

**The School of Film and Photography
Montana State University - Bozeman**

**The Master of Fine Arts Program
in
Science and Natural History Filmmaking
Handbook (Cohort 12)**



Photo: SNHF alum Danny Schmidt (Cohort 8) in New Zealand during his graduate internship working on the NSF WildFIRE PIRE project.

This handbook applies only to the 2012 Cohort whose MFA studies began in Academic Year 2012-2013. The effective date of this Handbook is August 27, 2012.

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The MFA Handbook: Cohort 12

Introduction

Welcome to Montana State University! You are now part of the premier graduate degree program in science and natural history filmmaking. We believe you will find the program to be exciting, insightful, and challenging. The School of Film and Photography (SFP) faculty and staff along with the students in the cohorts preceding yours will guide you in understanding the program's structure and procedures. Our goal is to help you develop your filmmaking knowledge and skills through the many opportunities offered to you in the program.

This MFA Handbook contains the requirements and guidelines for the curriculum leading to your Master of Fine Arts (MFA) in Science and Natural History Filmmaking (SNHF) degree. The Handbook will also inform you about the overall philosophy of the program as well as the procedural process for registration, equipment use, comprehensive examinations, and thesis work. Over the course of three years, there may very well be changes and adjustments to the curriculum and procedures, so please be attentive to emails, website postings, and class announcements. The handbook is a School publication and subject to the respective rules of the SFP, the College of Art and Architecture, CAA, the Graduate School, and Montana State University-Bozeman. Once you have adjusted to the general processes on campus and have worked through the acronyms, you may consult the following websites for current information:

MSU news, rules and procedures <http://www.montana.edu>:

Graduate School news and requirements:

<http://www.montana.edu/gradstudies>.

CAA information: <http://www.montana.edu/wwwdt/>

SFP Information: <http://mta.montana.edu/>

SNHF MFA: <http://naturefilm.montana.edu>;

After August 31, 2012: <http://sfp.montana.edu/sciencenaturefilm>

As a formal academic discipline, SNHF is entering its twelfth year. Compared to more traditional disciplines such as mathematics or philosophy, which have thousands of years of tradition and instruction behind them, SNHF is an infant. As a result, the curriculum of the MFA program has undergone several revisions during its short life. Your

general curriculum was instituted in the 2008-2009 academic year and reflects months of discussion and work by faculty, SNHF graduates, and the students at the time to create a course of study that both grounded the students in core filmmaking principles and provided training in the skills needed for a successful career in either production or academia or both. There continued to be minor revisions in each of the following years. Students in cohorts who began their studies earlier than 2008 will be following earlier curricula.



Photo: MFA alum Stephanie Gordon (Cohort 6) shooting marine life in the Pacific. Photo: Casserley.

The Goals of the Program

The Program Mission Statement

The following is SNHF MFA mission statement: “The mission of the MFA in Filmmaking with an Emphasis in Science and Natural History Production is to train aspiring filmmakers with an interest and background in scientific disciplines to develop the creative, technical, and critical skills needed to create work that will contribute to the public understanding of science.”

Your degree will be an MFA in Science and Natural History Filmmaking (SNHF), but the mission statement indicates the orientation of the program. To work successfully in the profession, you must be filmmakers first and then specialists in science and natural history production. There is a vocabulary, skill set, and knowledge base common to all filmmakers, whether they make multimillion-dollar studio features, low-budget independent films, or episodic television for Animal Planet. You need to share that background even as you pursue your own respective specialties. It is similar to medical training: all physicians first acquire knowledge of the human body and how it functions. They then go on to become neurosurgeons, internists, oncologists, or other specialists.

The mission statement also conveys the Program’s emphasis on finding creative ways of expressing scientific information primarily (although not exclusively) through nonfiction filmmaking and related media such as the Internet and mobile communications. Much scientific research is based on innovation, but scientific media often settles for conventional, formulaic structures. The MSU program seeks to graduate filmmakers who will not be content to follow the traditional models. Our students receive some training in traditional filmmaking, since you need to know about the past and current formats in order to change them. The goal, nonetheless, is to transform those models so they work on more profoundly creative levels.

