
USC School of Cinema-Television



USC's School of Cinema-Television is number one according to the rankings published in America's Best Graduate Schools issue of U.S. News and World Report (1998).

The USC School of Cinema-Television offers undergraduate and graduate-level programs in production, critical studies, animation, writing for screen and television and producing. The school educates students in the aesthetic and technical values of the medium through course work, production activities and research.

All members of the full-time cinema-television faculty have been or are working professionals in their respective fields; most have years of full-time professional experience. Each year a number of adjunct faculty from the Los Angeles film and television industries participate in all programs.

Students at the USC School of Cinema-Television produce over 234 hours of motion pictures each year and complete approximately 100 full-length screenplays. USC films made by students receive 150 awards annually from festivals around the world. USC cinema-television alumni are among the most successful filmmakers and scholars working today. Since 1951, there have been only two years when no members of the Trojan Family were nominated for Academy Awards for their work in documentary or fiction film.

The Cinema-Television Library offers a comprehensive collection of books in English and substantial holdings in other languages. The vast collection of journals, unpublished screenplays and manuscript materials includes personal papers of industry figures from the silent years to the present and studio records from Warner Bros., MGM, Universal and other producing companies. The study center also provides student access to the school's large collection of film and television materials in all film and video formats as well as to several thousand recent screenplays.

Administration

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

Office of Student Affairs
Carson Television Stage GT 106
(213) 740-2911
Email: admission@cmtv.usc.edu
www.cinema-tv.usc.edu

Critical Studies

Dana Polan, *Division Chair*
George Lucas Instructional Building 405
(213) 740-3334*

Film and Television Production

Barbara Corday, *Division Chair*
George Lucas Instructional Building 404
(213) 740-3317*

Writing

John Furia, Jr., *Division Chair*
George Lucas Instructional Building 301
(213) 740-3303
FAX: (213) 740-8035

Peter Stark Producing Program

Lawrence Turman, *Director*
George Lucas Instructional Building 302
(213) 740-3304
FAX: (213) 745-6652

Film, Video and Computer Animation

Vibeke Sorensen, *Director*
Marcia Lucas Post Production Building 201
(213) 740-3985

*For information regarding admission, call (213) 740-2911.

Faculty

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

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

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

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

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

Professors: Barbara Corday; Robert Estrin, M.F.A.; John Furia, Jr., B.A.; Mark J. Harris, B.A.; Tomlinson Holman, B.S.; Gerald Isenberg, M.B.A.; David James, Ph.D.; Doe Mayer, M.A.; Marsha Kinder, Ph.D.; E. Russell McGregor, Ph.D.; K. Kenneth Miura, M.A.; Woody Omens, A.S.C. (M.A.); Christine Panushka, M.F.A.; Dana Polan, Ph.D.; Michael Renov, Ph.D.; Vibeke Sorensen, M.A.H.; Lynn Spigel, Ph.D.

Associate Professors: Don Bohlinger, M.F.A.; Todd Boyd, Ph.D.; Gene Coe, M.F.A.; Ronald Curfman, M.F.A.; Pamela Douglas; David Howard, M.F.A.; Robert E. Miller, Ph.D.; Amanda Pope, B.A.

Assistant Professors: Tom Abrams, M.F.A.; Tara McPherson, Ph.D.; James Nathan, M.F.A.; Paul Wolansky, M.F.A.

Senior Lecturers: Laurie Burton; Roger Christiansen; Midge Costin; Jed Dannenbaum; Bill Dill; Mary Beth Fielder; Pablo Frascioni; Gary Goldsmith; Carroll Hodge; Judy Irola; Mary Jansen; Mardik Martin; Nina Menkes; John Morrill; Jack Oswald; Earl Rath; Jeffrey Sconce; David Weber

Lecturers: Ted Braun; Mark Shepherd

Research Associate Professors: Syou Ling Fu, M.F.A.; Richard Weinberg, Ph.D.

Adjunct Professors: Steve Albrezzi; Ioan Allen; Isaac Artenstein; Rick Berg; Bruce Block; Bobette Buster; Chris Chomyn; Joseph Cohen; Cynthia Cohn; Vera Dika; Bob Enders; Nina Foch; Greg Foster; Robert Gardner; Nelson Gidding; Jean-Pierre Geuens; Lisa Gottlieb; Peter Gould; Dianne Haak; Karen Halverson; Lynn Hendee; Rowdy Herrington; Joe Hoffman; Joseph Janeti; Jeremy Kagan; Gabor Kalman; Randal Kleiser; Susan Landau; Lawrence Lyttle; David Milton; Sylvia Morales; Richard Ollis; Ronald Parker; Ishu Patel; Abraham Polonsky; Howard Rosenberg; Rick Rosenthal; Stanley Ralph Ross; Leon Roth; Elliott Silverstein; Jason Squire; John Tarver; Duke Underwood; Jon Wagner; Malvin Wald; Matthew Weisman; Sanford Wernick; Megan Williams; Robert Zemeckis; Vernon Zimmerman

Part-time Lecturers: Kate Amend; Tom Anderson; Jeff Apple; Wendy Apple; Ron Austin; Robert Ballo; Philip Barry; Sandra Berg; Becky Bristow; Tim Clawson; Cornelius Cole; Sam Denoff; Michael Doban; Richard Edland; Mar Elepano; Paul Evans; Peter Exline; Mel Ferber; Kathy Fogg; Dan Gillman; Andrew Given; Charles Glenn; Michael Gonzales; Amy Halpern; Christopher Knopf; Richard Krevolin; Everett Lewis; Lisa Mann; Richard Marcus; Frank McAdams; Marcia Nasatir; Dan Nienaltowski; Peter Pampusch; Roger Pardee; Lou Pitt; Vincent Robert; Mimi Roth; Michael Scroggins; Agueda Simo; Tom Sito; Kathy Smith; Edward Spiegel; Jeffrey Stott; Ken Tamburri; Jerry Tokofsky; Chris Vogler; Jennifer Warren; Eric Weissmann; Jon Wilkman; Oscar Williams; Paul Wolff

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

Degree Programs

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

Bachelor of Arts

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

Bachelor of Fine Arts — Filmic Writing

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

Bachelor of Science in Business Administration—Entertainment Management

Entertainment Management is a joint program consisting of courses offered by both the

Marshall School of Business and the School of Cinema-Television. Students successfully completing the program receive a Bachelor of Science in Business Administration with an emphasis in Cinema-Television. The program is offered to freshmen admitted to the Marshall School of Business as Business Scholars. See Marshall School of Business (page 105) for course requirements.

Master of Arts, Cinema-Television

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

Master of Fine Arts, Cinema-Television

The School of Cinema-Television offers this professional degree in two tracks: Film and Television Production and Writing for Screen and Television. The Writing for Screen and Television track requires 42 units and the Film and Television Production track requires 40 units.

Master of Fine Arts, Film, Video and Computer Animation

This program requires 50 units.

Master of Fine Arts, Motion Picture Producing

The Peter Stark Producing Program requires 44 units.

Doctor of Philosophy, Cinema-Television: Critical Studies

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

Cinema-Television Minor

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

Minor in Film, Video and Computer Animation

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

Minor in Performing Arts

The minor in performing arts provides an interdisciplinary inquiry into the nature and aesthetics of the performing arts. It combines the disciplines of cinema-television, dance, music and theatre. The minor is a unique course of study that looks at how the performing arts contribute to a culturally literate society. See the School of Theatre, page 756, for requirements.

General Requirements

Acceptance of Transfer Units

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

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

No transfer credits are accepted for the Peter Stark producing track, the graduate program in screenwriting or the film, video and computer animation program.

Requests for a limited number of transfer credits for the Master of Fine Arts degree in film and television production must be submitted to the Cinema-Television Graduate Committee for approval and are only granted under exceptional circumstances.

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

Waiver of Course Requirements

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

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

Student Advisement

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

The Cinema-Television Graduate Committee meets at least once a month to handle changes of degree objective, program modifications and graduation review for the Graduate Production program. Undergraduates are expected to meet with their advisors once a semester to review their academic progress.

Grade Point Average Requirements

A minimum grade of C, 2.0 (A = 4.0), must be earned in all required and prerequisite courses in order to progress to the next course level. Students may attempt to improve a grade lower than a C (2.0) only one time by registering and retaking the specific course. Departmental approval is required in order to retake a CNTV course.

In addition, a minimum grade point average must be achieved to earn all cinema-television degrees (see the individual program descriptions). For example, undergraduates must earn a minimum grade of C (2.0) in all required Cinema-Television courses. However, graduate students must 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 241/290 and CTPR 310/376 and graduate students in the production program who earn a grade lower than a C (2.0) in CTPR 507x and CTPR 508x may petition to retake the required sequence only once. Permission to retake any prerequisite or core production courses requires prior departmental committee approval.

Students in the graduate screenwriting program must earn a minimum grade of B (3.0) in CTPR 291.

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

Policy on Films and Videos Produced by Students

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

Tuition and Fees (Estimated)

Students in the School of Cinema-Television's graduate programs pay tuition of \$796 per unit effective September 1999. 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*. The university reserves the right to assess new fees or charges. The rates listed are subject to change without notice by action of the Board of Trustees.

Critical Studies

The Division of Critical Studies of the School of Cinema-Television offers programs leading to the Bachelor of Arts, Master of Arts and Doctor of Philosophy degrees. This comprehensive curriculum includes courses which analyze the power and responsibility of American and international film and television and new media technologies from formal/aesthetic, historical, economic and ideological perspectives.

