	Game Studies Seminar	2
CTIN 482	Designing Online Multiplayer Game Environments	2
CTIN 485L	Advanced Game Development	2

At least one of the following is required:

CTCS 464	Film and/or Television Genres	4
CTCS 478	Culture, Technology and Communications	4
CTIN 462	Critical Theory and Analysis of Games	4
CTIN 463	Anatomy of a Game	4
CTWR 410L	Character Development and Storytelling for Games	4

At least one of the following is required:

CTIN 459L	Game Industry Workshop	4
CTIN 491L	Advanced Game Project	4
CTIN 492L	Experimental Game Topics	4

Four additional elective units must be taken from any of the electives listed above.

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 CTIN 309, CTIN 483, CTIN 484L, CTIN 488 or CTIN 489 after repeating these requirements will be disqualified from the program.

Limitations on Enrollment

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

Curriculum Review

Cinematic arts majors are expected to meet with an advisor every semester to review their progress. Contact the Interactive Media Program Office, SCA 223, (213) 821-4472, for an appointment.

Master of Fine Arts

The Interactive Media Division 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 Interactive Entertainment track is part of the M.F.A. in Interactive Media. This track focuses on game design and innovation and offers a list of suggested electives best suited for interests in interactive entertainment. Students in the Interactive Entertainment track are required to follow the M.F.A. in Interactive Media curriculum.

The M.F.A. in Interactive Media is a three-year intensive program that requires 50 units of which 36 are requirements and 14 are electives. Of these electives, a minimum of 6 units must be taken in the School of Cinematic Arts. Students are required to complete an advanced interactive project which they design and produce in CTIN 594ab Master's Thesis.

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 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.

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 Cinematic Arts 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 Cinematic Arts Office of Admission, University Park, Los Angeles, CA 90089-2211, (213) 740-2911 or online at *cinema.usc.edu*.

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 534L	Experiments in Interactivity I	4
CTIN 541	Design for Interactive Media	2
		9

YEAR ONE, SECOND SEMESTER		UNITS
CTIN 511	Interactive Media Seminar	1
CTIN 544	Experiments in Interactivity II	2
CTWR 518	Introduction to Interactive Writing	2
Electives		4
		9

YEAR TWO, FIRST SEMESTER		UNITS
CTIN 511	Interactive Media Seminar	1
CTIN 532	Interactive Experience and World Design	4
CTPR 506	Visual Expression	2
Electives		4
		11

YEAR TWO, SECOND SEMESTER		UNITS
CTIN 511	Interactive Media Seminar	1
CTIN 542	Interactive Design and Production	4
CTIN 548	Preparing the Interactive Project	2
CTIN 558	Business of Interactive Media	2
Electives		2-4
		11-13

YEAR THREE, FIRST SEMESTER		UNITS
CTIN 594a	Master's Thesis	2
Electives		2
		4

YEAR THREE, SECOND SEMESTER		UNITS
CTIN 594b	Master's Thesis	2
Electives		2
		4

ADDITIONAL REQUIREMENT		
CTIN 495*	Internship in Interactive Media	2

*Students must complete at least one internship for 2 units to complete the M.F.A. in Interactive Media. Students are encouraged to complete their internship requirement in the summer before their final year of study.

ELECTIVES**		UNITS
At least 6 units from the following:		
CMPP 591	Producing Practicum	2
CTAN 443L*	3-D Animation and Character Design	2, max 4
CTAN 451	History of Animation	2
CTAN 452*	Introduction to 3-D Computer Animation	2, max 4
CTAN 462	Visual Effects	2
CTAN 501	Experiments in 2-D Digital Animation	2
CTAN 502ab	Experiments in Stereoscopic Imaging	2-2
CTAN 576	Seminar in Film/Television and New Technologies	4
CTAN 577a	Fundamentals of Animation	2
CTCS 409	Censorship in Cinema	4
CTCS 478*	Culture, Technology and Communications	4
CTCS 502	History of the Global Cinema After World War II	2
CTCS 504	Survey of Television History	2
CTCS 564*	Seminar in Film and Television Genres	4
CTIN 401L*	Interface Design for Games	2
CTIN 403L*	Advanced Visual Design for Games	2
CTIN 404L*	Usability Testing for Games	2
CTIN 405*	Design and Technology for Mobile Experiences	2
CTIN 406L*	Sound Design for Games	2
CTIN 458*	Business and Management of Games	2
CTIN 459L*	Game Industry Workshop	4
CTIN 462*	Critical Theory and Analysis of Games	4
CTIN 463*	Anatomy of a Game	4
CTIN 464*	Game Studies Seminar	4
CTIN 482*	Designing Online Multiplayer Game Environments	2
CTIN 483*	Introduction to Game Development	4
CTIN 484L*	Intermediate Game Development	2
CTIN 485L*	Advanced Game Development	2
CTIN 488*	Game Design Workshop	4
CTIN 489*	Intermediate Game Design Workshop	2
CTIN 491abL*	Advanced Game Project	2-4
CTIN 492L*	Experimental Game Topics	4
CTIN 499*	Special Topics	2-4
CTIN 501	Interactive Cinema	2
CTIN 584abcz	Individual Interactive Workshop	4-2-2-0
CTIN 585	Graduate Interactive Group Project	4
CTIN 590	Directed Research	1-12
CTPR 455	Introduction to Production Design	2
CTPR 472	Non-Theatrical Aspects of Film and TV Producing	2
CTPR 530	Producing for Independent Films	2
CTPR 566	Developing and Selling Your Film and TV Projects	2
CTWR 410L*	Character Development and Storytelling for Games	4
CTWR 513	Writing the Short Script	2
CTWR 520	Advanced Scene Writing Workshop	2
CTWR 528	Screenwriting Fundamentals	2
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

*Courses suggested as part of the Interactive Entertainment track.

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

Thesis Project

In order to begin work on the thesis/advanced project, students must first successfully propose their project to a committee of M.F.A. interactive media program faculty. The proposal is prepared during the second year of study in CTIN 548 Preparing the Interactive Project 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. interactive media program 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 project visualization, 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 in CTIN 594ab Master's Thesis, completing production and post-production. 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 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 594ab 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.

Institute for Multimedia Literacy

EGG 200
(213) 743-2198
Fax: (213) 747-8357
Email: iml@cinema.usc.edu
iml.usc.edu

Director: Holly Willis

Overview
The Institute for Multimedia Literacy offers undergraduate students an opportunity to approach their chosen major field(s) of study through the critical application of multimedia scholarship and expression in the networked world. Students can pursue either a minor in digital studies or the honors in multimedia scholarship program. IML courses are open to students from all departments and schools. No prior experience with multimedia is required, but students should be willing to engage with new media technologies, ways of thinking and modes of expression.

Honors in Multimedia Scholarship

Program Overview
A century of mass media and the advent of digital communication have transformed the way ideas are expressed and understood across the university. 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. The Honors in Multimedia Scholarship program offers students an opportunity to learn new approaches to the production of knowledge through the critical application of multimedia.

The program includes a systematic introduction to the history, theory and practice of multimedia scholarship within a range of disciplinary and interdisciplinary contexts. Over the four-year program, students develop and refine their abilities to conduct research and publish work in methods appropriate to their field of study: video, audio, image, web or some integration of these forms. The program is open to students from all disciplines.

In the honors in multimedia scholarship program, students participate in small classes taught by leading faculty members. The program enrolls primarily freshman and sophomore students but also juniors and seniors who are interested in integrating multimedia courses into their program of study.

Students are expected to integrate theory into the practice of multimedia scholarship; for this reason, courses include discussion of historical and theoretical material, instruction in basic research practices, as well as opportunities to develop skills in multimedia authorship, collaboration, leadership and creative thinking.

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/or in conjunction with the university's general education requirements.

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

Year 4: Completion of a year-long project that demonstrates mastery of discipline-based multimedia authorship.

Students may earn honors in multimedia scholarship by completing *a minimum of 16* units of required course work culminating in a capstone thesis seminar during their final year.

To maintain small classes and allow for extensive discussion and project development, the Honors in Multimedia Scholarship program requires students to be highly motivated; there is extensive reading, writing and multimedia authoring. The required courses are not available for pass/no pass registration.

Inquiries regarding the program should be directed to: iml@cinema.usc.edu.

COURSE REQUIREMENTS		UNITS
IML 101	The Languages of New Media I, or	4
IML 104	The Languages of New Media II, and	2
IML 140	Workshop in Multimedia Authoring, or	2
IML 140	Workshop in Multimedia Authoring (taken twice)	2-2
IML 346	Methods in Scholarly Multimedia	2

IML 440	Honors in Multimedia Scholarship: Multimedia Honors Thesis Project I	4
IML 444	Honors in Multimedia Scholarship: Multimedia Honors Thesis Project II	4
	IML Elective Course	2
		16

ELECTIVES		UNITS
IML 140*	Workshop in Multimedia Authoring	2
IML 340	The Praxis of New Media	2
IML 400	Web Based Scholarly Multimedia	2
IML 420	New Media for Social Change	4
IML 466	Digital Studies Symposium	4

*IML 140 can only be taken twice for a maximum of 4 units. If it is taken twice to fulfill the lower-division requirement it cannot be taken as an elective.