The Filmmaking Life

Many of your predecessors in the program have been surprised by both the difficulty of filmmaking and the incredibly challenging professional life that awaited them. Filmmaking is very time consuming because it is an art of excruciating details. Even the shortest films require hundreds of decisions and many hours of work. It is not glamorous work, despite the many festivals, awards, and “infotainment” programs that promise fame and fortune. A

graduate of this program can expect to take up to ten years to become established in the field, although almost all our MFA graduates find employment shortly after or even before graduation. Salaries are low at the beginning of your career. Those of you transitioning into filmmaking from other jobs or professions need to prepare for a period of time in which your primary reward in your new career will be experience and resume credits rather than money. As in many other fields, you have to prove yourself to others.

You may also experience periods of unemployment, under-employment, or job frustration. This is all part of the shared filmmaking experience in the profession. Especially in a time of major technological change and a stubborn recession, there is no set career path. There is only a trail that each of you will hack out according to your interests and abilities. Filmmaking is an art, a craft, and a business. Filmmaking is about problem solving under pressure. To individuals coming from disciplines with more predictable situations, filmmaking may seem chaotic or disorganized. It is not. The field follows its own rhythms and processes. Several years ago, the new cohort at the time adopted “Embrace the chaos” as its guiding phrase to demonstrate its acceptance of this unpredictable characteristic of filmmaking. Like a skilled surfer, you need to ride the wave rather than fight it.

The MFA degree is your starting point; it is evidence that you have acquired a solid foundation for your future career. It will often get you in the door of a production company, a respected agency or organization (e.g., NASA or National Geographic), or a university. Your professional progress afterwards will be determined by your talent and persistence as well as by your filmmaking skills. Established filmmakers often use the term “passion” when describing the most important requirement for a filmmaker. You have to desire the work and the career. With diligent effort and intelligent planning, you can make a "good" living, but your ultimate reward will be your films and their impact.

In recent years, a number of our students have chosen to pursue college-level academic careers. Your MFA is a terminal degree, which means it qualifies as a credential for a college or university tenure-track position at many institutions. One reason for our increased emphasis on science and natural history production within a broader context of general filmmaking is to expand the professional career opportunities for our graduates who wish to become academics.

Program Costs

The SFP is well aware of the expense you will incur over the course of the three years of the program. After more than a decade of a tuition-driven funding model, the program is now financed like the other graduate programs on campus directly by the University. This means there are some teaching and graduate assistantships that offer a stipend as well as in-state tuition rates or tuition fee waivers. These positions are open to students in the second and third years of the program and are distributed through a competitive selection process. There are also work opportunities in the School (e.g., Checkout), and on productions related to grant work and professional filming. It is recommended that during your first year you keep your work commitments to a minimum. Your academic workload will be significant, and we have found that students often cannot manage demanding jobs and course work. After the first year, students are usually better able to balance employment and graduate academic responsibilities.

What You Are Buying

While many academic programs have unfortunately adopted a consumer view of tuition (“You pay your money, you get the product – education - you want”), that is not true of the MFA in Science and Natural History Filmmaking. Your tuition buys you many things: access to experienced faculty and up-to-date facilities, training in a desirable and continually challenging profession, opportunities for self-expression and self-improvement, networking advantages with major production companies and organizations, and collegial relationships that will last throughout your career. Whatever your previous media experience has been, you are not a filmmaker yet. The School would be derelict in its responsibilities if it did not insist on the academic discipline and curricula it believes are necessary for you to develop as filmmakers.

Questioning the status quo is encouraged and leads to progress; constant complaining suggests a lack of maturity and initiative. Everyone in the School from the undergraduate students through the School director is ready to help you with any problems – academic, financial, or professional. The School does, however, have both the right and the obligation to offer the instruction during the course of three years it believes will best prepare you for your future career.

Problems and Protocols

During your time in the SNHF Program, problems will inevitably arise. There are specific protocols to be followed if you need to discuss specific courses, problems with university personnel (including instructors), administrative issues, general program policy, or financial concerns. Do not immediately go to the top administrator in the School (the director), the College (the Dean) or the University (the president). By bypassing the instructors or administrators most immediately involved in your education, you will not only exacerbate what may be a difficult situation but you will also appear naïve about how large institutions operate.

If you have a problem related to a specific class, the first person to consult is the instructor. If the problem persists, then you discuss the situation with the Head of the SNHF Program and then, only if there is still no satisfactory resolution, do you go to the SFP Director. Registration questions should be directed to the Student Advisor, Vicki Miller, who may be contacted at vmiller@montana.edu. Only in extreme cases should you even consider visiting with the CAA Dean or the Vice President of Graduate Education. You also have a very capable Graduate Student Representative, Roshan Patel, who may discuss and advocate for your individual and group positions. Roshan may be reached at <mailto:roshcpatel@gmail.com>. You will find that the administrators, faculty, staff, and student representative are open to discussion about virtually any subject and willing to diligently work with you to resolve problems.