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

Applicants for the B.A. or M.A. or Ph.D. degrees must submit supplemental application materials to the Critical Studies Program. For specific instructions, contact the Cinema-Television Office of Student Affairs, University Park, Los Angeles, CA 90089-2211, (213) 740-2911, web page: <http://cinema-tv.usc.edu>.

Bachelor of Arts

Bachelor of Arts, Cinema-Television: Critical Studies

The Bachelor of Arts degree in Cinema-Television with a track in Critical Studies is granted by the College of Letters, Arts and Sciences in conjunction with the School of Cinema-Television. Undergraduate students take their pre-professional courses in the College of Letters, Arts and Sciences, including the general education requirements. Major courses are selected from the curriculum of the School of Cinema-Television. The degree requires 128 units, including 22 lower division and at least 24 upper division units in cinema-television. A maximum of 40 CNTV upper division units will apply to the B.A. degree.

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 new program requires six courses in different categories, plus writing and diversity requirements, which are described in detail on pages 167 through 172. In addition, students pursuing the B.A. must meet foreign language requirements described on page 169.

All students who (1) enter the School of Cinema-Television as freshmen in the summer of 1997 or later; or (2) begin college elsewhere in the summer of 1997 or later; or (3) began college earlier but transfer to USC in the summer of 2000 or later, must satisfy the requirements of the new general education program. Other students whose schedules permit are encouraged to follow the new program as well. However, continuing and transfer students who began college full-time before summer 1997 and enter USC before summer 2000 may elect to satisfy a "transitional" plan instead, which is outlined on page 172.

Required Production Courses

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

CTPR 241 is a lecture 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 students are taught the principles of filmmaking through demonstrations, hands-on production and critical analysis. Each student makes five Super 8mm non-dialogue films using his or her own equipment. At minimum, a Super 8 camera, projector, tripod, viewer and splicer will be needed, plus substantial funds for film and processing (approximately \$800-1,000). A tape recorder is recommended.

Required Courses

CTCS 190	Introduction to Cinema	4
CTCS 191	Introduction to Television and Video	4
CTCS 192	Race, Class and Gender in American Film	4
CTCS 200	History of the International Cinema I	2
CTCS 201	History of the International Cinema II	2
CTPR 241	Fundamentals of Film, taken concurrently with CTPR 290	2
CTPR 290	Cinematic Communication, taken concurrently with CTPR 241	4
CTCS 473	Film Theories	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, 1976-present	4

Four *different* courses from the following:

CTCS 367	Global Television and Media	4
CTCS 400	Non-Fiction Film and Television	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 464	Film and/or Television Genres	4
CTCS 469	Film and/or Television Style Analysis	4
CTCS 478	Culture, Technology and Communications	4
CNTV 499*	Special Topics	4
Total Required Units:		46

*Major credit with departmental approval.

Grade Point Average Requirements

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

Limitations on Enrollment

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

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

Curriculum Review

Cinema-Television majors are expected to meet with their academic advisors once a semester to review their progress. Contact the Student Affairs Office, Carson Television Center, Garden Level 106, (213) 740-8358, for appointments.

Master of Arts

The Master of Arts degree in Cinema-Television with a track in Critical Studies is administered through the Graduate School. Candidates for the degree are subject to the general requirements of the Graduate School (see page 555). Thirty-two units are required at the 400 level or higher, including a comprehensive examination. At least two-thirds of these units must be at the 500 level or higher.

Graduate Preparation Production Courses

Incoming graduate students without prior production experience are required to take CTPR 507x (six units). This course provides a basic primer in production considered necessary for graduate studies in critical studies. A minimum grade of C (2.0) must be earned in CTPR 507x. This course does not count toward the total requirements for the M.A.

CTPR 507x Production I (6 units) is designed to introduce the fundamental principles of motion picture production. The course also introduces students to visual and auditory communication and individual filmmaking. Each student makes five projects, serving as writer, producer, director, cinematographer, sound designer and editor.

Projects are shot on digital cameras and edited on non-linear systems. Approximately \$1,200 should be budgeted for fees and expenses.

Required Courses

CTCS 500	Seminar in Theory and Textual Analysis	4
CTCS 501	History of the International Cinema: Silent Film	2
CTCS 502	History of the International Cinema: Sound Film	2
CTCS 503	Survey History of the American Sound Film	2
CTCS 510	Case Studies in National Media	4
CTCS 511	Seminar: Non-Fiction Film/Video, or	
CTCS 518	Seminar: Avant-garde Film/Video	4
CTCS 587	Graduate Television Seminar	4
CTCS 588	Bibliography	2

In addition, eight units of cinema-television electives are required.

Comprehensive Examination

As the final requirement for the M.A. degree, the comprehensive examination, normally taken near the end of course work, will consist of six hours of questions in three fields. The exam is given once a year in the spring semester. The field of theory and criticism is required for all students who hope to continue their studies toward a Ph.D. at USC. In consultation with their faculty advisor, students will choose three of the following fields:

- (1) Theory and Criticism
- (2) American Sound Film
- (3) International Silent Film
- (4) International Sound Film
- (5) Documentary and Avant-Garde Film and Video
- (6) Television and New Technologies

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

Grade Point Average Requirements

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

Doctor of Philosophy

Doctor of Philosophy in Cinema-Television (Critical Studies)

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

Admission

A master's degree in cinema-television, or a closely related field, is required for admission to the Ph.D. program. Applicants without such a degree may be admitted, but will be required to pass a comprehensive examination to the faculty's satisfaction as part of the screening procedure (see Screening Procedure).

Course Requirements

Each Ph.D. candidate must complete 64 units (exclusive of the prerequisite — see Graduate Preparation Production Course — and dissertation units) beyond the bachelor's degree, 43 of which must be at the 500 level or higher. (Up to 30 units may be transferred from graduate work completed at other institutions.) The required units will include seven to 12 courses in cinema-television and eight to 16 units in the minor area. The minor will be chosen by the student in close consultation with the advisor and will be in an academic field which: (1) offers a Ph.D. at USC, and (2) supports the student's dissertation topic. Each student must complete the following course work toward the 64 unit total:

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

(2) *Two of the following: CTCS 677, 678, 688.* These courses should be taken before the qualifying examination.

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.

Graduate Preparation Production Course

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

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

Screening Procedure

The Graduate School requires that programs administer an examination or other procedure at a predetermined point in the student's studies as a prerequisite to continuation in the doctoral program (see page 558). This procedure is designed to review the student's suitability for continuing in the chosen Ph.D. program. The School of Cinema-Television has determined that this procedure will occur no later than the end of the student's third semester of graduate course work at USC beyond the master's degree. The screening procedure process will include the following steps:

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.

(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 558). For the Ph.D. in Cinema-Television (Critical Studies), the committee is ordinarily composed of four Critical Studies faculty members and an outside member from the candidate's minor area.

Foreign Language Requirement

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

Dissertation Proposal Presentation

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

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 Dean of the Graduate School.

Dissertation Committee

The dissertation committee is composed as specified by regulations of the Graduate School (see page 560). A dissertation based on original investigation and showing technical mastery of a special field, capacity for research and scholarly ability must be submitted.

CTCS 794

Registration for dissertation units, CTCS 794 (a and b), in the two semesters following admission to candidacy is the minimum requirement. These units cannot be applied toward the required 64 unit total. The student must register for CTCS 794 each semester after admission to candidacy until the degree requirements are completed. No more than eight 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 done in residence on the main USC campus. The residency requirement may not be interrupted by study elsewhere. Residency must be completed prior to the qualifying examination.

Grade Point Average

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

Leaves of Absence

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

Changes of Committee

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

Completion of All Requirements

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

Time Limits

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

Film and Television Production

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

The primary goals of the degree programs in film and television production are to develop the student's ability to express original ideas on film or video and to instill a

thorough understanding of the technical and aesthetic aspects of motion pictures and television. Courses in production provide individual and group filmmaking experiences and the opportunity to learn all aspects of filmmaking in a collaborative environment.

Applicants for the B.A. or M.F.A. degree must submit supplemental application materials to the Film and Television Production Program. For specific instructions, contact the Cinema-Television Office of Student Affairs, University Park, Los Angeles, CA 90089-2211, (213) 740-2911, web page: <http://cinema-tv.usc.edu>.

Bachelor of Arts

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

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 new program requires six courses in different categories, plus writing, foreign language and diversity requirements, which are described in detail on pages 167 through 172.

All students who (1) enter the School of Cinema-Television as freshmen in the summer of 1997 or later; or (2) begin college elsewhere in the summer of 1997 or later; or (3) began college earlier but transfer to USC in the summer of 2000 or later, must satisfy the requirements of the new general education program. Other students whose schedules permit are encouraged to follow the new program as well. However, continuing and transfer students who began college full-time before summer 1997 and enter USC before summer 2000 may elect to satisfy a "transitional" plan instead, which is outlined on page 172.

Production Sequence

Undergraduates admitted to the Film and Television Production Program are required to take CTPR 241 Fundamentals of Film and CTPR 290 Cinematic Communication. CTPR 241 and CTPR 290 are introductory production courses taken either in the second semester sophomore or first semester 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 and CTPR 290, and these three courses are prerequisites for the next production sequence, CTPR 310 and CTPR 376.