Minor in Digital Studies
The minor in digital studies, offered by the Institute for Multimedia Literacy, explores the rich potential of digital media for critical analysis and creative discovery. Learning the exciting and dynamic potential of a broad array of tools and technologies, students create innovative projects, from photo essays to Web-based documentaries, from interactive videos to sophisticated Web sites, and from typography in motion to 3-D visualizations. Elective courses explore media for social change, the ethics of virtual worlds, transmedia expression and more, allowing students to use media in pursuit of their own interests and to enhance their major.

All digital studies courses combine theory and practice in lab-based seminars featuring hands-on tutorials to support students in producing sophisticated media-rich work; no prior experience is required. Participants in this minor gain powerful skills useful in future endeavors within or beyond academia, where the ability to work effectively with media is a crucial job skill.

Course Requirements
A total of 20 units is required to complete the minor: 4 units of core courses, 12 units of IML courses and 4 units of electives.

COURSE REQUIREMENTS		UNITS
IML 101	The Languages of New Media I, or	4
IML 104	The Languages of New Media II, and	2
IML 140	Workshop in Multimedia Authoring, or	2
IML 140	Workshop in Multimedia Authoring (taken twice)	2-2

12 units (minimum) from the following:
IML 340	The Praxis of New Media	2
IML 346	Methods in Scholarly Multimedia	2
IML 400	Web-Based Scholarly Multimedia	2
IML 420	New Media for Social Change	4
IML 466	Digital Studies Symposium	4

ELECTIVES (4 UNITS MINIMUM)		UNITS
AHIS 475	Blackness in American Visual Culture	4
AMST 446	Cultural Circuits in the Americas	4
ANTH 470	Multidisciplinary Seminar in Visual Anthropology	2 or 4
ANTH 472	Visual Techniques in Anthropology: Stills	4
ANTH 475	Ethnographic Film Analysis	4
ANTH 476	Ethnographic Film Theory From an Historical Perspective	4
COMM 411*	Communication Criticism	4
COMM 412	Communication and Social Movements	4
COMM 422	Legal Issues and New Media	4
COMM 450	Visual Culture and Communication	4
COMM 455	Advertising and Society	4
COMM 456*	Entertainment, Marketing and Culture	4
COMM 458*	Race and Ethnicity in Entertainment and the Arts	4
COMM 465	Gender in Media Industries and Products	4
CTAN 330	Animation Fundamentals	2
CTAN 432	The World of Visual Effects	2
CTAN 448	Introduction to Film Graphics-Animation	4
CTCS 400	Non-Fiction Film and Television	4

CTCS 411	Film, Television and Cultural Studies	4
CTCS 412	Gender, Sexuality and Media	4
CTCS 478	Culture, Technology and Communications	4
CTIN 309	Introduction to Interactive Entertainment	4
CTIN 405L	Design and Technology for Mobile Experiences	2
CTIN 462	Critical Theory and Analysis of Games	4
CTIN 483	Programming for Interactivity	4
CTPR 327	Motion Picture Camera	3
CTPR 335	Motion Picture Editing	3
CTPR 385	Colloquium: Motion Picture Production Techniques	4
ITP 300x	Database Web Development	3
ITP 301x*	Interactive Web Development	4
ITP 404x*	Intermediate Web Development	3
ITP 411x	Interactive Multimedia Production	3
JOUR 330	Photojournalism	
JOUR 405*	Non-Fiction Television	4
JOUR 420*	Advanced Photojournalism	4
JOUR 421	Photo Editing for News Media	4
JOUR 422	Visual Journalism	4

*Prerequisite required

Interdivisional Program in Media Arts and Practice

Doctor of Philosophy in Cinematic Arts (Media Arts and Practice)

The degree of Doctor of Philosophy with an emphasis in Media Arts and Practice 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 designated by the student, the student's designated advisor and, following the screening procedure, the student's guidance committee chair.

Admission
A bachelor's or master's degree in media arts, or a closely related field, is required for admission to the Ph.D. program. In addition to submitting an application to USC Graduate Admissions, applicants for the Ph.D. must submit the supplemental application and materials to the Media Arts and Practice Division. For specific instructions, contact the School of Cinematic Arts Office of Admission, University Park, Los Angeles, CA 90089-2211, (213) 840-8358, or online at *cinema.usc.edu/imap*.

Course Requirements
Each Ph.D. candidate must complete 64 units beyond the bachelor's degree, exclusive of CNTV 794 Doctoral Dissertation. (Up to 28 units may be transferred from graduate work completed at other institutions.) At least two-thirds of the units applied towards the degree (including transfer work and not including CNTV 794) must be at the 500 level or higher. The required units will include 9 to 14 units in cinematic arts and 8 to 16 units in a minor area. The minor will be chosen by the student in close consultation with the advisor and will be in an academic field that supports the student's dissertation topic and project. Each student must complete the following course work:

(1) CNTV 600 (4), CNTV 601 (4), CNTV 602 (4), CNTV 603 (1-1). These courses should be taken before the screening procedure.

(2) At least 8 units in theory based course work within Cinematic Arts.

(3) At least 14 units in practice-based course work within Cinematic Arts. Courses outside of Cinematic Arts will be considered for approval by the student's advisor. The above courses should be taken before the qualifying exam.

(4) At least 4, but no more than 8 units of CNTV 794abcdz Doctoral Dissertation.

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. The screening procedure in the School of Cinematic Arts is designed to review the student's suitability for continuing in the chosen Ph.D. program. Two separate screening procedures will measure a student's progress at two points in their work toward the degree. The first screening will occur no later than the end of the student's third semester of graduate course work beyond the master's degree or after 46 units of graduate work beyond the bachelor's degree. The second screening will occur no earlier than one-half of a semester following the first screening. The screening procedure process will include the following steps:

(1) *First screening.* Prior to the first screening, the student will select a faculty advisor and formulate a provisional course of study. The student will also select a subcommittee of media arts and practice faculty to review his or her work. At the first screening, 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. Following a successful first screening, the student, in consultation with the faculty advisor, will formally establish a five-member guidance committee. The composition of the guidance committee will be as specified by the Graduate School (see page 100). For the Ph.D. in Cinematic Arts (Media Arts and Practice), the committee is ordinarily composed of four cinematic arts faculty members and an outside member from the candidate's minor area.

(2) *Second screening.* Working closely with the faculty advisor and guidance committee, the student will prepare to present his or her dissertation project proposal to a subcommittee of media arts and practice faculty. This will be a formal written proposal detailing the proposed topic, four fields for examination derived from the general dissertation topic area (complete with bibliographies, filmographies and mediographies for each area). Formal presentation of the dissertation

project 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 a Request to Take the Ph.D. Qualifying Examination form available from the program coordinator.

Guidance Committee

Following a successful screening procedure, the student, in consultation with the guidance committee chair and the media arts and practice 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 98). For the Ph.D. in Cinematic Arts (Media Arts and Practice), the committee is ordinarily composed of four cinematic arts faculty members and an outside member from the candidate's minor area.

Foreign Language Requirement

The cinematic arts 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 prior work in the field of inquiry. 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 a 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 day each for four days over 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 a Ph.D. degree after: (1) passing the second 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 Associate Vice Provost for Graduate Programs.

Dissertation Committee

The dissertation committee is composed as specified by regulations of the Graduate School (see page 101). A dissertation based on original investigation and showing technical mastery of a special field, capacity of research and scholarly ability must be submitted.

CNTV 794

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

Leave 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.

Change of Committee
Changes to 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 CNTV 794 registrations. Course work more than 10 years old is automatically invalidated and cannot be applied toward the degree.

Graduate Certificate in the Business of Entertainment
The graduate certificate in the business of entertainment program provides graduate-level education in various aspects of the business of film, television, and new media.

Select 16 units from the following:

COURSES		UNITS
CNTV 521	The World of the Producer	4
CNTV 522	The Television Industry: Networks, Cable and the Internet	4
CNTV 523	Feature Film Financing and the Studio System	4
CNTV 524	Digital Technologies and the Entertainment Industry	4
CNTV 525	Entertainment Marketing in Today's Environment	4
CNTV 589	Graduate Film Seminar	2 or 4, max 8

CTPR 560	Seminar in Motion Picture Distribution, Budgeting, and Management	2 or 4, max 8
CTPR 561	Publicity for Cinema and Television	4
CTPR 562	Seminar in Motion Picture Business	2 or 4, max 8
CTPR 563	The Business of Representation	4

Successful completion of a graduate certificate program is acknowledged by a certificate awarded by the university.

For current USC graduate students, courses credited to graduate certificate programs may be completed in conjunction with course work required for a graduate degree program in which the student is already enrolled. Applicability of courses to the student's primary degree program is determined by the student's home department.

Applicants must have earned an undergraduate degree with at least a 3.0 GPA. For further information contact the School of Cinematic Arts Office of Student-Industry Relations, SCA 235, (213) 740-4432.