Photo: MFA alum Kelly Matheson (Cohort 3) with current MFA Thesis student Christi Cooper-Kuhn (Cohort 9) in Kipnuk, Alaska, producing one of the award-winning videos that are part of the iMatter Children's Trust campaign for the human rights advocacy organization WITNESS.

School of Film and Photography Faculty and Staff Contact Information

VCB= Visual Communications Building; BXB = Black Box Theater
Phone area code and prefix: 406-994-

Aig	Dennis, Ph.D., Professor of Film daig@montana.edu . MFA Program Head	VCB 227	6216
Anderson	Christina, MFA, Assoc. Prof of Photo czanderson@montana.edu	VCB 220	6219
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Bajakian	Kyle, MFA., Asst.Teaching Prof. Photo bajakian@bresnan.net	VCB 218	7559
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Campbell	Colette, BA, Film Checkout mailto:colette@montana.edu	VCB 214	6254
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Pike	Alexis, MFA, Asst. Prof. of Photo apike@montana.edu	VCB 221	6220
Purpura	Tony, BA, Equipment Mgr Film & Photo purpura@montana.edu	VCB 214	6253
Ricciardelli	Lucia, Ph.D., Asst. Prof. of Film luciar@montana.edu	VCB 229	6228
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Stevens	Jason, BA, Film Checkout jason.stevens1986@gmail.com	VCB 214	6254
Stillwell	Cindy, MFA, Assoc. Prof. of Film cindys@montana.edu	VCB 222	6521
Sundaram	Anjali, MFA, Asst. Prof. of Film anjali.sudaram@montana.edu	VCB 228	6222
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van Coller	Ian, MFA, Associate Prof. of Photo ianvanvoller@montana.edu	VCB 219	2941
Watson	Tom, MFA, Associate Prof. of Theater tom.watson@montana.edu	BKBX 266	5750
Wilder	Cara, MFA, Asst. Teaching Prof. of Theater wilder64@aol.com	BKBX 263	5883
Wise	Dan, BA, Assoc. Teaching Prof dwise@montana.edu	VCB 212	6236

STAFF RESPONSIBILITIES

THE SFP is fortunate to have an experienced and skilled administrative staff. Vicki Miller, the Student Advisor, will coordinate your scheduling, course requirements questions, registration, and thesis-related paperwork, including your application for graduation. Jeanette Goodwin, the lead Administrative Associate, coordinates teaching assistantships, scholarships, and financial questions. Diane Steffan, our accountant, answers general accounting issues related to specific purchases and grants.

EQUIPMENT CHECKOUT

Equipment checkout will be the source of most of your gear, especially during the first year of production. There are very specific rules about borrowing and using the School's film and video equipment. You will be instructed in these procedures as you begin production. Follow the rules. The equipment is a common resource for everyone in the MFA and BA programs. The gear needs to be used carefully and safely. Tony Purpura, the Equipment Manager, Film and Photo, and Colette Campbell are the primary staff in Checkout. A number of student employees, from both the graduate and undergraduate programs, assist them in their work. You will need to read the general Checkout rules and sign a contract that will allow you to check out course-specific gear for the academic year. General Checkout rules and procedures will be distributed in class, are on the MFA website, and are available from Checkout.

ENROLLING ON THE MFA LIST-SERVE

The MFA in SNHF program maintains an active list-serve. If you are a currently enrolled student, make sure you are a part of this list-serve. During the year we send out many very important notices and information over the list-serve. You will be at a severe disadvantage if you are not enrolled on it.

CONTACT INFORMATION UPDATES

Please be sure to update your contact information in your university account, as well as sending Vicki Miller (vmiller@montana.edu) an e-mail with new contact information to ensure the information on the SNHF Contact List is current.

USEFUL WEBSITES

As you become more familiar with filmmaking and science and natural history media in particular, you will develop a need for quick access to both aesthetic and technical information. The websites below will provide help in a number of areas. This list is clearly not exhaustive, but it is a good starting point.