CTPR 241 is a lecture and exercise 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 students are taught the principles of filmmaking through demonstrations, hands-on production and critical analysis. Each student makes five Super 8mm non-dialogue films using his or her own equipment. At minimum, a Super 8 camera, projector, tripod, viewer and splicer will be needed, plus substantial funds for film and processing (approximately \$800-1,000). A tape recorder is recommended.

CTPR 310 Intermediate Film and Video Production and CTPR 376 Intermediate Film and Video Cinematography is the second production sequence required for the B.A., Film and Television Production track. 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 one 16mm film and one video project. 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 of Cinema-Television. However, approximately \$1,000-1,500 should be budgeted by the student for the purchase of personal equipment, supplies, transportation, props, etc. which will also be useful in future classes.

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 241. Students are required to form their own partnerships. Students will not be allowed to register for CTPR 310 and CTPR 376 without having a qualified partner.

Because of the structure of CTPR 310 and CTPR 376, these courses cannot be taken separately. Therefore, should a student fail to achieve a passing grade on either CTPR 310 or CTPR 376 (see the section on grade requirements) both courses must be retaken the subsequent semester.

CTPR 480 Production Workshop I follows CTPR 310 and CTPR 376. In CTPR 480 production majors 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 such as production management, assistant director, cinematographer, editing or sound.

Film/video stock, processing, equipment and facilities are provided by the School of Cinema-Television. 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 290, 310, 376, 480 cannot be waived or substituted with another course or transfer credit under any circumstances.

Course Requirements

CTCS 190	Introduction to Cinema	4
CTCS 200	History of the International Cinema I	2
CTCS 201	History of the International Cinema II	2
CTPR 241	Fundamentals of Film (taken concurrently with CTPR 290, CTWR 413)	4
CTPR 290	Cinematic Communication (taken concurrently with CTPR 241, CTWR 413)	4
CTPR 310*	Intermediate Film and Video Production (taken after CTPR 241, CTPR 290, CTWR 413 and concurrently with CTPR 376)	4
CTPR 376*	Intermediate Film and Video Cinematography (taken after CTPR 241, CTPR 290, CTWR 413 and concurrently with CTPR 310)	4
CTWR 413	Writing the Short Script I (taken concurrently with CTPR 241, CTPR 290)	2
CTWR 414	The Screenplay	2

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

and a choice of:

CTPR 371	Directing for Television, or	
CTPR 475	Directing: <i>Mise-en-Scene</i> (prerequisites for CTPR 475 are CTPR 310 and CTPR 376)	4

One of the following courses is required:

CTPR 392	History of the American Film, 1925-1950	4
CTCS 393	History of the American Film since 1950	4
CTCS 400	Non-Fiction Film	4
CTCS 464	Film and/or Television Genres	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

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

Curriculum Review

Cinema-Television majors are expected to meet with their advisor once a semester to review their progress. Contact the Student Affairs Office (Carson Television Center, Garden Level 106), (213) 740-8358, for appointments.

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- or lower will not fulfill a major requirement.

Master of Fine Arts

The Master of Fine Arts degree with a Film and Television Production track requires a minimum of 40 units in cinema-television at the 400 or 500 level. A thesis is not required for the M.F.A. degree; however, course work involves participation in advanced film/video production courses.

Graduate Preparation Production Courses

In addition to the 40 units, students are required to take 12 units of prerequisite courses (CTPR 507x Production I and CTPR 508x Production II) in their first year. These courses provide intensive preparation considered necessary for graduate education in production.

CTPR 507x Production I (6 units) is designed to introduce the fundamental principles of motion picture production. The course also introduces students to visual and auditory communication and individual film-making. Each student makes five projects, serving as writer, producer, director, cinematographer, sound designer and editor. Projects are shot on digital cameras and edited on non-linear systems. Approximately \$1,200 should be budgeted for fees and expenses. CTPR 507x is taken concurrently with CTCS 501 and CTWR 528 in the first semester.

In CTPR 508x Production II, students working in crews of two produce two non-dialogue projects whose primary goal is to communicate effectively through sound/image relationships. Each student directs and prepares the soundtrack for the project he or she has written and is cinematographer and editor for his or her partner's project. It is mandatory for students to form their own partnerships. Most equipment and materials are provided by the school, but there are other expenses

associated with the projects made in CTPR 508x. Approximately \$1,000-1,500 should be budgeted by the student for the purchase of personal equipment, supplies, transportation, props, and so on. CTPR 508x is taken concurrently with CTCS 504 and CTWR 529 in the second semester.

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

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

CTPR 507x, 508x, 546L, 581abc, 583, 584, and 586ab 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
CTCS 501	History of the International Cinema: Silent Film	2
CTPR 507x	Production I	6
CTWR 528	Screenwriting Fundamentals	2
		10

YEAR ONE, SECOND SEMESTER		UNITS
CTCS 504	Television and the New Technologies	2
CTPR 508x	Production II	6
CTWR 529	Intermediate Screenwriting	2
		10

YEAR TWO, FIRST AND SECOND SEMESTERS		UNITS
CTCS 502	History of the International Cinema: Sound Film	2
CTPR 506	Visual Expression	2
Two of the following (the second may be taken in year three)		
CTPR 541	Intermediate Interactive Multimedia Workshop	4
CTPR 545	Intermediate Multi-Camera Television Workshop	4
CTPR 546L	Production III (non-directing capacity)	6

Six units from the required cinema-television electives (8 if CTPR 541 and CTPR 545 are chosen)

CTPR 484	Advanced Multi-Camera Television Workshop	4
CTPR 531	Planning the Production (prerequisite to develop a CTPR 546L documentary project)	2
CTPR 532	Intermediate Directing (prerequisite to qualify to direct a CTPR 546L or CTPR 583 project)	2
CTWR 533ab	Writing the Feature Script	4-2
CTPR 534	Intermediate Production Design	2
CTPR 535	Intermediate Editing	2
CTPR 537	Intermediate Cinematography	2

CTPR 538	Intermediate Producing	2	CTPR 581abc*	Individual Production Workshop	4-2-2
CTPR 539	Intermediate Graphics	2			
CTPR 540	Intermediate Sound	2	CTPR 583*	Graduate Television Production	6
CTPR 542	Intermediate Electronic Imaging	2	CTPR 584*	Graduate Interactive Group Project	6
CTAN 543	Intermediate Computer Animation	2	CTPR 586ab*	Production IV	6-0
CTPR 551	Planning the Advanced Production (prerequisite for CTPR 586ab, CTPR 581abc, CTPR 582abL, and CTPR 583 in a directing or producing position)	2			
CTPR 552	Advanced Directing	2			
CTWR 553	Advanced Screenwriting	4			
CTPR 554	Advanced Sound	2			
CTPR 555	Advanced Production Design	2			
CTPR 556	Advanced Editing	2			
CTPR 557	Advanced Cinematography	2			
CTPR 558	Advanced Producing	2			
CTPR 559	Advanced Graphics	2			
CTAN 563	Advanced Computer Animation	2			
CTPR 568	Advanced Electronic Imaging	2			
CTWR 572	Practicum in Directing Actors for Film	2-4			
CTWR 574	Advanced Seminar in Directing Actors for Film	2			

*Students must complete the prerequisites and follow the guidelines for CTPR 581abc, CTPR 583, CTPR 584 and CTPR 586ab.

One of the following critical studies courses:

CTCS 464	Film and/or Television Genres	4
CTCS 469	Film and/or Television Style Analysis	4
CTCS 510	Case Studies in National Media	4
CTCS 511	Seminar: Non-Fiction Film/Video	
CTCS 518	Seminar: Avant-Garde Film/Video	4
CTCS 564	Seminar in Film and Television Genres	4
CTCS 567	Seminar in Film/Television and a Related Art	4
CTCS 569	Seminar in Film and Television Authors	4
CTCS 587	Graduate Television Seminar	4
CTCS 588**	Bibliography	2

**Four units of Cinema-Television electives at the 400 or 500 level if CTWR 553 or CTCS 588 chosen. Six units of Cinema-Television electives at the 400 or 500 level if both CTWR 553 and 588 chosen.

YEAR THREE, FIRST AND SECOND SEMESTERS UNITS

One course from the following:

CTPR 546L	Production III (director or different crew position)	6
CTWR 553**	Advanced Screenwriting	4

Cinema-Television Electives

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

Grade Point Average Requirements

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

Time Limit

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

Graduate Review

Graduate students are required to appear before the Cinema-Television Graduate Committee one year prior to graduation for a curriculum review and to file appropriate forms. Contact the Cinema-Television Student Affairs Office for appointments at (213) 740-8358.

Film, Video and Computer Animation

Master of Fine Arts

The Master of Fine Arts degree in Film, Video and Computer Animation is a three-year (six semester) graduate program designed for students who have clearly identified animation as their primary interest in cinema. The program focuses on animation production, including a wide range of techniques and aesthetic approaches, from hand drawn character animation to state-of-the-art interactive computer graphics. While embracing traditional forms, the program strongly

encourages innovation and experimentation, and emphasizes imagination, creativity and critical thinking. Students should graduate with a comprehensive knowledge of animation from conception through realization; an understanding of the history of the medium and its esthetics; the fundamentals of computer technology, animation software and the most important elements of film, video and interactive media.

The program requires a minimum of 50 units: 38 units are in prescribed, sequential courses in Cinema-Television. The other 12 units are electives, four of which must be taken in the division of Critical Studies. A thesis is required for the M.F.A. degree.