Minor and International Programs

Minor in Cinematic Arts
The minor in cinematic arts combines an introduction to this exciting and influential field with a diversified set of classes in critical studies, production, screenwriting, the entertainment industry, animation, and interactive media. The curriculum is purposely flexible; students may choose to sample different areas in their upper division courses or emphasize a single primary interest, such as production.

To be eligible for the cinematic arts minor, a student must be in good academic standing and have a declared major. To declare the cinematic arts minor a student must submit a Change of Major/Minor form to Cinematic Arts Student Affairs, CTV G130.

Course Requirements for the Minor
A total of 20 units is required for the minor in cinematic arts, one 4-unit lower division course and 16 upper division units.

LOWER DIVISION REQUIREMENT		UNITS
CTCS 190*	Introduction to Cinema, or	
CTCS 191	Introduction to Television and Video	4

*Gateway course

UPPER DIVISION REQUIREMENT		UNITS
8 units from the following:		
CTAN 450abc	Animation Theory and Techniques	2-2-2
CTAN 451	History of Animation	2
CTAN 462	Visual Effects	2
CTCS 303	Japanese Anime	2
CTCS 411	Film, Television and Cultural Studies	4
CTCS 412	Gender, Sexuality and Media	4
CTCS 464	Film and/or Television Genres	4
CTCS 466	Theatrical Film Symposium	4
CTCS 467	Television Symposium	4
CTCS 469	Film and/or Television Style Analysis	4

CTIN 309	Introduction to Interactive Entertainment	4
CTIN 482	Designing Online Multiplayer Game Environments	2
CTPR 327	Motion Picture Camera	3
CTPR 335	Motion Picture Editing	3
CTPR 385	Colloquium: Motion Picture Production Techniques	4
CTPR 409	Practicum in Television Production	2, 4
CTPR 460	Film Business Procedures and Distribution	2, 4
CTPR 461	Television Station Management	2
CTPR 484	Advanced Multi-Camera Television Workshop	4
CTWR 321	Introduction to Television Writing	2
CTWR 412	Introduction to Screenwriting	2

Plus 8 additional units of Cinematic Arts electives.

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.

Minor in Animation and Digital Arts
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.

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) Cinematic Arts departmental application, (2) academic records including current USC transcripts, (3) personal statement, (4) two letters of recommendation, and (5) portfolio (prints, slides, CD, DVD, film and/or video). Applications and admission information can be obtained from the USC School of Cinematic Arts, Animation and Digital Arts Program Office, (213) 740-3986 or online at *cinema.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. Twenty-four units are required.

COURSES		UNITS
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 3-D Computer Animation	2, max 4
CTCS 190	Introduction to Cinema	4
CTPR 385	Colloquium: Motion Picture Production Techniques	4

Minor in Screenwriting
The minor in screenwriting is designed to train students in the creatively challenging field of writing for screen and television. Students learn to write feature length screenplays, teleplays in both comedy and drama, and explore specialized areas of their choosing.

Application Procedures
Students should apply after they have completed CTWR 412 and received a grade of "B" or better in the course. A signature of support from the CTWR 412 professor is required. Students are admitted to the minor program in the fall and spring semesters.

Applications and information can be obtained at the Writing Division office, SCA 335, (213) 740-3303 and online at *cinema.usc.edu*.

Course Requirements for the Minor
The minor in screenwriting is a specialized course of study for students who desire a solid foundation in the craft of screenwriting. A total of 16 units is required to complete the screenwriting minor, 8 units from four fundamental courses and 8 units of electives.

FUNDAMENTALS AND FEATURE DEVELOPMENT (8 UNITS)*		UNITS
CTWR 321	Introduction to Television Writing	2
CTWR 412	Introduction to Screenwriting	2
CTWR 415a	Advanced Writing	2
CTWR 416	Motion Picture Script Analysis	2
		8

ADDITIONAL ELECTIVES (8 UNITS)*		UNITS
CTWR 410L	Character Development and Storytelling for Games	4
CTWR 415b	Advanced Writing	4
CTWR 417	Script Coverage and Story Analysis	2
CTWR 421	Writing the Hour-Long Dramatic Series	2
CTWR 430	The Writer in American Cinema and Television	2
CTWR 434	Comedy Writing Genres	2
CTWR 435	Writing for Film and Television Genres	2
CTWR 437	Writing the Situation Comedy Pilot	2, max 4
CTWR 439	Writing the Original Dramatic Series Pilot	4, max 8
CTWR 441	Writing Workshop in Creativity and Imagination	2
CTWR 453	Advanced Feature Rewriting	4
CTWR 459ab	Entertainment Industry Seminar	2-2
CTWR 499	Special Topics	2

*As with the fundamentals classes, juniors or seniors with a 3.0 GPA in good standing may elect to take graduate writing electives, which include: CTWR 516, CTWR 553, CTWR 572, CTWR 574, CTWR 599.

Grade Point Averages
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.

Graduate Courses
Students may not apply more than 16 units of graduate level course work toward their university degree.

Minor in Digital Studies
The minor in digital studies explores the intersections of digital media across both professional and academic disciplines. Learning the dynamic potential of a broad array of tools and technologies, students create innovative projects, from photo essays to Web-based documentaries, from interactive videos to sophisticated Web sites, and from typography in motion to 3-D visualizations. For more information and course requirements see the Institute for Multimedia Literacy, page 217.

Minor in Cinema-Television for the Health Professions
This 24-unit minor is designed for students who plan to enter careers or professional programs in medicine after graduation and are interested in working with film and television producers to disseminate accurate health information to the public. See the Keck School of Medicine, page 774, for course requirements.

Minor in 2-D Art for Games
This interdisciplinary minor integrates three major disciplines (fine arts, computer science and interactive media) to develop the 2-D visual skills necessary to conceptualize and illustrate images for games. For more information, see Roski School of Fine Arts, page 672.

Minor in 3-D Art for Games
The focus of the 3-D Art for Games minor is a trans-disciplinary approach that incorporates the creative, technological and team-based communication skills necessary to develop 3-D art skills for video games. For more information, see Roski School of Fine Arts, page 672.

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 (cinematic arts, 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 655, 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 (cinematic arts and information technology), students will be exposed to a variety of design concepts related to creating video games. See the Information Technology Program, page 655, for course requirements.

For specific information on admission and application procedures, contact the School of Cinematic Arts at (213) 821-2515 or the Information Technology Program at (213) 740-4542.

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 cinematic arts, 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 919, for requirements.

Global Exchange Workshop

"Documenting the Global City: Los Angeles and Beijing," is an intensive, six-week workshop in documentary filming that pairs graduate students from the USC School of Cinematic Arts and the Communication University of China (CUC) to make short documentaries on Los Angeles or Beijing as global cities. The program is held in Los Angeles or Beijing in alternate years, and in summer 2010 will be held on the USC campus. Participating students enroll in CTPR 515 Global Exchange Workshop (2 units).

With faculty guidance from both universities, the students must negotiate cultural differences both in front of and behind the camera. In the process, both students and faculty directly experience the other culture and learn how it defines globalism in general, sees its own city in global terms, combines theory and practice, and processes a new set of perceptions and lived experience.

Interested students should contact Professor Mark Harris of the division of Film and Video Production at (213) 740-3319, or at mharris@cinema.usc.edu. Airfare to China and lodging expenses in Beijing are provided for all students accepted into the course.

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)

CNTV 325 Film and Digital Cinematography (3, Sm) The craft of cinematography for film and digital media; includes lectures, on-set film and video production exercises, and scene studies.

CNTV 345 Health Issues in Entertainment Media (4, Fa) Examines ways in which entertainment media provide information about health and influence health behaviors. Provides background information about major chronic illnesses as well as major risk factors for illness as a foundation for discussions about the portrayal of health and illness in entertainment media.

CNTV 367 The Music Video: Business and Practice (4, Sm) Creating concepts, writing treatments, pitching, and the realities and details of music video production including budgeting, pre- and post-production. (Duplicates credit in CTPR 497 Music Video Production.)

CNTV 370 3-D Animation for Film and Video (4, Sm) The basics of 3-D computer animation techniques and their use in creating animated characters.

CNTV 372 Developing the Screenplay (2, Sm) The process of script development, examining a project from the initial idea and tracking its progress through to the completed screenplay ready for production.

CNTV 375 Breaking Into the Film Industry (2, Sm) An overview of the entertainment industry and the tools needed to secure jobs and survive and succeed in the market.

CNTV 390 Special Problems (1-4, Irregular) Supervised, individual studies. No more than one registration permitted. Enrollment by petition only.

CNTV 392 Beginning Digital Filmmaking (4, Sm) The basic technical and aesthetic concepts underlying motion picture production and an exploration of visual language.

CNTV 393 16mm Filmmaking: Structuring Scenes That Work (4, Sm) The creative and technical aspects of 16mm filmmaking, particularly as they apply to the short film or the individual scene.

CNTV 405 Studio Producing and Directing (4, Sm) Understanding the craft and art of directing in the studio system, and developing a working methodology for creative producing.

CNTV 410 Non-Fiction Filmmaking (4, Sm) Conceiving, researching, writing, producing, directing, and editing an original non-fiction work and exploring practical training in techniques of non-fiction film.