BBC -	http://www.bbc.co.uk
Boards	http://www.boardsmag.com
National Geographic	http://www.nationalgeographic.com/tv
Eastman Kodak -	http://motion.kodak.com/US/en/motion/index.htm
Cinematography.com	http://www.cinematography.com/index.php
SMPTE	http://www.smpte.org
PBS	http://www.pbs.org/
Women Make Movies	http://www.wmm.com/
Univ. Film/Video	http://www.ufva.org/
Society for cinema & Media Studies	http://www.cmstudies.org
Database	http://www.imdb.com
HiDef.com	http://www.highdef.com/
National Science Fdn	http://news.science360.gov
Panasonic Video	http://www.panasonic.com/business/provideo/home
SONY	http://pro.sony.com
Final Cut Pro	http://www.apple.com/finalcutstudio/finalcutpro
Apple	http://www.apple.com

TERRA: THE NATURE OF OUR WORLD

Terra: The Nature of Our World is a student-coordinated production project of the MFA in SNHF Program. With frequent podcasts related to nature and conservation, *TERRA* has attracted both millions of downloads and glowing reviews. Find *TERRA* at <http://www.lifeonterra.com>. Winner of several student EMMYs, a Webby and the designation as one of iTunes's top twenty classic sites, *TERRA* is changing how information about science and natural history is distributed, viewed, and perceived. *TERRA* seeks both student-produced films and students to assist in administering the website and producing the broadcast series. Faculty member Gianna Savoie is the executive producer of *TERRA*.



Photo: Cradle Mountain in Cradle Mountain National Park, Tasmania, Australia.

The Curriculum

The current curriculum was developed based upon the overall goals and principles of the SNHF Program, the MFA requirements of the Graduate School, and the experiences of the faculty, staff, and students during the first eleven years of the program. You are required to register full-time for the first two years and must complete your degree within six years (72 calendar months) of your first enrollment. (Summer semesters are not counted.) You must also maintain continuous enrollment for all terms except for the summer terms following completion of your first year of study. You may take a “leave of absence” (i.e., not enroll for credits) for a maximum of three semesters (not counting summer semesters) during the six-year period. Exceptions to these time limits are granted only in extraordinary circumstances and require joint approval from the head of the SNHF Program, the SFP Director, the Dean of Students, and the Division of Graduate Education (DGE). After the first two years of study, you must register for a minimum of three credits each semester in order to be considered enrolled. (International students have different enrollment requirements as do recipients of certain kinds of financial aid.) You are required to be in residence in the Bozeman area during your first two years of instruction. After the first two years, you will be working on your thesis and Bozeman residence is not required. You must, however, maintain the enrollment requirements outlined above.

The following curriculum will apply to all degree candidates and may include additional requirements according to the particular circumstances of your admission. Your cohort is comprised of people of varying ages, experience and education. While the majority of students will have at least one degree in science (and, in some cases, advanced degrees), there may also be students who have only minors in science. Some may have had instruction or even degrees in media production or communications. The curriculum is based on the principle that no matter what your previous instruction in science or media has been, SNHF is a unique field requiring both general filmmaking training as well as specific instruction in this discipline. Course content may vary from year to year depending on the instructor, but the fundamental goals and purposes will remain consistent throughout the curriculum. All questions about the courses you should be taking during your studies should be addressed to either Dennis Aig (daig@montana.edu) or Student Advisor Vicki Miller (vmiller@montana.edu).

The Three Years

A minimum of 60 credits is required for the MFA Degree in Science and Natural History Filmmaking.

Graduate Study – The Art of the Professional

Candidates for the MFA in Science and Natural History Filmmaking take courses that include the history and theory of nonfiction film as well as extensive work in film and video production, including cinematography, sound, production management, editing, and writing. The intent of the program is not to prepare students to be cinematographers, editors, sound recordists or writers, but to educate producers and directors who understand the interrelationship of all stages of the production process. You may only excel in a few specific craft areas, but you should be, as your degree will claim, a master who understands the intricacies of the art of science and natural history filmmaking.