Admission is granted once a year in the fall. Approximately 15 students will be enrolled in each incoming class. In addition to practical production, the program also provides opportunities for fieldwork experience and internships to facilitate the student's transition into the profession.

Applicants for the M.F.A. in Film, Video and Computer Animation must submit supplemental application materials. For specific instructions, contact the Cinema-Television Animation Program Office, University Park, Los Angeles, CA 90089-2211, (213) 740-3986, web page: <http://cinema-tv.usc.edu>.

The application deadline is February 15 for the fall semester.

Required Courses

YEAR ONE, FIRST SEMESTER		UNITS
CTAN 436	Writing for Animation	2
CTAN 451	History of Animation	2
CTAN 482	Basic Motion Picture Techniques for Animators	2
CTAN 522	Animation Department Seminar	1
CTAN 544	Introduction to Film, Video and Computer Animation	3
		10
YEAR ONE, SECOND SEMESTER		UNITS
CTAN 522	Animation Department Seminar	1
CTAN 523	Principles of Computer Animation	2
CTAN 547	Animation Production I	3
CTAN 579	Expanded Animation	2
Elective*		8
YEAR TWO, FIRST SEMESTER		UNITS
CTAN 522	Animation Department Seminar	1
CTAN 524	Contemporary Topics in Animation	2
CTAN 548	Animation Production II	3
CTAN 577a	Character Animation	2
		8
YEAR TWO, SECOND SEMESTER		UNITS
CTAN 522	Animation Department Seminar	1
CTAN 549	Animation Production III	3
Elective*		4
YEAR THREE, FIRST SEMESTER		UNITS
CTAN 522	Animation Department Seminar	1
CTAN 593	Directed Studies in Animation	2
CTAN 594a	Master's Thesis	2
		5

YEAR THREE, SECOND SEMESTER		UNITS
CTAN 522	Animation Department Seminar	1
CTAN 594b	Master's Thesis	2
		3

***Cinema-Television Electives**

The courses listed above do not constitute the 50 units required for the M.F.A. in Animation. Consequently, students are required to take a minimum of 12 elective units at the 400 and 500 level. Four of those units must be taken from the following Critical Studies courses:

ELECTIVES		UNITS
CTCS 400	Non-Fiction Film and Television	4
CTCS 402	Practicum in Film/Television Criticism	4
CTCS 404	Television Criticism and Theory	4
CTCS 407	African-American Cinema	4
CTCS 408	Contemporary Political Film and Video	4
CTCS 409	Censorship in Cinema	4
CTCS 464	Film and/or Television Genres	4
CTCS 469	Film and/or Television Style Analysis	4
CTAN 501	Creative Interactive Animation	2
CTCS 501	History of the International Cinema: Silent Film	2
CTCS 502	History of the International Cinema: Sound Film	2
CTAN 502ab	Virtual Reality and Stereoscopic Animation	2-2
CTCS 503	Survey History of the American Sound Film	2
CTCS 510	Case Studies in National 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
CTAN 576	Seminar in Film/Television and New Technologies	4
CTAN 577b	Character Animation	2
CTCS 585	Seminar in Film/Television, Critical Theory and Production	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. 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 for completing 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.

Thesis Project

In order to begin work on the thesis project, students must first successfully propose their project to a committee of M.F.A. Animation Program faculty. The proposal is prepared during the first year of study in the program and submitted at the beginning of the second year. Throughout the three years of study, students will meet regularly with M.F.A. Animation Program faculty to develop and refine the proposal and discuss the progress of their work. The faculty will be members 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 esthetic issues to be explored and specific techniques to be employed in its realization. The proposal must also include a storyboard, budget and schedule in addition to supporting materials created by the student demonstrating his or her ability to pursue the project. The faculty committee will make comments and decide whether the student may go forward with his or her project. Upon acceptance, the student will begin work on the project, otherwise revising and meeting again with the committee.

A mid-residency review of the thesis project will take place in the second 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 third and final year, students concentrate on their thesis projects, completing production and post-production. All sound or music, final high-resolution rendering (for computer animation), final film or video output, and compositing, titles or subtitles, will be done during this time.

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

Filmic Writing

Bachelor of Fine Arts

The philosophy of the Filmic Writing Program, a degree program for screen and television writing, is that the writer has the original vision; that the art of film is most fully realized through a blending of film form and film content; and that the script needs to embody this unity of form and content.

Each fall (there are no spring admissions), a class of 24 undergraduate writing students is selected to begin the program. The students move from writing synopses and treatments to full-length screenplays and documentaries and from experimentation with non-verbal communication to integrating complex visual designs into advanced projects. A total of 128 units is required for completion of the Bachelor of Fine Arts degree; 68 of these units are taken in a prescribed sequential order. Students work with writing faculty as well as with professional writers from the film and television industries.

Applicants must submit supplemental application materials to the Filmic Writing Program. For specific instructions, contact the Filmic Writing Program, University Park, Los Angeles, CA 90089-2211 or telephone (213) 740-3303, web page: cinema-tv.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 new program requires six courses in different categories, plus writing and diversity requirements, which are described in detail on pages 167 through 172.

All students who (1) entered the School of Cinema-Television as freshmen in the summer of 1997 or later; or (2) began college elsewhere in the summer of 1997 or later; or

(3) began college earlier but transfer to USC in the summer of 2000 or later, must satisfy the requirements of the new general education program. Other students whose schedules permit are encouraged to follow the new program as well. However, continuing and transfer students who began college full-time before summer 1997 and enter USC before summer 2000 may elect to satisfy a "transitional" plan instead, which is outlined on page 172.

Required Production Course

Undergraduate writing students are required to take CTPR 290 Cinematic Communication. This is an introductory production course which must be taken during the sophomore year.

In CTPR 290 students are taught the principles of filmmaking through lectures and hands-on production. Each student makes five Super 8mm non-dialogue films using his or her own equipment. At minimum, a Super 8 camera, projector, tripod, viewer and splicer will be needed, plus substantial funds for film and processing (approximately \$800). A tape recorder is highly recommended.

Four-Year Major Requirements for the B.F.A. in Filmic Writing

YEAR ONE, FIRST SEMESTER		UNITS
CTWR 106a	Filmic Writing I	4
		4
YEAR ONE, SECOND SEMESTER		UNITS
CTCS 190	Introduction to Cinema	4
CTWR 105	Non-Verbal Thinking: Visual and Aural	2
CTWR 106b	Filmic Writing I	4
		10

YEAR TWO, FIRST SEMESTER		UNITS
CTCS 200	History of the International Cinema I	2
CTWR 206a	Filmic Writing II	4
CTWR 213	Content and Consciousness	2
CTWR 319	Directing for Writers: Pre-production	2
		10

YEAR TWO, SECOND SEMESTER		UNITS
CTCS 201	History of the International Cinema II	2
CTWR 205	Introduction to Filmic Design	4
CTWR 206b	Filmic Writing II	2
CTWR 215	Practicum in Writing Short Films	2
		10

YEAR THREE, FIRST SEMESTER		UNITS
CTWR 306a	Filmic Writing III	4
CTWR 318	Acting Experience for Writers	2
CTWR 419	Directing for Writers: Post-production	2
CTCS 367	Film and the Other Arts, or Film and/or Television Genres	4
CTCS 464		4
		12

YEAR THREE, SECOND SEMESTER		UNITS
CTPR 290	Cinematic Communication	4
CTWR 306b	Filmic Writing III	2
CTWR 316	The Affective Domain	2
CTWR 434	Comedy Writing, or	
CTWR 435	Writing for Film and Television Genres	2
		10
YEAR FOUR, FIRST SEMESTER		UNITS
CTWR 301	Creating the Non-Fiction Film	4
CTWR 418a	Filmic Writing Senior Thesis	4
CTWR 459a	Entertainment Industry Seminar	2
		10

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

Electives
A minimum of 20 elective units is required.
Suggested electives in Cinema-Television include:

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

Grade Point Average Requirements

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

Writing for Screen and Television

Master of Fine Arts

The Master of Fine Arts with a major in Writing for Screen and Television is granted by the School of Cinema-Television. It is a two-year program which concentrates in writing for narrative film and television. The curriculum covers the writing of dramatic scenes, story structure and the full array of tools available to the storyteller for heightening audience interest, involvement and participation. Graduate screenwriting students advance from learning the basics of visual storytelling to writing short scripts, treatments and scripts for both dramatic and comedy TV series and pilots, and finally feature-length screenplays.

Each fall 30 students are selected to begin the Graduate Writing for Screen and Television Program; there are no spring admissions. Applicants must submit supplemental application 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, web page: <http://cinema-tv.usc.edu>.

A total of 42 units in cinema-television at the 400 and 500 level is required. In addition to the writing courses, course work includes instruction in: video equipment, uses and technology; acting and the direction of actors; directing; film economics; and history and theory of film.

Graduate Production Preparation Course

In addition to the 42 units, students are required to take a four-unit undergraduate prerequisite production course, CTWR 291 Beginning Dramatic Production, in the first semester.

This course reviews the basic aspects of filmmaking through lectures and hands-on production using 8mm video. A minimum grade of B (3.0) is required in CTWR 291 in order for a student to continue in the Master of Fine Arts program. CTWR 291 is not a graduate level course and will not count toward the total 42 units required for the degree. Grades received in this course will not be included in calculating the student's grade point average.