CNTV 411 Directing Intensive (4, Sm) An overview of the concerns, functions and responsibilities of the director. The core of the course is casting, producing and directing an individual project.

CNTV 413 Digital Editing (4, Sm) Introduction to non-linear editing techniques, hardware, digitizing, logging, and special effects, using the AVID Media Composer editing system.

CNTV 415 Commercial Production: The Art of the Sixty-Second Story (4, Sm) The three main components of commercials: agency creation, spot production, and post-production. Writing, pitching, casting, directing, and editing commercials.

CNTV 490x Directed Research (2-8, max 8, FaSpSm) Individual research and readings. Not available for graduate credit.

CNTV 521 The World of the Producer (4, FaSp) A comprehensive overview of the role of the producer in creating television programming, feature films, and new media content.

CNTV 522 The Television Industry: Networks, Cable and the Internet (4, FaSp) The current state of the television industry and future business paradigms.

CNTV 523 Feature Film Financing and the Studio System (4, FaSp) An overview of the motion picture studio system and how to finance feature films. Principles, business practices, and future trends.

CNTV 524 Digital Technologies and the Entertainment Industry (4, FaSp) The impact of digital technologies on the film, television, and music industries from content creation to distribution.

CNTV 525 Entertainment Marketing in Today's Environment (4, FaSp) Entertainment industry marketing disciplines, covering motion pictures, television, music, theme parks, home entertainment, and video games. Current principles and business practices.

CNTV 589 Graduate Film Seminar (2 or 4, max 8, FaSp) Detailed investigations and discussion of various aspects of film.

CNTV 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.

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

CNTV 600 Historical Approaches to Media Arts and Culture (4, FaSp) Introduction to the historical specificities of "old" media (painting, print, photography, film, video, television) and to consequences of the convergences produced by "new" media forms.

CNTV 601 Seminar in Media and Design Studies (4, FaSp) Creation of a work of digital culture, informed by cultural theory, and planned using current design methods and practices.

CNTV 602 Practice of Media Arts (4) Introduction to a range of technologies and media types, while identifying and developing a specialization in one or more areas of practice.

CNTV 603 Media Arts and Practice Colloquium/Professional Seminar (1, max 2, FaSp) Orientation to the profession, opportunities, presentation and analysis of recent developments and applications in Media Arts and Practice. Graded CR/NC.

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

ANIMATION (CTAN)

CTAN 101 Introduction to the Art of Animation (2, Fa) Theory and practice of graphic imagery in all its ramifications with emphasis on self exploration. Open to freshman animation majors only.

CTAN 102 Introduction to the Art of Movement (2, Sp) Theory and practice of graphic imagery using short animation projects including Zoetrope, drawing, painting and flipbooks. Emphasis on the frame by frame/frame to frame relationships. Open to freshman animation majors only. *Prerequisite:* CTAN 101.

CTAN 201 Introduction to Animation Techniques (3, Fa) Theory and practice of analog frame by frame time based media. Exploration and examination of ideas generated in the creation of animated media. Open to sophomore animation majors only. *Prerequisite:* CTAN 102.

CTAN 202 Advanced Animation Techniques (3, Sp) Examination of representational aspects of animation generated through character using short animated projects. Open to sophomore animation majors only. *Prerequisite:* CTAN 201.

CTAN 301 Introduction to Digital Animation (3, Fa) The fundamental principles of working in 2-D digital software with an emphasis on animation, story, sound, timing and execution. Open to junior animation majors only. *Prerequisite:* CTAN 202.

CTAN 302 Introduction to 3-D Computer and Character Animation (3, Sp) The fundamental principles of working in 3-D computer software with an emphasis on animation, performance, lip-syncing, timing and execution. Open to junior animation majors only. *Prerequisite:* CTAN 301.

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

CTAN 336 Ideation and Pre-Production (2, Sp) Emphasis on lateral thinking working across boundaries to find underlying principles in terms of ideation: the act of becoming an agent of ideas. Open to junior animation majors only.

CTAN 401ab Senior Project (4, 4, FaSp) *a.* Understanding the requirements and relationships between theory and practice regarding the complexity of an animated film in idea and execution. *b.* Completion and exhibition of the short animated film to demonstrate understanding and further examination of the possibilities of animation time based graphic media. Open to senior animation majors only. *Prerequisite:* CTAN 302, CTAN 336.

CTAN 432 The World of Visual Effects (2, Sp) Introduction to the expanding field of visual effects; topics include magic lanterns shows, stop-motion fantasies and animation combination films employing the latest digital technologies.

CTAN 436 Writing for Animation (2, Fa) Workshop exploring concept and structure of long and short form animated films through practical writing exercises.

CTAN 443L 3-D Animation and Character Design (2, max 4, FaSp) Principles of 3-D animation and character design combining lectures, aesthetic concepts and techniques demonstrating the use of 3-D animation software and puppet animation. (Duplicates credit in former CTAN 543). *Prerequisite:* CTAN 452.

CTAN 448 Introduction to Film Graphics – Animation (4, FaSp) An introduction to methods for creating analog animation through experimentation with imagery, concepts and materials. Emphasis on basic timing principles and hands-on techniques.

CTAN 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.

CTAN 450abc Animation Theory and Techniques (2-2-2, FaSp) *a:* Methods for creating animation blending traditional techniques with contemporary technologies; *b:* instruction in methods for planning and executing a short animated film. Topics covered include storyboarding, visual development and production planning; *c:* practical completion of a short animated film.

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

CTAN 452 Introduction to 3-D Computer Animation (2, max 4, FaSp) Lecture and laboratory in computer animation: geometric modeling, motion specification, lighting, texture mapping, rendering, compositing, production techniques, systems for computer-synthesized animation.

CTAN 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.

CTAN 463L Creative Workflow in Visual Effects (2, FaSp) Spherical panoramic photography, 3-D digital environment techniques and a range of visual effects work while providing the stage for the student's storytelling. *Prerequisite:* CTAN 462.

CTAN 464L Digital Lighting and Rendering (2, Fa) Concepts, tools and techniques used to create cinematic lighting and rendering in computer-generated imagery (CGI). *Recommended preparation:* familiarity with Autodesk Maya and Apple Shake strongly suggested.

CTAN 495 Visual Music (2, Fa) Experimental animation providing the opportunity to produce individual or group projects. Focus is non-conventional techniques for image creation and collaboration between composer and visual artist. Not open to freshmen and sophomores.

CTAN 496 Directed Studies (2, max 4, FaSp) Individual research under faculty guidance. Open to animation majors only.

CTAN 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.

CTAN 501 Experiments in 2-D Digital Animation (2, FaSp) 2-D Digital animation exploring the art form as a fertile terrain for experimentation, exhibition and activism. *Recommended preparation:* 2-D digital experience.

CTAN 502ab Experiments in Stereoscopic Imaging (2, Fa; 2, Sp) *a:* An in-depth exploration of aesthetics and techniques involved in the conceptualization, design and creation of stereoscopic imaging. *b:* Review of techniques and aesthetic issues pertinent to immersive virtual reality and stereoscopic animation. Students realize an original project proposed in CTAN 502*a*.

CTAN 503 Storyboarding for Animation (2, Sp) Focus on film grammar, perspective, and layout, staging and acting as it relates to storyboarding for animation.

CTAN 505 The Business of Animation (2, Sp) Professional knowledge and application of fundamental business skills associated with working in the animation industry, academia or the arts.

CTAN 508L Live Action Integration with Visual Effects (2, Sp) Survey of the digital techniques required to successfully marry live action shooting with CGI elements and green screen footage. *Prerequisite:* CTAN 462.

CTAN 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.

CTAN 523 Principles of Digital Animation (2, FaSp) Principles of 2-D and 3-D digital animation creation and integration culminating in a 30 second animated digital film based upon a popular science theme. *Recommended preparation:* basic computer knowledge.

CTAN 524 Contemporary Topics in Animation and Digital Arts (3, Fa) Topics exploring the evolution of the brain, development of art, technology, science and culture. How this correlates to the evolution of animation-digital media.

CTAN 536 Storytelling for Animation (2, Sp) Storytelling workshop for animators; application of dramatic techniques to visual concepts to derive three-dimensional stories which can serve as bases for finished films. Open only to Cinematic Arts students. (Duplicates credit in CTAN 436.)

CTAN 544 Introduction to the Art of Animation (3, Fa) Fundamentals of film, video and computer animation production. Orientation to assist students on determining future emphases and specialties. Open only to M.F.A. Animation students.

CTAN 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.

CTAN 550 Stop Motion Puppet and Set Design (2, Fa) Puppet and set design for stop motion animation while providing guidance on armature rigs that allow the character to be animated effectively.

CTAN 551 Stop Motion Performance (2, Sp) Incorporating classic stop motion techniques for puppet performance and animation. Emphasis on timing, performance, movement, animation and gesture. *Prerequisite:* CTAN 550.

CTAN 555 Animation Design and Production (4, Fa) Exploring creative strategies to designing form and content. Developing style and investigating multiple techniques, including live action and sound. Production of a 30-60 second work. Open only to CTAN M.F.A. students. *Prerequisite:* CTAN 547.

CTAN 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 443*L*.