1ST YEAR - Required

FALL 2012	CR
510 FUNDAMENTALS OF FILMMAKING	3
504 FILM & DOC THEORY Co-convened, 400/500 level	3
505 CRITICAL APPROACHES TO NATURAL HIST FILMMAKING	3

Subtotal: 9

SPRING 2013	
515 S&NH FILM PRODUCTION	3
517 PRODUCTION MANAGEMENT	3
518 WRITING FOR DOC & NONFICTION FILM	3
519 POST PRODUCTION WORKFLOW	3

Subtotal: 12

Total Credits 1st Year: 21

FALL 2013	
506 CRITICAL APPROACHES TO SCIENCE FILMS	3
523 2 ND -YEAR FILM PREP	2
TBD THESIS WRITING PREP	1
526 ALTERNATIVE NONFICTION FILMMAKING	3

Subtotal: 9

SPRING 2014

525	2 nd -Year FILM PRODUCTION	3
	Elective Credits (To Be Completed by End of Summer 2014)	12

Subtotal: 15*

Total Credits 2nd Year: 24

*At least one credit must be for an internship

ELECTIVES

A minimum of 12 credits from among the following elective classes are required by the end of the 2nd year:

513	ADVANCED CINEMATOGRAPHY	3
521	CONTEMPORARY TRENDS/NONFICTION	3
533	TERRA (Repeatable)	1-9
560	POST PRODUCTION INFO DESIGN Co-convened course 400/500	3
592	INDEPENDENT STUDY (Repeatable)	1-3
598	PROFESSIONAL INTERNSHIP (Repeatable)	1-9**
580	SPECIAL PROJECTS (Repeatable)	1-3
581	SPECIAL PROFESSIONAL PROJECTS (Repeatable)	1-6

**At least one credit required

Total Cumulative Credits 1st and 2nd Year: 45

All 45 credits must be completed by the end of the Summer 2014 semester before beginning thesis work.

3rd YEAR FALL & SPRING

590	FALL THESIS	8
590	SPRING THESIS	7
	3rd Year total	15***

***Please Note: You must enroll in at least three credits of MTA 590 (Thesis) during the semester in which you expect to defend your thesis work and graduate.

First Year

The first year of courses in the MFA Program in Science and Natural History Filmmaking is considered “lock-step.” These classes will provide the foundation for your historical, theoretical, and production knowledge of filmmaking generally and science and natural history production in particular. Most members of the first-year cohort are usually registered for the same courses. Some required classes and electives are described as “co-convened.” This term indicates that undergraduates in their junior and senior years will also be students in these classes. It is the SFP’s belief that cooperation and collaboration among graduate and undergraduate students will benefit both

groups through the sharing of their respective concentrations and knowledge. (The undergraduates generally focus on dramatic narrative filmmaking.) If you have questions, please speak with Dennis Aig or Vicki Miller regarding credit requirements and course registration.

First Year Review: At the end of the second semester of the second year, each student will meet individually with the SNHF Program Head to receive an assessment of his or her performance and the prospects for success in the program. This review is based on a meeting of the first-year instructors in which they share their experiences with and opinions of the members of the first-year cohort. The intention is to offer each student an in-depth assessment at a critical juncture in the MFA degree process. If a review is heavily negative (poor grades, poor promise of success), the faculty may recommend that a student leave the Program.

Second Year

In your second year, you will be enrolled with other members of your cohort in courses related to contemporary production history and trends, science filmmaking, the second-year film production workshop, and a course in alternative nonfiction filmmaking. You will also be able to enroll in a number of electives ranging from postproduction information design to independent studies and internships. The second year offers the opportunity to consolidate the knowledge learned in the first year through more in-depth studies and more challenging production work.

Comprehensive Exam: During the first full week of the spring semester of your second year, you will take a comprehensive exam designed by the MFA Comprehensive Exam Committee (CEC) consisting of three SFP faculty members. The same exam is to be taken by all members of your cohort. There will not be any variance or exceptions to this schedule, so make sure you plan for it (i.e., STUDY!). The exam will usually consist of three essay questions covering SNHF history, theory, and production. You will have three hours to complete the exam in a supervised situation in a University classroom. All degree candidates must take and pass the comprehensive examination prior to enrolling in thesis credits. The examination is given at a single location at the same time for the entire cohort and may not be taken off-campus or off-schedule. If you miss the examination, then you may not take it again until the following year, which could seriously disrupt your course schedule.

Comprehensive Exam Grading: The CEC will write, administer, and grade the exam. The committee will be familiar with the films and texts that comprise the MFA Comprehensive Exam Screening and Reading lists for which you are responsible. (See the last section of this Handbook). The SNHF Program Head appoints the committee with the consent of the SFP Director.