Course Requirements

YEAR ONE, FIRST SEMESTER		UNITS
CTWR 291*	Beginning Dramatic Production	4
CTWR 459a	Entertainment Industry Seminar	2
CTCS 501	History of International Cinema: Silent Film	2
CTWR 513	Writing the Short Script	2
CTWR 572	Practicum in Directing Actors for Film	2
		8

*The 4 units for CTWR 291 do not count toward the M.F.A.

YEAR ONE, SECOND SEMESTER		UNITS
CTCS 503	Survey History of the American Sound Film, or	2
CTCS 464	Film and/or Television Genres, or	4
CTCS 469	Film and/or Television Style Analysis	4
CTWR 459b	Entertainment Industry Seminar	2
CTWR 514	Basic Dramatic Screenwriting	2
CTWR 516	Advanced Motion Picture Script Analysis	2
		8-10

YEAR TWO, FIRST SEMESTER		UNITS
CTCS 502	History of International Cinema: Sound Film	2
CTWR 434	Writing the Situation Comedy, or	
CTWR 437	Writing the Situation Comedy Pilot	2
CTWR 515a	Practicum in Screenwriting	4
CTWR 536	Editing for Scriptwriters, or	
CTWR 575	Directing for Scriptwriters	2
		10

YEAR TWO, SECOND SEMESTER		UNITS
CTWR 435	Writing for Film and Television Genres	2
CTWR 515b	Practicum in Screenwriting	4
		6

Total: 42 units required for degree

Students are required to complete CTWR 435 and either CTWR 434 or CTWR 437 for the degree.

CNTV Electives

A minimum of 8 or 10 elective units at the 400 and 500 level is required, determined by which options the student selected

Grade Point Average Requirement

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

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

Time Limit

Students must maintain satisfactory progress toward their master's degrees at all times.

The 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.

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- 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 two-semester sequence of production courses, CMPP 541aL and 541bL Production Workshop, in their first year. CMPP 541aL covers the basics of visual communication and students produce two or three Super 8mm, non-synchronous sound films. In CMPP 541bL, second semester students work in teams, making two 8-10 minute 16mm non-synchronous sound films. Equipment for both courses is provided by the school. Students with sufficient production experience may, with departmental approval, opt to produce a film in conjunction

with the Production Department instead of the first semester of this class.

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

An internship period between school years gives students an opportunity to observe actual producing and executive operations with participating independent producers and film companies. The internship period is of eight weeks' duration during the months of May, June and July. The internships are subject to availability and academic performance in the first year of studies.

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

Films must be produced by a Stark student or team of Stark students. Scripts may be written by a cinema-television student from the Division of Writing or a Stark student. The director must be a graduate student from the Cinema-Television Production Program or a Stark student. The Stark student may only perform one major task on the film, i.e., director or writer or producer. Each team has a professional advisor available as needed. Completed films are screened at "First Look."

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

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

YEAR ONE, FIRST SEMESTER		UNITS
CMPP 541aL	Production Workshop	2
CMPP 550	Script Analysis for the Producer	4
CMPP 568	Producing for Television	2
CMPP 589a	Graduate Film Business Seminar	4
		12

YEAR ONE, SECOND SEMESTER		UNITS
CMPP 541bL	Production Workshop	4
CMPP 560	Script Development	2
CMPP 567	Studio Management	2
CMPP 589b	Graduate Film Business Seminar	4
		12

YEAR TWO, FIRST SEMESTER		UNITS
CMPP 561	Motion Picture Marketing	2
CMPP 562	Entertainment Law	2
CMPP 565	Production Budgeting	4
CMPP 566	Finance and Financing Films	2
		10

YEAR TWO, SECOND SEMESTER		UNITS
CMPP 563	Producing Symposium	2
CMPP 564	Producing Business Procedures, or approved graduate-level CMPP course	2
CMPP 569	Seminar on Non-Mainstream Producing	2
CMPP 592	Individual Project Seminar	4
		10

Grade Point Average Requirement

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

Time Limit

Students must maintain satisfactory progress toward their master's degrees at all times.

The degree must be completed three years after the beginning of graduate work at USC. Course work more than seven years old is automatically invalidated and may not be applied toward the degree.

Minor Programs

Minor in Cinema-Television

The minor in cinema-television combines an introduction to this exciting and influential field with a diversified set of classes in production, screenwriting, the film-television industry and critical studies. The curriculum is purposely flexible; students may choose to sample two or more different aspects of the world of cinema and television in their upper division class choices or to concentrate their upper division course work in an area of primary interest, such as production.

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

Application Procedures

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

Admission applications and information may be obtained from the USC School of Cinema-Television, Office of Student Affairs, Carson Television Center, Garden Level 106, or telephone (213) 740-8358.

Course Requirements for the Minor

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

Required Lower Division Courses (8 units)

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

*Gateway course

Required Upper Division Courses (16 units)

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

CRITICAL STUDIES		UNITS
CTCS 392	History of the American Film, 1925-1950	4
CTCS 393	History of the American Film, 1946-1975	4
CTCS 400	Non-Fiction Film and Television	4
CTCS 407	African American Cinema	4
CTCS 409	Censorship in Cinema	4
CTCS 464	Film and/or Television Genres	4
CTCS 469	Film and/or Television Style Analysis	4

PRODUCTION

PRODUCTION		UNITS
CNTV 483	Interactive Entertainment and Multimedia	4
CTPR 327	Motion Picture Camera	3
CTPR 335	Motion Picture Editing	3
CTPR 371	Directing for Television	4
CTPR 375	Functions of a Director	4
CTPR 385	Colloquium: Motion Picture Production Techniques	4
CTPR 422	Makeup for Motion Pictures	2
CTPR 423	Introduction to Special Effects in Cinema	2
CTPR 455	Introduction to Production Design	2
CTPR 456	Introduction to Art Direction	2
CTPR 470	Practicum in On-Screen Direction of Actors	4

WRITING

WRITING		UNITS
CTWR 315x*	Filmwriting	3
CTWR 412	Introduction to Screenwriting	2
CTWR 414	The Screenplay	2
CTWR 416	Motion Picture Script Analysis	4
CTWR 431	Screenwriters and Their Work	2
CTWR 494x*	Practicum in Screenplay Development	2

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

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

Grade Point Average Requirement

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

Film, Video and Computer Animation Minor

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

Most students will enter the minor in animation program in their sophomore year at USC. A portfolio of work (prints, slides, film, and/or video) is required.

A student enrolled on the undergraduate level at USC may apply to minor in animation if he or she (1) has a minimum grade point average of 2.75 and is maintaining normal degree progress and (2) is not undergoing any type of departmental, academic or university disqualification.

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

Application Procedures

To be considered for admission to the minor in animation program, the applicant is required to submit the following materials: (1) departmental application, (2) academic records including current USC transcripts, (3) personal statement, (4) two letters of recommendation, and (5) portfolio (prints, slides, film and/or video).

Grade Point Average Requirement

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

Course Requirements

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

COURSES		UNITS
AHIS 120	Foundations of Western Art	4
AHIS 121	Introduction to Western Art: 1500 to the Present	4
CTCS 190	Introduction to Cinema	4
CTPR 385	Colloquium: Motion Picture Production Techniques	4
CTAN 436	Writing for Animation	2
CTAN 448	Introduction to Film Graphics—Animation	4
CTAN 450	Animation Theory and Techniques	2, max 6
CTAN 452	Introduction to Computer Animation	2
CTAN 451	History of Animation	2

Minor in Performing Arts Studies

The minor in Performing Arts provides an interdisciplinary inquiry into the nature and aesthetics of the performing arts. It combines the disciplines of cinema-television, dance, music and theatre. The minor is a unique course of study that looks at how the performing arts contribute to a culturally literate society. See School of Theatre, page 756, for requirements.

Courses of Instruction

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

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

CINEMA-TELEVISION (CNTV)

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

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

483 Interactive Entertainment and Multimedia (4, FaSpSm) Introduction to creative and technical aspects of new interactive technology: multimedia; digital video and sound; producing and designing for interactive TV/cinema; virtual reality technique.

490x Directed Research (2-8, max 8, FaSpSm) Individual research and readings. Not available for graduate credit. *Prerequisite:* departmental approval.

498 The Visiting Artist Seminar (2, max 4, FaSp) Analysis of a particular cinema or television artist's work and creative philosophy; screenings and informal discussions with the artist.

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

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

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

ANIMATION (CTAN)

436 Writing for Animation (2, FaSp) Workshop exploring concept and structure of long and short form animated films through practical writing exercises. (Duplicates credit in former CTWR 436.)

448 Introduction to Film Graphics — Animation (4) Practical course in concepts, media, and techniques related to the graphic film; symbology, composition, kinestasis, animation, typography, color, and materials. Survey; lecture; production.

449 Advanced Production in Film Graphics (2 or 4, max 8) Concentration on one area of graphic concept or advanced exploration of media and techniques. *Prerequisite:* CTAN 448.

450abc Animation Theory and Techniques (2-2-2, FaSp) Explores the aesthetics and techniques of animation, ranging from traditional character to contemporary experimental and computer animation genres, through lectures, exercises and projects.

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

452 Introduction to Computer Animation (2, Sp) Lecture and laboratory in computer animation: geometric modeling, motion specification, lighting, texture mapping, rendering, compositing, production techniques, systems for computer-synthesized animation. *Prerequisite:* departmental approval.

482 Basic Motion Picture Techniques for Animators (2, Fa) Introduction for animation majors to the basic techniques and processes of film, video and computer systems, including cinematography, editing and sound.