CTAN 564L Motion Capture Fundamentals (2, Fa) Fundamental principles of motion capture technology explored while working through a structured series of assignments based around performance, gesture and motion. *Prerequisite:* CTAN 452 or CTAN 462.

CTAN 565L Motion Capture Performance (2, Sp) The art of directing, acting, and creating story for motion capture will be explored while learning the technology behind bringing virtual actors to life. *Prerequisite:* CTAN 564.

CTAN 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.

CTAN 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.

CTAN 579 Expanded Animation (2, Sp) Incorporation of traditional image making methods as well as digital and new media technologies to convey non-linear narratives over internal and external landscapes. Open only to M.F.A. Animation and Digital Arts students.

CTAN 582 Basic Animation Production Technologies (2, Fa) Introduction for animation majors to the basic techniques and processes of film, video and computer systems, including cinematography, editing and sound. Open only to M.F.A. animation and digital arts students. (Duplicates credit in former CTAN 482.)

CTAN 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 594*abz*. Open to M.F.A. Animation students only.

CTAN 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. *Recommended preparation:* previous advanced animation production experience.

CTAN 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.

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

CTAN 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)

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.

CTCS 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.

CTCS 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.

CTCS 200 History of the International Cinema I (4, Fa) The development of international cinema from its beginnings to World War II. Lectures, screenings, and discussions.

CTCS 201 History of the International Cinema II (4, Sp) The development of international cinema from World War II to the present. Lectures, screenings, and discussions.

CTCS 303 Japanese Anime (2) Explores the visual, dramatic and social conventions of Japanese animation in film and television. Examines anime fan communities, manga and their impact.

CTCS 306 Research Practice Seminar (2, max 4) Theories and case studies of contemporary issues in film, television and digital media research. Students will be required to design their own undergraduate research projects. Not open to freshmen.

CTCS 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.

CTCS 373 Literature and Film (4) (Enroll in COLT 373)

CTCS 379 Nationalism and Postcolonialism in Southeast Asian Cinema (4) (Enroll in COLT 379)

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

CTCS 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.

CTCS 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.

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

CTCS 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.

CTCS 403 Studies in National and Regional Media (4, max 8, FaSp) Detailed investigation of traditions, achievements, and trends of film and/or electronic media in a particular country or region.

CTCS 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.

CTCS 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.

CTCS 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.

CTCS 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.

CTCS 409 Censorship in Cinema (4, Fa) An inquiry into the practice and patterns of censorship in cinema.

CTCS 411 Film, Television and Cultural Studies (4, max 8, 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.

CTCS 412 Gender, Sexuality and Media (4, max 8, FaSp) Examines how gender and sexuality are figured in cinema and television with an emphasis on the development of feminist media theory.

CTCS 414 Chicana/o Cinema (4, Irregular) Examination of Chicana/o cinema and the Chicana/o movement; technology; and the politics of race, class, gender, sexuality and international relations.

CTCS 462 Critical Theory and Analysis of Games (4, FaSp) Enroll in CTIN 462.

CTCS 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.

CTCS 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.

CTCS 467 Television Symposium (4, max 8) Lectures and readings on creative problems in the television industry; study of current and historical trends, interviews with producers, directors, writers and performers.

CTCS 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.

CTCS 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.

CTCS 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.

CTCS 494 Advanced Critical Studies Seminar (4, max 8, FaSp) Rotating topics involving detailed study of the historical, cultural and aesthetic analysis of film, television, and new media technologies. Not open to freshmen.

CTCS 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.

CTCS 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.

CTCS 500 Seminar in Film Theory (4, Fa) Introduction to classical and contemporary film theory; exploration of their relationship to filmic experimentation.

CTCS 501 History of Global Cinema Before World War II (2, Sp) Historical survey of global cinema from its beginnings until the advent of World War II.

CTCS 502 History of Global Cinema After World War II (2, Fa) Historical survey of film from a global perspective from the beginning of World War II until the present.

CTCS 503 Survey History of the United States Sound Film (2, Sp) Survey history of the United States film from 1927 to the present, with emphasis upon film as art form, economic institution, technology, and cultural product.

CTCS 504 Survey of Television History (2, Sp) An exploration of the historical, cultural, business, creative, and technological aspects of television.

CTCS 505 Survey of Interactive Media (2, Fa) A survey course exploring the historical, cultural, business, creative and technological aspects of the new interactive media.

CTCS 506 Critical Studies Colloquium/ Professional Seminar (2, Fa) Provides orientation to the profession, opportunities for academic and professional growth and development. Recommended for entering students.

CTCS 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.

CTCS 511 Seminar: Non-Fiction Film/Video (4, Sp) Aesthetic, rhetorical, and ideological issues in non-fiction film and video.

CTCS 517 Introductory Concepts in Cultural Studies (4, Fa) Introduction to central concepts, key theories, and/or leading figures in cultural studies, particularly as they relate to issues of popular culture and visual media.

CTCS 518 Seminar: Avant-Garde Film/Video (4, Irregular) Aesthetic, historical and ideological issues in avant-garde film and video.

CTCS 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.

CTCS 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.

CTCS 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.

CTCS 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.

CTCS 587 Seminar in Television Theory (4, max 8, Sp) Detailed investigation and discussion of various aspects of television, including genre, textual analysis, production and distribution systems and audience studies.

CTCS 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.

CTCS 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.

CTCS 677 Cultural Theory (4, max 8, 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.

CTCS 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.

CTCS 679 Seminar in Genre and/or Narrative Theory (4, max 8, 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.

CTCS 688 Seminar in Historiography (4, Fa) Seminar in theories and methods of film and television history; focus on interpretation in history and reception studies.

CTCS 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.

CTCS 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.

CTCS 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.

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

INTERACTIVE MEDIA (CTIN)

CTIN 309 Introduction to Interactive Entertainment (4, FaSp) Critical vocabulary and historical perspective to analyze and understand experiences with interactive entertainment; students imagine and articulate their own ideas.

CTIN 401L Interface Design for Games (2, Fa) Introduction to the aesthetics, terminology and common trends of interface design for games. Topics include 2-D and 3-D spaces and user/camera perspectives.

CTIN 403L Advanced Visual Design for Games (2, Sp) The scope of visual game design, including the role of characters, architecture, indoor and outdoor spaces, and environmental effects and sounds. *Prerequisite:* CTIN 401L; *recommended preparation:* CTAN 443L.

CTIN 404L Usability Testing for Games (2, Sp) Concepts and methods of usability assessment. The emphasis will be on understanding the issues surrounding game interfaces, and utilizing usability assessment methods.

CTIN 405L Design and Technology for Mobile Experiences (2, Sp) Critical and pragmatic insights into designing mobile experiences and technology. Design groups will develop a mobile project using principles from readings and class discussions.

CTIN 406L Sound Design for Games (2, Sp) Introduction to the techniques, terminology, and implementation of sounds in games, including establishing a sense of place and concepts of realistic sound.

CTIN 456 Game Design for Business (2, Sp) Designed to provide the business professional with effective communication skills in working with the designers of games and game related venues. Not open to CTIN majors.

CTIN 458 Business and Management of Games (2, FaSp) Overview of current business models in games and interactive media, methods for pitching and getting products funded; copyright and intellectual property.

CTIN 459L Game Industry Workshop (4, Fa) Exploration of industry-related game play research questions. Student teams will develop concepts and materials to solve a research problem posed by an industry partner. *Prerequisite:* CTIN 488; *recommended preparation:* CTIN 489.

CTIN 462 Critical Theory and Analysis of Games (4, Sp) Formal, aesthetic, and cultural aspects of digital games, critical discourse around gameplay, and the relationship of digital games to other media. *Recommended preparation:* CTIN 488.

CTIN 463 Anatomy of a Game (4, Fa) Examine two game products from concept to delivery; introduce students to each of the professional disciplines involved in making digital games. *Recommended preparation:* CTIN 488.

CTIN 464 Game Studies Seminar (2, max 4, Fa) Rigorous examination of interactive entertainment: genres, history, aesthetics, cultural context, and social significance. Topics vary by semester.

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

CTIN 483 Introduction to Game Development (4, FaSp) Introduction to technical and creative aspects of game development, including the art of creating the digital game prototype and development of 2D games.

CTIN 484L Intermediate Game Development (2, FaSpSm) Advanced topics in game programming and implementation such as using game engines, creating digital prototypes, player controls and level design. *Prerequisite:* CTIN 483, CTIN 488 or CTIN 541; *concurrent enrollment:* CTIN 489.

CTIN 485L Advanced Game Development (2, Sp) Advanced concepts in 3-D game development: story and character progression, emergent game-play, comprehensive game mechanics, and artificial intelligence. *Prerequisite:* CTIN 483, CTIN 484L, CTIN 488, CTIN 489.

CTIN 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.

CTIN 489 Intermediate Game Design Workshop (2, 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 or CTIN 541; *concurrent enrollment:* CTIN 484.

CTIN 490x Directed Research (2-8, max 8, FaSpSm) Individual research and readings. Not available for graduate credit.