The questions will be based on the reading and viewing lists included in this handbook, your course work, and any additional information provided during special seminars, lectures, or presentations during your time in the program up until the date the exam is administered. The exam is marked high pass, pass, or fail and is graded by the three members of the committee. If any one member of the Committee fails you on either the entire exam or one part of it, you will fail the exam. If you fail, you will be re-tested with a different but similar exam during the last week of the spring semester. If you fail the exam a second time, you must leave the Program.

The Second-Year Film: In the first semester of your second year, you will begin production of your second-year film. Most of the fall semester will be spent preparing for your film, although you may be required to begin shooting in the fall if the variables involved (weather, location, time needed) require it. The faculty member(s) in your second-year workshop class will be responsible for overseeing your second-year film, which must be completed by finals week in May of the second year. "Completed" means that the film is ready for public or commercial exhibition; that is, the final sound mix has been completed, the color grading is finished, titles, captioning, and credit sequences are completed, and all rights have been officially secured. Your second-year film may either be agenda-based (i.e., produced for a client or agency) or on a subject of your own choosing.

You must pass your Comprehensive Examination, successfully complete your second-year film, and have completed a total of 45 credits before moving on to your thesis work. **There are no exceptions to these rules.**

Third Year

The Thesis and Thesis Film

The Thesis Committee: As early as the end of the spring semester of your second year and no later than the first week of the fall semester of your third year, you will form your Thesis Committee. This committee will oversee both

your written thesis and your thesis film. The Committee must include at least three tenured, tenure-track, or continuing adjunct faculty members from the SFP. With special permission from both the Committee Chair and the MFA Program Head, you may include a fourth member from outside the School whose special expertise will be valuable to the completion of your thesis and your thesis film. You will submit your Committee members' names on the appropriate Graduate School form to Vicki Miller. One faculty member must be listed as the Chair. The Chair will be responsible for reviewing drafts of your thesis, rough and fine cuts of your film, and the general administration of your thesis work. The Chair will be your mentor for the thesis.

At any time during the thesis process, a faculty member may resign as Chair or as a Committee member. A thesis student may also decide to change chairs or Committee members. If the student wishes to make these changes, he or she must inform all current Committee members and then select a new member or members. The Committee paperwork or Program of Study form must then be re-filed with Vicki Miller for resubmission to the Graduate School. The **Program of Study and Committee Form**, which may be found on the Graduate School website at http://www.montana.edu/wwwdg/forms.html#etd_forms. The form should be signed by your Committee members and submitted to Vicki Miller.

While many students require more than one year to complete the thesis work, a number have been able to finish the SNHF Program, including the thesis, within three years. You must register for a minimum of three credits the semester you wish to graduate.

The MFA graduate program requires that you submit both a thesis film of at least 10-15-minutes in length (animated works may be shorter) and a written thesis of no less than 5,000 words (exclusive of bibliography, footnotes, endnotes, or any supporting materials). Some exceptions to these rules may be made at the discretion of your Committee Chair. The film must reflect your own ideas and subject matter, if the footage is acquired through work with an agency, company, or organization. The written thesis will follow the "art school" model in which the student discusses the planning, production, rationale, aesthetic choices, and goals of the film. Because upon successful completion of your graduate work you will be awarded a degree *with thesis*, your MFA is a "terminal degree" that allows you to teach in a university or college.

Focus of the Thesis Film: The thesis film should express your own ideas about science and natural history through a production that pushes the boundaries of nonfiction filmmaking either through content, form, or both. With your thesis

film you should reveal your knowledge and understanding of other dominant modes of documentary techniques. You are being asked to explore the process of making a science or natural history film that is freed from the more formal or informal considerations of mainstream filmmaking.

Thesis Proposal Requirements: Once your Committee is appointed, you can begin your thesis work. Your first steps are to submit the following materials To your Committee Chair for approval:

1) A Proposal for a Thesis Film

You must **also** prepare a proposal for a film that either thematically, technically or aesthetically attempts to push the boundaries of science and natural history filmmaking. Take the time in your proposal to clarify the aesthetic vision for your film as well as its subject matter.

2) A Proposal and Outline for a Thesis Essay

You must propose a topic and a central argument for your essay. That will explain your choices and process in the film. Your thesis, which should be between 20-40 pages in length, must include appropriately formatted research citations and a bibliography of works used in your thesis. The SFP uses the *MLA Style Manual and Guide to Scholarly Publishing*, 3rd. Edition, from the Modern Language Association (available in hardcover, paperback, and digital versions) as the style sheet for citations and usage.

Your Chair will set specific requirements about the form of your proposals and the scheduling of your work.