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

501 Creative Interactive Animation (2, FaSp) Introduces basic interactive and non-linear approaches to animation through a series of lectures and exercises, culminating in a group project. *Recommended preparation:* Photoshop/ Director (software).

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

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

523 Principles of Computer Animation (2, Sp) Fundamental computer concepts, principles of modeling, rendering, lighting, texture mapping, animation, digital compositing, visual effects, and input/output using 3-D interactive computer graphics techniques. Open only to M.F.A. Animation students. Graded CR/NC. *Prerequisite:* CTAN 482.

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

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

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

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

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

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

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

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

577ab Character Animation (2-2, FaSp) 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. *Prerequisite:* CTAN 547.

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

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

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

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

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

CRITICAL STUDIES (CTCS)

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

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

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

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

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

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

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

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

394 History of the American Film, 1976-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. *Prerequisite:* departmental approval.

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

402 Practicum in Film/Television Criticism (4, max 8, FaSp) Exercise in writing film and television criticism using new and classic films and television programs. *Prerequisite:* departmental approval.

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

404 Television Criticism and Theory (4, Sp) The evaluation of television programs and their reception from various theoretical perspectives which may include cultural studies, race and ethnic studies, psychoanalysis, gender and queer studies, and semiotics. *Prerequisite:* departmental approval.

406 History of American Television (4, Fa) History of television as an entertainment, information, and art medium. Emphasis on programming and institutional history, including issues of regulation, censorship, aesthetics and activism.

407 African American Cinema (4, Fa) Intensive survey of African American cinema; topics include history, criticism, politics, and cinema's relationship to other artifacts of African American culture.

408 Contemporary Political Film and Video (4) Examination of a variety of politically engaged films and videotapes recently produced in the U.S. and abroad, with particular emphasis on aesthetic strategies.

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

411 Film, Television and Cultural Studies (4, Fa) 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.

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. *Prerequisite:* departmental approval.

465 Informational Film Symposium (2 or 4) Lectures and readings on creative problems in the informational film industry; interviews with visiting filmmakers.

466 Theatrical Film Symposium (4, max 8, FaSp) Lectures and readings on creative problems in the motion picture industry; current films; interviews with visiting producers, directors, writers, performers.

469 Film and/or Television Style Analysis (4, max 8, FaSpSm) Intensive study of the style of an auteur, studio, film or television making mode in terms of thematic and formal properties and their influences upon the art of film. *Prerequisite:* departmental approval.

473 Film Theories (4, Fa) Influential ideas and theoretical approaches that have shaped the making and study of film. *Prerequisite:* CTCS 190.

478 Culture, Technology and Communications (4, Fa) 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.

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

500 Seminar in Theory and Textual Analysis (4, Fa) Introduction to classical and contemporary film theory; exploration of their relationship to close textual analysis and filmic experimentation.

501 History of the International Cinema: Silent Film (2, FaSp) Historical survey of international film from its beginning to the advent of sound.

502 History of the International Cinema: Sound Film (2, FaSp) Historical survey of international film from the advent of sound to the present.

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

504 Television, New Media and Culture (2, FaSp) An exploration of the historical, cultural, business, creative, and technological aspects of commercial television and the new interactive media.

510 Case Studies in National Media (4, max 8, FaSpSm) Seminar in traditions, achievements, and trends of film and/or electronic media in a particular country; a different country to be studied each semester. *Prerequisite:* departmental approval.

511 Seminar: Non-Fiction Film/Video (4, Fa) Aesthetic, rhetorical, and ideological issues in non-fiction film and video. (Duplicates credit in former CNTV 511*ab*.)

518 Seminar: Avant-Garde Film/Video (4, Sp) Aesthetic, historical and ideological issues in avant-garde film and video. (Duplicates credit in former CNTV 511*ab*.)

564 Seminar in Film and Television Genres (4, max 8, FaSpSm) Advanced study of a selected genre of film and/or television — its relationship to history, society, and culture, as well as to genre theory.

567 Seminar in Film/Television and a Related Art (4, max 8, Irregular) Historical, critical, aesthetic, and theoretical issues raised by a comparison of cinema and television and other allied art forms.

569 Seminar in Film and Television Authors (4, max 8, FaSpSm) Seminar in the style of an auteur, studio, filmmaking, or televisual mode in terms of thematic and formal properties and their influences upon the art of film and/or television.

585 Seminar in Film/Television Critical Theory and Production (4, Fa) A conjoint theory/production seminar, in which the study of media texts will be combined with media production informed by the theoretical study. Specific themes and area of focus may vary. *Prerequisite:* departmental approval.

587 Graduate Television Seminar (4, Sp) Detailed investigation and discussion of various aspects of television.

588 Bibliography (2, Fa) Processes at work in library and archival research of film and television; exploration of research methods and materials available for film and television. *Prerequisite:* departmental approval.

592 Seminar in Film Research and Testing (2, Fa) History of film research; experimental approach to audience analysis; preproduction and postproduction testing; film evaluation; research methodology; practical problems.

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.

600 Advanced Seminar in Theory and Textual Analysis (4, Fa) Advanced studies in classical and contemporary film theory; exploration of their relation to close textual analysis and filmic experimentation. *Prerequisite:* departmental approval.

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 or CTCS 600 and departmental approval.

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

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

679 Seminar in Genre Theory (4, Sp) Seminar in media and literary genres; focus on genre as a historical and theoretical category for analysis. *Prerequisite:* departmental approval.

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

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

691 Seminar in Close Textual Analysis (4, Irregular) Methods of analyzing and teaching media texts; emphasizes the use of new technologies and formats. *Prerequisite:* departmental approval.

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

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

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

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

PRODUCTION (CTPR)

235 Techniques in Motion Picture Production (2 or 4, max 4, Sm) Introduction to basic techniques used in films.

240x Practicum in Production (2 or 4, Sm) Basic production techniques: introduction to the cinematic elements, production techniques, and equipment; film and/or videotape production. Not available for major credit to CTPR majors.

241 Fundamentals of Film (2-4, FaSp) Introduction to cinematic elements, production techniques and equipment, areas of film research, idea and vocabulary development; experience in communication using images and sound.

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.

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

310 Intermediate Film and Video 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 290, and CTWR 413; *corequisite:* CTPR 376.

324 Still Photography I (4, FaSpSm) History, storytelling, critical evaluation, technology with the still camera; communication, aesthetics, and composition; individual projects.

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

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

371 Directing for Television (4, FaSpSm) Preparation of director's preproduction block-out; study of direction for live, tape, and film production, for both dramatic and informational television. *Prerequisite:* departmental approval.

375 Functions of a Director (4, Sp) Theoretical considerations of the director in relationship to the multiple facets of film production. *Prerequisite:* departmental approval.