CTIN 491abL Advanced Game Project (a: 4, b: 2, FaSp) Students work in teams to produce a functional digital game suitable for distribution via the web and/or submission into independent games festivals. *Recommended preparation:* CTIN 483, CTIN 484, CTIN 488, CTIN 489.

CTIN 492L Experimental Game Topics (4, Sp) Development of a game around a custom-made physical interface; various technologies and techniques involved in a software/hardware integration; peripheral design.

CTIN 495 Internship in Interactive Media (2, max 4, FaSpSm) Interactive Media industry experience in the specific area of interest to the individual student. Open only to upper division undergraduate and graduate students.

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

CTIN 501 Interactive Cinema (2, FaSp) Provide students with a vocabulary of conceptual and artistic means to create computer based interactive works.

CTIN 502ab Experiments in Stereoscopic Imaging (2) (Enroll in CTAN 502ab)

CTIN 511 Interactive Media Seminar (1, max 4, FaSp) Seminars on latest trends in interactive media content, technology, tools, business and culture. Graded CR/NC.

CTIN 532 Interactive Experience and World 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.

CTIN 534L Experiments in Interactivity I (4, Fa) Experimental studio course to explore concepts of structure, aesthetics and content of interactive experience design. Lecture, 2 hours; laboratory, 2 hours.

CTIN 541 Design for Interactive Media (2, Fa) Practical exploration and practicum on the fundamental technical and aesthetic principles in the design of interactive media. Students will develop design and prototyping skills.

CTIN 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.

CTIN 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.

CTIN 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.

CTIN 555ab Advanced Interactive Project (4-4, FaSp) 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.

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

CTIN 584abcz Individual Interactive Workshop (4-2-2-0) Individual experimental projects involving the creative use of interactive media and film production skills.

CTIN 585 Graduate Interactive Group Project (4, max 8) Students work in small, interdisciplinary teams on focused interactive projects which approach professional levels of creative, intellectual, interpretive, and aesthetic performance.

CTIN 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.

CTIN 594abz Master's Thesis (2-2-0, FaSp) Credit on acceptance of thesis. Graded IP/CR/NC. Open to M.F.A., Interactive Media majors only. *Prerequisite:* CTIN 548.

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

PRODUCTION (CTPR)

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.

CTPR 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.

CTPR 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.

CTPR 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.

CTPR 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.

CTPR 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.

CTPR 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 (CTPR 242 for production majors only), CTWR 413.

CTPR 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.)

CTPR 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.

CTPR 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.)

CTPR 319 Directing for Writers: Fundamentals (2, Sp) A workshop in which students will direct original scene material in a stage environment on class time. Director's role and responsibilities, the process of translating the written word into image and action; basics of camera, working with actors and staging; working with and in various crew roles in a production team; editing dialogue scenes. Open to B.F.A. Writing for Screen and Television students only. (Duplicates credit in former CTWR 319.)

CTPR 327 Motion Picture Camera (3, FaSpSm) Use of motion picture camera equipment; principles of black-and-white and color cinematography. Individual projects.

CTPR 335 Motion Picture Editing (3, FaSp) Theory, techniques, and practices in picture editing; use of standard editing equipment; individual projects.

CTPR 340 Motion Picture Sound Editing (2, Fa) Techniques and aesthetic principles for recording and editing dialogue, music, and sound effects for film, television and other media.

CTPR 371 Directing for Television (4, FaSp) Preparation of director's preproduction blockout; study of direction for live, tape, and film production, for both dramatic and informational television.

CTPR 375 Functions of a Director (4, Sp) Theoretical considerations of the director in relationship to the multiple facets of film production.

CTPR 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.

CTPR 380 Television Editing (4) Theory and practice of editing tape and film for television. *Prerequisite:* CTPR 310, CTPR 376.

CTPR 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.

CTPR 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.

CTPR 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.

CTPR 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.

CTPR 409 Practicum in Television Production (2, 4, max 8, FaSp) Television production laboratory course covers operating cameras, creating graphics, technical operations, controlling audio and floor-managing live productions. Students plan and produce actual Trojan Vision programs.

CTPR 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.

CTPR 419 Directing for Writers: Intermediate (2, Fa) Advanced directing considerations and techniques applied through the directing of 2-3 scenes each outside of class on-location. Emphasis on considerations of art direction, cinematography, and staging techniques; editing concerns are explored in greater depth. Open to B.F.A. Writing for Screen and Television students only. *Prerequisite:* CTPR 241, CTPR 290; *recommended preparation:* CTPR 318, CTPR 319.

CTPR 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.

CTPR 422 Makeup for Motion Pictures (2, FaSp) Lecture-laboratory in makeup relating it to mood of the story and emulsion of the camera stock.

CTPR 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.

CTPR 424 Practicum in Cinematography (4, FaSp) Camera and lighting workshop in color. In-class exercises working in professional film crew positions that rotate each week. Class starts with 35mm still photography and moves into motion picture in 16mm and digital formats. *Prerequisite:* CTPR 327 or CTPR 376.

CTPR 425 Production Planning (2, FaSp) Theory, discussion, and practical application of production planning during preproduction and production of a film.

CTPR 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.

CTPR 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.

CTPR 436 Editing for Writers (2, FaSp) Principles, techniques, practices and theories of editorial construction of film and television to help develop storytelling skills. Lectures and laboratory. Open to B.F.A. Writing for Screen and Television students only. *Prerequisite:* CTPR 241, CTPR 290; *recommended preparation:* CTPR 318, CTPR 319.

CTPR 439 Seminar in Computer Editing (2, Sp) Examines the differences between linear and non-linear editing systems through practical exercises, lecture, and demonstrations.

CTPR 444 Still Photography: Color, Black and White, Film, and Digital (4, Sp) Camera and lighting techniques, with an emphasis on aesthetics and personal expression. Regular in-class studio and location shooting, culminating in long-term final project.

CTPR 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 508; *recommended preparation:* CTPR 480 or CTPR 546 or CTPR 547.

CTPR 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.

CTPR 452 Independent Video Production (2, FaSp) Documentary production course specifically designed to explore the non-traditional uses of digital video. *Prerequisite:* CTPR 451.

CTPR 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.

CTPR 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.

CTPR 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.

CTPR 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.

CTPR 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.

CTPR 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.

CTPR 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.

CTPR 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.

CTPR 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.

CTPR 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.

CTPR 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.

CTPR 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.

CTPR 474 Documentary Production (4, FaSpSm) Pairs produce, direct, shoot, and edit a short documentary on a subject of their choice. Finished projects will be suitable for broadcast/festivals.

CTPR 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.

CTPR 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.

CTPR 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.

CTPR 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.

CTPR 481abL Cinema Workshop (2-2, FaSpSm) Practical experience in motion picture production. (Duplicates credit in CMPP 541*abL*.)

CTPR 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.

CTPR 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.

CTPR 486 Single Camera Television Dramatic Series (4, Sp) Collaborative production and post-production of an original episodic drama, shot on original sets on stage and on location. *Recommended preparation:* CTPR 479.

CTPR 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.

CTPR 489 Television Docudrama Production (4) Research, planning, and production of the docudrama.

CTPR 493 Senior Television Seminar (2 or 4, max 4, FaSp) Detailed investigation and discussion of various aspects of television.

CTPR 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.

CTPR 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.

CTPR 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.

CTPR 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.

CTPR 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. *Prerequisite:* CTPR 507 or CTAN 547 or CTIN 534.

CTPR 507 Production I (4, FaSp) A practical exploration of the fundamental technical and aesthetic principles of motion picture production. Involves individual and group projects. Graded CR/NC.

CTPR 508 Production II (6, FaSpSm) Practicum in group production, emphasizing the collaborative process and the expressive use of sound and image. Open to graduate students only. *Prerequisite:* CTPR 507, CTPR 510, CTWR 505; *concurrent enrollment:* CTPR 509.

CTPR 509 Concepts of Cinematic Post Production – Editing and Sound (2, FaSp) Exploration of the practical, conceptual and aesthetic aspects of editing and sound for film and digital media. *Concurrent enrollment:* CTPR 508.

CTPR 510 Concepts of Cinematic Production (2, FaSp) Overview of the process of making media. Introduces fundamental thinking typical of each craft. Presents realities of careers and ethical issues in the media. *Corequisite:* CTPR 507.

CTPR 512 Television Management (2, Fa)
Problems of station and network management; prerogatives and responsibilities in entertainment programming.

CTPR 515 Global Exchange Workshop (2, Sm) An intense workshop in documentary filmmaking. Student teams from USC and a Chinese university make short documentaries on Los Angeles and Beijing as global cities.

CTPR 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 521*x*.

CTPR 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.

CTPR 522 Reality Television Survey (2, FaSp) A comprehensive overview of the world of reality television; each student will develop and pitch an original reality-based program. *Prerequisite:* CTPR 508.

CTPR 523 Introduction to Multiple-Camera Production (2, FaSp) How to direct comedy or dramatic scenes, using multiple camera techniques. Students also serve as crew members, learning lighting, mixing, studio controls, and stage management. *Prerequisite:* CTPR 508.

CTPR 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.

CTPR 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.

CTPR 530 Producing for Independent Films (2, FaSp) Producing film, television and multimedia productions. Focuses on business procedures, production design, planning, budgeting, management, marketing, financing, and the structures and practices of the industry.