Supervision of the Thesis and Role of Committee Members: The Chair of the committee has a great deal of discretion in terms of how the thesis process will proceed. The thesis experience is usually a mentoring situation, and the only universal guideline is that both the written thesis and the thesis film should be completed within a reasonable amount of time and in accordance with accepted academic standards of intellectual rigor, professionalism, accuracy, and excellence. The other members of the committee may be involved at whatever stage or stages of the process the Chair and student feel appropriate. Some Chairs send every draft of the paper and every cut of the film to the committee members; other chairs do not involve their committee colleagues until the written thesis and film are ready for the defense. The Chair, student, and committee members should decide early in the process how the thesis work will be conducted.

Changes in the Chair and Committee Members: Students may request a new Chair and committee Chairs may elect to step down at any time during the process. In either case, the student is responsible for selecting a new Chair and submitting the appropriate revised paperwork.

Rights Clearances and MFA Acknowledgement: It is expected that the Chair will ensure that all music, literary, material, location, and personal release rights will be cleared before the thesis defense. If there are any rights encumbrances, the thesis may be rejected by The Graduate School or SFP, even if successfully defended.

All thesis films **MUST** have the MFA acknowledgement below included in the final credits of the thesis film, preferably at the conclusion of the film's credits right above or before the copyright notice. **The following exact wording must be included:**

**Produced as part of the degree requirements for the MFA in
Science and Natural History Filmmaking Program in the School
of Film and Photography, Montana State University-Bozeman**

If this exact wording is not included, the film is considered incomplete and can be challenged even after its submission to The Graduate School. The acknowledgement must appear on all copies and versions of the film. **An MSU logo is not required.**

Thesis Paperwork: The student must complete the **Application for Advanced Degree** form found on The Graduate School Site Form section. This form is due early in the semester in which you intend to graduate (usually, the third week or so), so check The Graduate School site for the deadline. There are links to both the forms and the deadline calendar on the new SNHF site as well.) The form should be signed by the appropriate faculty members and then submitted by you to Vicki Miller. The responsibility for completing forms and meeting deadlines falls entirely upon the student, so please be diligent about completing what is required of you. **You must be enrolled for at least three credits during the semester in which you intend to graduate.**

The Thesis Defense

If a student wishes to graduate within a specific academic year and within a specific semester, the student should first consult with the Chair to ensure that adequate progress has been made that will permit a defense on the desired

schedule. The student should announce his or her intention to defend as early as possible. If a defense will take place later in an academic year, the intention to defend should be announced to the Chair by the fourth week of the first month of the academic year. If the decision is made later in the academic year, the intention to defend should be made no later than the second full week of the semester. The Chair is under no obligation to follow the student's proposed schedule and may insist on delaying the defense.

When your Chair and the other committee members agree that you are ready to defend your film and thesis, a three-hour defense will be scheduled. The thesis and film titles as well as the date, time, and location of the defense must be publicly announced at least two weeks prior to the defense date and publicized through normal University media channels including emails, websites, social media, and posted announcements.

At least one week before the defense, the candidate should submit the written thesis draft to the appropriate Graduate School staff member so the thesis formatting may be approved. The formatting guidelines are found on The Graduate School site at <http://www.montana.edu/etd>.

Each candidate should bring the following three required Graduate School forms to the defense: **Report on Comprehensive Exam/Thesis Defense, Master's and Doctoral; Certificate of Approval Form; and Approval Page.** The thesis candidate should also download the SFP Film/Video /Digital File Submission Form from the SFP or MFA website. This form will be submitted with a copy of the film in both an uncompressed file and QuickTime formats to the SFP to allow archiving in the SFP database and inclusion of the film in the Electronic Thesis Film Database (ETFD) accessible through the MFA website. If the candidate successfully defends the thesis work, then the Committee members will sign the first two forms. The last form is signed by the Committee Chair and then by the SFP Director. Immediately after the defense, the forms should be brought to Vicki Miller, who will assist the successful candidates in correctly routing the forms. A DVD copy of the film must be submitted to the Graduate School along with an electronic copy of the thesis and hard copies of the signed paperwork.

The defense must be scheduled for three hours. Friends, colleagues, faculty, and the general public may be invited to attend the first hour of the defense. The candidate will give a formal presentation about the thesis, screen the thesis film or excerpts (depending on the film's length), and answer questions from the gathered group. After the first hour, all the guests will be asked to leave, and the candidate will then defend the thesis work before his or her thesis

committee. The defense may be completed in fewer than three hours if the Committee agrees.