- 376 Intermediate Film and Video Cinematography (4, FaSp)** Intermediate cinematography workshop; practical problems and assignments encompassing both film and video formats. *Prerequisite:* CTPR 241, CTPR 290 and CTWR 413; *corequisite:* CTPR 310.
- 380 Television Editing (4)** Theory and practice of editing tape and film for television. *Prerequisite:* CTPR 310, CTPR 376.
- 384 The Cinematic Structure of a Scene (4, Sm)** Writing and directing scenes as the basis for study of their cinematic structure emphasizing tension, construction, camera placement, editorial structure, and contribution of sound and color. *Prerequisite:* departmental approval.
- 385 Colloquium: Motion Picture Production Techniques (4, FaSpSm)** Basic procedures and techniques applicable to production of all types of films; demonstration by production of a short film from conception to completion.
- 386 Art and Industry of the Theatrical Film (4, FaSp)** Detailed analysis of one theatrical film from conception through critical reception to develop an understanding of motion pictures as art, craft, and industry.
- 405 Filmic Expression (4, Irregular)** Creative aspects of film production; analysis of audio and visual forces that make the film an expressive means of communication; individual projects. Lecture-demonstration. *Prerequisite:* CTPR 310, CTPR 376.
- 409 Practicum in Television Production (2 or 4, FaSp)** Television production laboratory course for students with a major production commitment with Trojan Vision. Requires station management and Chair of Production approval.
- 410 The Movie Business: From Story Concept to Exhibition (2, FaSp)** Examination of the industry from story ideas through script development, production and exhibition; evaluation of roles played by writers, agents, studio executives, marketing and publicity.
- 420 Photojournalism (4, Sp)** Lecture and laboratory in news and documentary still photography.
- 421 Intermediate Motion Picture Editing (3, FaSp)** Intermediate motion picture editing workshop; practical problems and assignments encompassing film, video, and non-linear editing techniques. Intermediate editing class for undergraduates. Open to CNTV Production students only. *Prerequisite:* CTPR 310.
- 422 Makeup for Motion Pictures (2, FaSp)** Lecture-laboratory in makeup relating it to mood of the story and emulsion of the camera stock.
- 423 Introduction to Special Effects in Cinema (2, FaSp)** Introductory workshop in the aesthetics and practices of special effects, embracing both the classical and contemporary modes. *Prerequisite:* CTPR 290 or CTPR 327.
- 424 Advanced Camera and Lighting (4, Irregular)** Camera and lighting principles and techniques in commercial, educational, and dramatic films; achieving realism with quality under studio and field conditions; creative cinematography; new developments. *Prerequisite:* CTPR 376.
- 425 Production Planning (2, FaSp)** Theory, discussion, and practical application of production planning during preproduction and production of a film.
- 438 Practicum in Shooting Script Development (2 or 4, max 8, FaSp)** Screenwriters and directors work together, creating and rewriting a shooting script concurrently in production in an upper-level production class. *Prerequisite:* CTWR 414 or CTWR 514.
- 439 Seminar in Computer Editing (2, Sp)** Examines the differences between linear and non-linear editing systems through practical exercises, lecture, and demonstrations.
- 440 LightWorks Editing (2, Fa)** Theory and practice of LightWorks computerized editing. Students will study editing, input, output, and file management. *Prerequisite:* CTPR 310 or CTPR 508; *recommended preparation:* computer literacy.
- 442 Advanced Still Photography (4, FaSpSm)** A seminar and workshop on still photography and photographic technique. Individual projects and technical critique, studio and darkroom demonstrations. *Prerequisite:* CTPR 324 or departmental approval.
- 443 Large Format Photography (4, Irregular)** The aesthetics, techniques and laboratory practices of large format still photography including commercial illustration, architectural photography, portraiture and fine art applications, demonstrations, and individual projects. *Prerequisite:* CTPR 324; *corequisite:* CTPR 442.
- 444 Color Photography (4, FaSm)** A study of color still photography including color printing, processing, quality control and the aesthetics and history of the medium. Darkroom demonstrations and individual projects.
- 445ab The Filmmaker and the Motion Picture Laboratory (2-2)** Laboratory equipment and procedures; color theory and application; photographic solutions and controls; sensitometry; photographic aspects of sound; film/video post-production. Lectures, demonstrations, field trips.
- 446 Preservation and Exhibition of Photographs (4, Sp)** A course for photographers, artists, and designers, in the methods of photographic exhibition including gallery design and display techniques, marketing, curating and restoration.
- 453 Personal Voice: Documentary/Experimental Production (4)** A production workshop that trains students to use personal experience as the basis for their story material and video products in the tradition of diaristic literature, solo theatrical performance and personal voice media. *Prerequisite:* THTR 479.
- 454 Acting for Film and Television (4, FaSp)** Intensive examination of skills and techniques necessary for successful performances in film and television. Practical application through in-class exercises and assigned projects.
- 455 Introduction to Production Design (2, FaSp)** Structure of the filmic art department, fundamentals and application of design principles to film and television, including script breakdown, design concepts and storyboarding.
- 456 Introduction to Art Direction (2, FaSp)** Introduction to computer drafting, set design, rendering and model-making for students with diverse abilities. Guest lectures, group discussions and hands-on workshop.
- 460 Film Business Procedures and Distribution (2 or 4, max 8, FaSpSm)** Financing, budgeting, management as applied to films; problems of distribution, including merchandising, cataloging, evaluation, and film library management.
- 461 TV Station Management (2, FaSp)** Station organization and management of locally produced programs. Topics include program development, financing and distribution, network relations and program acquisition issues.
- 463 Production for Non-Profit Organizations (2-4)** Write, direct or produce a public service commercial for television broadcast or a short video for a non-profit community service organization. Creation from concept through completed production. *Prerequisite:* CTPR 310 or CTPR 508 or departmental approval.

- 467 Television Programming (2, Sp)** Exploration of programming strategies, practices, sources, and services at local and national levels; network, public, and independent broadcast and cable operations; audience research; schedule development.
- 468 The Film Makers (4, FaSp)** To define the roles and goals of production designers, cinematographers, editors, and directors by meeting and discussing with them their responsibilities in the filmmaking process. *Prerequisite:* CTPR 290.
- 470 Practicum in On-screen Direction of Actors (4, FaSp)** Concentration on the basic skills in working with actors from a director's point of view.
- 471 Directing of Informational Motion Pictures (2)** Directing educational, industrial, and informational films; volunteer cast and uncontrolled situations; viewing and discussion of selected films. *Prerequisite:* departmental approval.
- 472 Non-Theatrical Aspects of Film and TV Producing (2, max 4, FaSpSm)** Basic film and TV business procedures: financing, production design, planning, management, and marketing of non-theatrical film and television products.
- 473 Directing the Composer (2, Sp)** Acquaints aspiring filmmakers (who have no musical background) with the fundamental concepts of film music from theoretical, creative, and pragmatic standpoints. Open to Cinema-Television majors only.
- 475 Directing: *Mise-en-Scene* (4, FaSpSm)** Intensive look at the dramatic scene and how it is realized in terms of framing, staging, and camera placement. *Prerequisite:* CTPR 310, CTPR 376.
- 476 Ethnographic Film Production (4, Irregular)** Problems, requirements, and methods necessary to meaningful recording of societies and cultures for anthropological study; film as a research tool.
- 477 Special Problems in Directing (2 or 4, max 8, FaSp)** Detailed investigation and analysis of problems in directing. Individual projects. *Prerequisite:* CTPR 310 and CTPR 376.
- 479 Practicum in Film Preproduction (2 or 4, FaSp)** Preproduction of a film from concept through distribution including breakdown, budget, shooting schedule, location, and casting. *Prerequisite:* CTPR 310 and CTPR 376.
- 480 Production Workshop I (4, max 12, FaSp)** Intermediate practical work in film production; creative use of camera, sound, editing, and production planning. Open to Cinema-Television majors only. *Prerequisite:* CTPR 310, CTPR 376.
- 481abL Cinema Workshop (2-2, FaSpSm)** Practical experience in motion picture production. (Duplicates credit in CMPP 541abL.)
- 484 Advanced Multi-Camera Television Workshop (4, max 8, FaSp)** Exercises and practical application for writing and producing a multi-camera television project. Special attention to the development of the sitcom. *Prerequisite:* CTPR 371.
- 485 Production Workshop II (4, FaSp)** Intermediate experience in group filmmaking affording expanded areas of responsibilities. Take directorial responsibility or two areas different from those taken in CTPR 480. Lecture and laboratory workshop in conjunction with CTPR 480. *Prerequisite:* CTPR 480.
- 486 Senior Television Drama Production II (4, FaSp)** Advanced workshop with in-depth experience in specific production phases. *Prerequisite:* CTPR 480.
- 487 The Recording Studio in Film and Video Production (2)** Exploration of the role of the recording studio in professional film and video productions. Emphasis on technical and hardware considerations. *Prerequisite:* departmental approval.
- 488 Interactive Game Design (2, Sp)** Theory and evaluation of interactive game experiences and principles of game design utilizing the leading software approaches and related technologies. *Recommended preparation:* CTPR 309, CNTV 483.
- 489 Television Docudrama Production (4)** Research, planning, and production of the docudrama.
- 493 Senior Television Seminar (2 or 4, max 4, FaSp)** Detailed investigation and discussion of various aspects of television.
- 495 Internship in Cinema/Television (2 or 4, FaSpSm)** On-the-job film and television industry experience in the areas of interest of the respective student. Production emphasis seniors and graduate students only.
- 496 The Film Industry: Career Challenges and Choices for Women (2, FaSp)** This class discusses women's roles in the entertainment industry and career opportunities available for women in the business, corporate and creative sectors.
- 497 Music Video Production (2, FaSp)** Writing the concept, budgeting, shooting, editing and directing a music video. Also covered: getting the job, dealing with the band, working with the record company. *Prerequisite:* CTPR 241, CTPR 290, CTPR 310.
- 499 Special Topics (2-4, max 8, FaSpSm)** Detailed investigation of new or emerging aspects of cinema and/or television; special subjects offered by visiting faculty; experimental subjects.
- 505 Creative Cinema (4, FaSp)** Advanced problems in creative use of visuals and sound. Individual experimental production, live or animated action. *Prerequisite:* CTPR 376.
- 506 Visual Expression (2, FaSp)** Definition, analysis, and structure of the visual components that make film an expressive medium; theory and practical application; individual projects and lecture/demonstration. To be taken in the second year. *Prerequisite:* CTPR 508x and CTAN 547.
- 507x Production I (6, FaSp)** A practical exploration for graduate students of the fundamental technical and aesthetic principles of motion picture production. Involves individual and group projects. For graduate students only; not available for degree credit.
- 508x Production II (6, FaSp)** Practicum in group production for graduate students, emphasizing the collaborative process and the expressive use of sound and image. For graduate students only; not available for degree credit. *Prerequisite:* CTPR 507x and CTWR 528.
- 512 Television Management (2, Fa)** Problems of station and network management; prerogatives and responsibilities in entertainment programming.
- 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.
- 526 Seminar in Camera (2, Sp)** Selected problems in technical and artistic use of camera and lighting in film production. *Prerequisite:* CTPR 310 and CTPR 376.
- 527 Special Effects in Cinema (2 or 4, max 4, FaSp)** Lecture, discussion, and exercises in optical and/or mechanical special effects. *Prerequisite:* CTPR 241 and CTPR 290.

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

531 Planning the Production (2, max 6, FaSp) A preproduction workshop in which students complete the research and planning of an intermediate project to be executed in CTPR 546L. *Prerequisite:* CTPR 508x.

532 Intermediate Directing (2, FaSp) Practical experience in staging dramatic narrative scenes, emphasizing text and subtext, and the scene's relationship to the scenario as a whole. *Prerequisite:* CTPR 508x.

534 Intermediate Production Design (2, Irregular) Exercises in production design concentrating on practical and aesthetic approaches to designing for film, television and commercials. *Prerequisite:* CTPR 508x.