CTPR 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 547. *Prerequisite:* CTPR 508.

CTPR 532 Intermediate Directing (2, FaSp) Practical experience in staging dramatic narrative scenes, emphasizing directing actors, rehearsal techniques and camera blocking. *Prerequisite:* CTPR 508.

CTPR 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.

CTPR 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 508.

CTPR 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 508 or CTAN 547.

CTPR 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.

CTPR 537 Intermediate Cinematography (2, FaSp) Close study through practical exercises of the technical and aesthetic principles of cinematography. *Prerequisite:* CTPR 508 or CTAN 547.

CTPR 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 508.

CTPR 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 508.

CTPR 540 Intermediate Sound (2, FaSp) Practical and aesthetic considerations relating to recording, editing and sound design. *Prerequisite:* CTPR 507 or CTAN 547.

CTPR 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 508.

CTPR 543 Editing the Advanced Project (2, Irregular) Utilitarian seminar focused on editing advanced projects. Open to Cinema-Television production students only. *Corequisite:* CTPR 481*a*, 581*a*, 586*a* or 587*a*.

CTPR 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 508.

CTPR 546L Production III, Fiction (6, max 12, FaSp) An intensive workshop experience in which students, crewing in their area of specialization, complete the shooting and post-production of projects up to thirty minutes in length. *Qualifying courses:* for directors, CTPR 532, and for cinematographers, CTPR 537; *prerequisite:* CTPR 508.

CTPR 547L Production III, Documentary (6, max 12, FaSp) Intensive workshop; students shoot and finish documentary projects up to about 25 minutes. *Qualifying courses:* for directors, CTPR 531 and crewing on either CTPR 546*L* or CTPR 547*L*; *prerequisite:* CTPR 508.

CTPR 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 and either CTPR 533 or CTPR 546*L* as director.

CTPR 553 Developing the Advanced Project (1, FaSp) Script workshop for advanced projects. Covers key screenplay elements, including protagonist and objective, conflict, obstacles, premise and opening, main tension, emotional throughline, etc. (Duplicates credit in former CTPR 551). *Prerequisite:* CTPR 508.

CTPR 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 one of the following in equivalent crew position: CTPR 523, CTPR 546*L*, CTPR 547*L*.

CTPR 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.

CTPR 556 Advanced Editing (2, FaSp) Advanced editorial theory and practice intended for those specializing in film and electronic editing. *Prerequisite:* CTPR 535 or one of the following in equivalent crew position: CTPR 523, CTPR 546*L*, CTPR 547*L*.

CTPR 557 Advanced Cinematography (2, FaSp) Advanced camera and lighting techniques for those considering a professional career in cinematography. *Prerequisite:* CTPR 537 or one of the following in equivalent crew position: CTPR 523, CTPR 546*L*, CTPR 547*L*.

CTPR 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 546*L* or CTPR 545.

CTPR 559 Advanced Graphics (2, Irregular) Advanced study in graphic film/video production including writing, graphic arts, camera, editing and sound. *Prerequisite:* CTPR 539.

CTPR 560 Seminar in Motion Picture Distribution, Budgeting, and Management (2 or 4, max 8, FaSp) Problems of location production, foreign release, and packaging.

CTPR 561 Publicity for Cinema and Television (4, Sp) Analysis and preparation of advertising and publicity campaigns for entertainment films and television.

CTPR 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.

CTPR 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.

CTPR 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.

CTPR 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.

CTPR 570 Studies in the Functions of a Director (2, Fa) Analysis of the director's relationship to the multiple facets of film production.

CTPR 572 The World of Television: From Concept to Air and Everything in Between (2, FaSp) Takes projects from conception to sale, including development, production, post-production, and marketing. Students will develop original projects. *Prerequisite:* CTPR 508.

CTPR 573 Producing the Advanced Project (1, FaSp) Basic skills of production planning as applied to students' advanced project scripts. Covers all steps from breakdown to delivery. (Duplicates credit in former CTPR 551). *Prerequisite:* CTPR 508; *recommended preparation:* submission of script required.

CTPR 575ab Directing for Writers (a: 2, Fa; b: 4, Sp) *a:* Fundamentals of directing for film through emphasis on enhancing the writer's understanding of the director's process. Students shoot each other's scenes on a soundstage, edit and re-edit scenes for in-class presentation. *b:* Concerns, domains and responsibilities of the film director. Students will complete a five- to twelve-minute film which they will write and direct incorporating class presentations of work in progress. Open to M.F.A. screenwriting majors only.

CTPR 580abL Graduate Production Workshop (4-4, FaSp) Group film production. *Prerequisite:* CTPR 480.

CTPR 581abcz 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 students only. *Qualifying courses:* CTPR 532 and CTPR 573 (for directors); CTPR 573 (for producers); CTPR 537 (for cinematographers), CTPR 535 (for editors) CTPR 546*L* or CTPR 547*L* as production sound person (for sound). Graded IP/Letter. *Prerequisite:* CTPR 546*L* or CTPR 547*L.*

CTPR 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. *Qualifying courses:* CTPR 532 and CTPR 573 (for directors); CTPR 573 (for producers); CTPR 537 (for cinematographers); CTPR 535 (for editors); and CTPR 546*L* or CTPR 547*L* as production sound person (for sound). Graded IP/Letter. *Prerequisite:* CTPR 546*L* or CTPR 547*L.*

CTPR 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 553, CTPR 573; for all positions: CTPR 523 or CTPR 546*L* or CTPR 547*L* in equivalent crew position.

CTPR 585abz Advanced Producing Project (2-2-0, FaSpSm) Supervised, individual study leading to the creation of a producer's package. The package will include script, schedule, budget, finance and marketing plan. Open only to production majors. Graded IP/L. *Prerequisite:* CTPR 486 or CTPR 546 or CTPR 547 (as producer).

CTPR 586abz Production IV (6-0-0, FaSpSm) Advanced group production workshop for students who have successfully completed Production III. Graded IP/L. *Prerequisite:* CTPR 546*L* or CTPR 547*L; qualifying courses:* (for producers) CTPR 573, (for directors) CTPR 532 and CTPR 573, (for cinematographers) CTPR 537, (for editors) CTPR 535, (for sound) CTPR 546*L* or CTPR 547*L* as production sound person.

CTPR 587abcz Group Production Workshop (4-2-2-0, FaSpSm) Advanced group project involving the creative use of visuals (live action or animated) and sound specifically designed for students who want to work in pairs. Open to production majors only. Graded IP/Letter. *Qualifying courses:* CTPR 532 and CTPR 573 (for directors); CTPR 573 (for producers); CTPR 537 (for cinematographers; CTPR 535 (for editors); CTPR 546*L* or CTPR 547*L* as production sound person (for sound). *Prerequisite:* CTPR 546*L* or CTPR 547*L.*

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

CTPR 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)

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.

CTWR 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.

CTWR 120 Genesis of the Screenplay (2, Sp) The evolution of the screenplay from its roots in myths, plays, and short stories. Writing original treatments for film and television inspired by literary masters. Open only to Writing for Screen and Television majors.

CTWR 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 206*a.* Open to B.F.A. Writing for Screen and Television students only.

CTWR 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.

CTWR 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.

CTWR 250 Breaking the Story (2, SpSm) Examination of the fundamental elements of a good story, and how to use those elements to develop new screenplay ideas. *Recommended preparation:* CTWR 106*b.*

CTWR 305 Advanced Screenwriting: The Relationship Screenplay (4, Fa) An inquiry into the complex nature of human relationships by writing an original feature length screenplay that examines the multidimensional world of characters and the ties that bind them together. Open to B.F.A. Writing for Screen and Television students only. (Duplicates credit in former CTWR 306*a*).

CTWR 306 Advanced Screenwriting: Alternative Narrative (4, Sp) Develop and write an original feature-length screenplay utilizing a non-linear narrative story structure that examines the creative use of time, perspective, and point of view to enhance both character and story. Open to B.F.A. Writing for Screen and Television students only. (Duplicates credit in former CTWR 306*b*). *Prerequisite:* CTWR 305.

CTWR 314 Writing To Be Performed (2, Fa) Understanding the elements of screen performance to enhance the writing of complex characters and human relationships. Open only to Writing for Screen and Television majors. *Prerequisite:* CTWR 106*b.*

CTWR 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.

CTWR 321 Introduction to Television Writing (2, FaSpSm) The fundamentals of writing for episodic television. Writing scenes from popular television shows and examination of television story structure. *Prerequisite:* CTWR 106*b* or CTWR 412.

CTWR 410L Character Development and Storytelling for Games (4, Fa) An exploration of characters and story worlds as they relate to gaming with an emphasis on emotionally rich environments in interactive entertainment. *Recommended preparation:* CTIN 488.

CTWR 411 Television Script Analysis (2, Sp) In-depth analysis of the craft of writing prime-time episodic television. Examination of situation comedies and dramas through weekly screenings and lectures.

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

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

CTWR 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.

CTWR 415ab Advanced Writing (2-4, FaSp) *a:* Principles of the two-hour story for film and television; creating theme, character, and structure that combine into a feature-length story treatment. *Prerequisite:* CTWR 412, *recommended preparation:* CTWR 416. *b:* Creation of script with extensive workshopping of scenes in class leading to a first draft and revision as a final assignment.

CTWR 416 Motion Picture Script Analysis (2) Critical analysis of story structure from classic films to contemporary works. Identification of key story concepts and elements of three-act structure.

CTWR 417 Script Coverage and Story Analysis (2, FaSp) Evaluation of completed scripts prior to their production. Coverage and analysis of scripts as potential properties from the perspective of a production company.

CTWR 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. Open to B.F.A. Writing for Screen and Television students only. *Prerequisite:* CTWR 305.

CTWR 421 Writing the Hour-Long Dramatic Series (2, FaSp) Writing an episode of an existing dramatic television series within the hour-long format with an emphasis on conception, pitching, characterization and structure. *Prerequisite:* CTWR 206*b* or CTWR 321 or CTWR 414 or CTWR 514*a* or CTWR 529.

CTWR 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.

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

CTWR 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 206*b* or CTWR 414 or CTWR 514*a* or CTWR 529.

CTWR 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 206*b* or CTWR 321 or CTWR 414 or CTWR 514*a* or CTWR 529.

CTWR 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 206*b* or CTWR 414 or CTWR 514*b* or CTWR 529.

CTWR 437 Writing the Situation Comedy Pilot (2, max 4, FaSp) Comedic series television with an emphasis on pilots including descriptions of characters, settings, tone and themes for students' own comedic series which will lead to a pilot script. *Prerequisite:* CTWR 434.

CTWR 439 Writing the Original Dramatic Series Pilot (4, max 8, FaSp) An advanced workshop in which students create an original dramatic series, including a first script and a summary of characters and storylines. *Prerequisite:* CTWR 421.

CTWR 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.

CTWR 453 Advanced Feature Rewriting (4, FaSpSm) 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 305 or CTWR 415*b*.

CTWR 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:* CTWR 459*a* for CTWR 459*b*.

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

CTWR 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.

CTWR 505 Creating the Short Film (2, FaSp) Strengthening and deepening the ability to conceive and develop ideas that will lead to compelling, authentic, and personally meaningful films. (Duplicates credit in CTWR 528.) *Concurrent enrollment:* CTPR 507, CTPR 510.

CTWR 509 Understanding the Process of Film making (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.

CTWR 513 Writing the Short Script (2, Fa) Preparation of scripts for short films; dramatic, informational, experimental, and other forms. Open to screenwriting (CNTV) and dramatic writing (Theatre) majors only. *Concurrent enrollment:* CTWR 514*a*.

CTWR 514ab Basic Dramatic Screenwriting (a: 2, Fa; b: 2, Sp) Dramaturgy for the fiction and nonfiction work. Techniques for creating the original or adapted theatrical script. Open to graduate screenwriting majors (CTWR) and dramatic writing (Theatre) majors only. *a:* Emphasizes narrative development, through short scripts, sequences, and story outlines. *Concurrent enrollment:* CTWR 513. *b:* Development of an outline and feature length, original script.

CTWR 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 514*a*; CTWR 515*a* for CTWR 515*b*; CTWR 515*b* for CTWR 515*c;* CTWR 515*c* for CTWR 515*d*.

CTWR 516 Advanced Motion Picture Script Analysis (2, FaSp) Critical analysis of the structure of films from the classics to current award winners. Students will learn how to identify key story concepts and break down three act structure in finished films and scripts.

CTWR 518 Introduction to Interactive Writing (2, Sp) A series of exercises written and discussed for interactive experiences.

CTWR 519ab Thesis in Television Drama (a: 4, Fa; b: 4, Sp) *a:* Writing the pilot: an intensive workshop in which master's students develop an original television one-hour series including characters, world and storylines for season one. Final assignment is the finished pilot episode of the series. *Prerequisite:* CTWR 421, CTWR 514*b*. *b:* Further development of the original series by writing the bible for the series and the mid-season episode which is reflective of storylines, characters and settings developed in CTWR 519*a*. Open only to M.F.A. Writing for Screen and Television students.

CTWR 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*b*, or CTWR 529.

CTWR 528 Screenwriting Fundamentals (2, FaSp) Introduction to the principles of screenwriting with special emphasis on story, characterization and dramatization.

CTWR 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 and CTWR 505.

CTWR 533ab Writing the Feature Script (4-4, FaSp) Advanced screenwriting workshop. *a:* Development of characters and story to complete a treatment and first draft of a feature length script. *Prerequisite:* CTWR 529; *recommended preparation:* CTWR 516. *b:* Rewriting the first draft into a second draft through advanced work-shopping of script. A third draft polish is the final assignment. *Prerequisite:* CTWR 533*a*.

CTWR 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.

CTWR 550 Advanced Story Development (2, FaSp) Advanced development of the story creation process by examining the core elements of a good story. Compiling a portfolio of story ideas. *Prerequisite:* CTWR 514*a* or CTWR 529.

CTWR 553 Advanced Rewriting Workshop (4, FaSp) Advanced feature screenwriting, emphasizing the rewrite of a first draft script. *Prerequisite:* CTWR 514*b* or CTWR 533*b*.

CTWR 555 Pitching for Film and Television (2, FaSp) Development and pitching of ideas for motion pictures, episodic and television pilots. Reducing ideas to basic components enhancing verbal presentation skills. *Prerequisite:* CTWR 305 or CTWR 415*b* or CTWR 514*b* or CTWR 533*b*.

CTWR 559 The Business of Writing for Screen and Television (2, FaSp) Examination and in-depth analysis of the studio system, the television development process, literary representation, new emerging markets, and the Writers Guild of America. *Prerequisite:* CTWR 514*b*.

CTWR 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.

CTWR 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.

CTWR 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*h. b:* Completion of the first draft of the screenplay; introduction of techniques for rewriting; revisions of the first draft of the screenplay just completed.

CTWR 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)

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.*)

CMPP 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.

CMPP 560 Script Development (2, FaSp) From idea and story to finished shooting script. Open to MPPP students only.

CMPP 561 Motion Picture Marketing (2, Sp) Analysis and preparation of marketing campaigns from concept to budgeting for various media. Open to MPPP students only.

CMPP 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.

CMPP 564 Producing Business Procedures (2, FaSp) Seminars on various management and entrepreneurial techniques, including exhibition. Open to MPPP students only.

CMPP 565 Scheduling and Budgeting (4, FaSp) Concept and preparation of a complete budget and production board. Open to MPPP students only.

CMPP 566 Finance (2, FaSp) Seminar on financial aspects of film industry and methods of financing films. Open to MPPP students only.

CMPP 568 Producing for Television (2, Fa) Discussions of the creative and financial aspects of television producing. Open to MPPP students only.

CMPP 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.

CMPP 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.

CMPP 571 Producing the Screenplay (2, FaSp) Overseeing the initiation and creation of the screenplay.

CMPP 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.

CMPP 591 Producing Practicum (2, Irregular) Producing workshop encompassing all aspects of producing, including script development, budgeting, casting and actual production.

CMPP 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.)

CMPP 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)

IML 101 The Languages of New Media I (4, FaSpSm) An introduction to the history, theory, and languages of new media.

IML 104 The Languages of New Media II (2, FaSp) An introduction to the expressive range of screen languages in their cultural, historical, and technological contexts.

IML 140 Workshop in Multimedia Authoring (2, max 4, FaSp) Introduction to the expressive potential of multimedia as a critical and creative tool, supplementing traditional forms of academic work.

IML 340 The Praxis of New Media (2, FaSpSm) An intermediate level blend of theory and practice that approaches scholarly multimedia work in the context of its cultural and technological environment. *Recommended preparation:* IML 101, IML 104 or IML 140.

IML 346 Methods in Scholarly Multimedia (2, max 4, FaSp) Emphasizing rigorous student multimedia research and strategies for authorship within a disciplinary context, this course prepares students to undertake their thesis projects.

IML 400 Web Based Scholarly Multimedia (2, FaSp) Theory and practice related to the analysis and creation of scholarly Web-based media projects. *Recommended preparation:* IML 101 or IML 104.

IML 420 New Media for Social Change (4, max 8, FaSp) Creating real social change through multimedia, working in collaboration with a local nonprofit organization. *Recommended preparation:* IML 101 or IML 340.

IML 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 in Multimedia Scholarship program only. Senior standing. *Prerequisite:* IML 101 or IML 104, IML 346.

IML 444 Honors in Multimedia Scholarship: Multimedia Honors Thesis Project II (4, FaSp) Production of Multimedia Honors thesis. Open to students in the Honors in Multimedia Scholarship program only. *Prerequisite:* IML 440.

IML 466 Digital Studies Symposium (4, FaSp) Lectures, presentations, and readings on the critical and creative challenges of contemporary multi-screen digital media practices.

IML 490x Directed Research (2-8, max 8, FaSpSm) Individual research and production. Not available for degree credit. *Prerequisite:* IML 101 or IML 104.

IML 499 Special Topics (4) Selected topics in multimedia literacy. Open to students in the Honors in Multimedia Scholarship program only.