535 Intermediate Editing (2, FaSp) Editorial construction of film sequences to analyze the interrelationships of the various film elements, both visual and aural. *Prerequisite:* CTPR 508x or CTAN 547.

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

538 Intermediate Producing (2, FaSp) Definition, examination and practical experience in the role of the line producer as it relates to preproduction, production and post production. *Prerequisite:* CTPR 508x.

539 Intermediate Graphics (2, Irregular) An investigation into the nature and meaning of graphic concepts relative to their use in film and video. *Prerequisite:* CTPR 508x.

540 Intermediate Sound (2, FaSp) Practical and aesthetic considerations relating to recording, editing and sound design. *Prerequisite:* CTPR 508x or CTAN 547.

541 Intermediate Interactive Multimedia Workshop (4, FaSp) Practicum in the creative and technical aspects of interactive media technology: multimedia; digital video; producing and designing for interactive TV/cinema/cd/online. Students will design an interactive piece. Open to production majors only. *Prerequisite:* CTPR 508x.

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

545 Intermediate Multi-Camera Television Workshop (4, FaSp) Practicum in the creative usage of multi-camera and single camera electronic production techniques. Students will complete an 8-12 minute video piece using three camera production procedures. Open to production majors only. *Prerequisite:* CTPR 508x.

546L Production III (6, max 12, FaSp) An intensive workshop experience in which students, crewing in their area of specialization, complete the shooting and postproduction of projects up to 30 minutes in length. *Prerequisite:* CTPR 508x.

551 Planning the Advanced Production (2, FaSp) An advanced preproduction workshop in which students complete the planning of an advanced project to be executed in CTPR 586ab, CTPR 581ab, CTPR 583, or CTPR 584. *Prerequisite:* CTPR 546L, CTPR 541 or CTPR 545.

552 Advanced Directing (2, FaSp) An in-depth directing workshop involving the casting, mounting and realization of a sequence from a feature screenplay emphasizing characterization and shot design. *Prerequisite:* CTPR 532.

554 Advanced Sound (2, FaSp) Study of the technical and aesthetic elements of sound design at the professional level. Intended for those contemplating a career in the field of audio. *Prerequisite:* CTPR 540 or CTPR 545 or CTPR 546L.

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

556 Advanced Editing (2, FaSp) Advanced editorial theory and practice intended for those specializing in film and electronic editing. *Prerequisite:* CTPR 535 or CTPR 546L or CTPR 545.

557 Advanced Cinematography (2, FaSp) Advanced camera and lighting techniques for those considering a professional career in cinematography. *Prerequisite:* CTPR 537 or CTPR 546L or CTPR 545.

558 Advanced Producing (2, FaSp) Defines and examines the role of the Executive/Feature Producer through the preproduction, production and post production phases. *Prerequisite:* CTPR 538 or CTPR 546L or CTPR 545.

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

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

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

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

565 Seminar in Film Analysis (4, max 8, FaSpSm) Analysis of a current film; script, budget, casting, direction, camera, sound, distribution, critical reception.

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

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

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

578 Non-linear Electronic Editing (2, max 4) Practical and aesthetic construction of motion pictures using a system for non-linear electronic editing. *Prerequisite:* CTPR 535 and departmental approval.

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

581abc Individual Production Workshop (4, 2, 2, FaSpSm) Individual experimental projects involving the creative use of visuals (live action or animated) and sound. Open to production majors only. *A* and *b* graded IP. *Prerequisite:* CTPR 532, CTPR 546L, CTPR 551.

582abL Advanced Production Seminar (2-2, Irregular) Advanced individual film or video projects under the guidance of a faculty mentor, without benefit of university equipment or resources. *Prerequisite:* CTPR 546L, CTPR 551.

583 Graduate Television Production (6, FaSp) Advanced television group production workshop for students who want to produce an advanced multi-camera project. Open to production majors only. *Prerequisites:* directing and producing positions: CTPR 532, CTPR 551 and CTPR 546L or CTPR 545; other positions: CTPR 546L or CTPR 545.

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

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

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

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

WRITING (CTWR)

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

106ab Filmic Writing I (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. Filmic Writing students only.

205 Introduction to Filmic Design (4, Sp) The visual structure of film; basic components: space, line, color, contrast/affinity. Film and video projects. *Prerequisite:* CTWR 105.

206ab Filmic Writing II (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 filmic elements. *Prerequisite:* CTWR 106ab. *b:* Creation of feature-length theatrical or documentary screenplay based on treatment developed in CTWR 206a. *Prerequisite:* CTWR 206a.

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

215 Practicum in Writing Short Films (2, Sp) Developing stories less than feature length; writing screenplays from them; understanding what length each story demands; creating idiosyncratic forms and styles. Filmic Writing students only.

291 Beginning Dramatic Production (4, Fa) Introductory production projects, from concept through actual production; aesthetic evaluation.

301 Creating the Non-Fiction Film (4, Fa) Research and writing challenges of non-fiction film (documentary, educational, industrial, political, etc.), from treatment to finished script.

306ab Filmic Writing III (a: 4, Fa; b: 2, Sp) *a:* Developing, revising the feature length treatment and screenplay for film or television; writing the first draft screenplay. *b:* Analyzing, rewriting the screenplay developed in CTWR 306a through final draft. Filmic Writing students only. *Prerequisite:* CTWR 206ab.

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.

316 The Affective Domain (2, Sp) The writer's own self as a source of raw material; individual and group guided exercises to stimulate explorations of experiences and emotional behavior essential to the creative process. Filmic Writing students only.

318 Acting Experience for Writers (2, Fa) Basic acting theory and techniques to acquaint the writer with the needs and techniques of the performer.

319 Directing for Writers: Pre-production (2, Fa) Understanding the director's role and responsibilities in preparing a script for production, and beginning the shoot; learning the process of translating the script into film; the challenges and opportunities of working with actors and a production team. Filmic Writing students only.

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

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

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

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

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

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

419 Directing for Writers: Post-production (2, Fa) Understand the impact of the production process, staging, shooting, lighting, performance and post-production on the realization of a script; examine how scenes "play" or fail. Filmic Writing students only.

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

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

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

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

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*, CTWR 414 or CTWR 514 or departmental approval.

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

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. *Preparation:* admission to the M.F.A. in Writing for Screen and Television. *Prerequisite:* 459*a* for 459*b*.

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*. *Prerequisite:* CTWR 315*x*. Not for degree credit for Cinema-Television majors.

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

509 Understanding the Process of 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.

513 Writing the Short Script (2, Fa) Preparation of scripts for short films; dramatic, informational, experimental, and other forms.

514 Basic Dramatic Screenwriting (2 or 4, FaSp) Dramaturgy for the fiction and non-fiction work. Techniques for creating the original or adapted theatrical length script.

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

516 Advanced Motion Picture Script Analysis (2 or 4, FaSp) Detailed evaluation of completed scripts prior to their production; evaluation of existing classic scripts. (Duplicates credit in CMPP 550.)

517 Studio Communications (2, FaSp) Comprehensive examination of forms; methods used by motion picture companies to disseminate literary, business, production, and other information.

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

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

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

529 Intermediate Screenwriting (2, FaSp) Emphasizes structural elements crucial to the feature film. Techniques for creating an original and adapted theatrical-length script. *Prerequisite:* CTPR 507*x* and CTWR 528.

533ab Writing the Feature Script (4-2, FaSp) Advanced screenwriting workshop. *a:* Development of treatment and first act for feature-length script. *Prerequisite:* CTPR 508*x* and CTWR 529. *b:* Completion of second and third acts and revision. (Duplicates credit in former CNTV 553*a*.) *Prerequisite:* CTWR 533*a*.

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.

541 Writing from the Unconscious (2, FaSp) Students are introduced to unique problem solving methods over a broad spectrum of subject matter and integrate the results in specific creative writing assignments.

553 Advanced Screenwriting (4, FaSp) Advanced feature screenwriting, emphasizing the rewrite of a first draft script. (Duplicates credit in former CNTV 553*b*.) *Prerequisite:* CTWR 533*ab*.

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

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

575 Directing for Scriptwriters (2, Sp) Practical experience in directing for screen; special attention to framing, staging and use of camera. Group projects in video or film. *Prerequisite:* CTWR 572.

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.

CINEMA-TELEVISION MOTION PICTURE PRODUCING PROGRAM (CMPP)

541abL Production Workshop (2, 4, FaSp) Practical experience in motion picture production as it relates to the producer. Open to MPPP students only. (Duplicates credit in CTPR 481*abL*.)

550 Script Analysis for the Producer (4, FaSp) Detailed evaluation of completed scripts and of the producer's role in bringing them to fruition. Open to MPPP students only.

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

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

562 Entertainment Law (2, FaSp) Study of fundamental legal aspects of the film industry. Open to MPPP students only.

563 Producing Symposium (2, FaSp) Lectures on creative and business problems associated with producing, including agents, casting, pitching, unions. Departmental approval required.

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

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

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

567 Studio Management (2, FaSp) Detailed study of major studio operation and management. Open to MPPP students only.

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



Critical studies students gain insight into the power and aesthetics of mass media through their study and analysis of texts and of the processes behind the creation of film. Marsha Kinder, professor of critical studies (center), teaches film theory.

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.

589ab Graduate Film Business Seminar (a: 4, Fa; b: 4, Sp) Economic structure and history of the film industry. Open to MPPP students only.

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

592 Individual Project Seminar (4, Sp) Directed research project and seminars in related topics. Open to MPPP students only.

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.