After the student's defense of his or her work is completed, it is customary for the candidate to be asked to leave the room while the committee deliberates a "pass" or "fail" judgment. A candidate does not have to have a unanimously positive vote of the committee to pass, but at least two members (or three, if the Committee consists of four members) have to vote in favor of passing. If one member abstains (two members on a four-person committee) and there is a tie, the decision would then have to go to The Graduate School for consultation. After the Committee votes and discusses any changes to the film or thesis that it would like made before final submission, the candidate is asked to return to the room. The Committee then delivers its decision. If the candidate passes, the Committee will then request the changes, if any, it wishes to be made before submission. Only the Chair needs to verify that the changes have been carried out before the film and thesis are submitted to the SFP and Graduate School.

Submission of Thesis Work to The Graduate School and SFP:

1. **Important Note:** The required deadlines for submission to The Graduate School and the SFP of your thesis work and forms are usually two weeks prior to finals week, not the end of the semester. This deadline is very important if you wish to graduate during the same semester that you defend your thesis. Also, some revisions in the thesis, the film, or both are often requested by the Committee after the defense. Schedule the defense far enough ahead of the deadline (which is listed each semester on The Graduate School website) to allow adequate revision and submission time
2. **Graduate School Submission:** Following a successful defense, you are required to turn in an electronic copy of your correctly formatted thesis along with a player-compatible DVD (not a data disc) of your film to The Graduate School. The appropriate forms as outlined above must be submitted as well.
3. **Submission to the SFP:** An uncompressed file version of your film as well as a QuickTime file of it must be turned into the SFP along with the Film/Video/Digital File Submission Form before your graduation will be certified by the SFP. This submission form may be found on the SFP website at <http://sfp.montana.edu/doc/checkoutforms/SFPFilmVideoSubmissionFormFinalEditable.pdf> and on the MFA site. The files and the form should be submitted to the Graduate Program Assistant in VCB 225.

4. **One Credit Extension:** If a student cannot complete the thesis work and defense by the semester deadline but can finish these requirements before the start of classes for the following semester, the student may register for a one-credit extension rather than having to register for three full credits for another semester. So, for example, if a student cannot complete the thesis work before the November fall semester deadline but can defend during the finals week of that semester, the student may apply for a one-credit extension that will be in effect until the first day of classes for the subsequent winter semester.
5. **Summer Defenses.** No faculty member is required to either chair or participate in a defense during the summer semester. A summer defense will be scheduled only if the Chair and the other Committee members unanimously agree to conduct the defense. Otherwise, the defense will be delayed until either the following fall semester.

A Note about the MFA Archiving and Web Access Policy: The new MFA site will include a searchable database of the SNHF thesis films that will permit online access to the productions. This enhancement is scheduled for December 2011. This database will mirror the written thesis accessibility, involving all graduate degree-granting departments on campus, available through The Graduate School. (Please visit <http://etd.lib.montana.edu/etd/view/> to see the electronic versions of the written theses). The SFP and MSU may make the thesis films accessible in whole or in part (for example, on the MFA website) as indicated in the Student Agreement Section of the Certificate of Approval Form for Theses and Dissertations signed by each student upon the successful completion of the thesis defense. (Please see above.) The default action will be to make the thesis film accessible through the site. If a student does not wish to make the thesis immediately film available through the site, the student must request the one-year delay exception on the Certificate of Approval Form. If the delay is granted by the Committee, a one-year delay will go into effect before the film is available on the MFA website.

Registration and General Policies

I. Registering for Courses in the MFA Program:

The Science and Natural History Filmmaking courses are restricted entry, meaning that students must have special permission to take these courses. Therefore, the Student Coordinator (Vicki Miller) registers you in courses each semester. An e-mail is sent out to all MFA students each semester with a registration notification. You must let Vicki know which classes you intend to take by the deadline accompanying this notice.

Your Registration Responsibilities Include:

1. **Making sure that you do not have a HOLD on your account.**
A hold on your account prevents you from registering. Holds are issued if a balance is not paid, if your immunization forms are not with the Student Health Center, or if you have not completed the proper paperwork with the Division of Graduate Education. Please check the My Info section on the MSU website to see if a hold is on your records (under the heading, “Student Services and Financial Aid,” then “Student Records,” and finally, “View Holds.”)
2. **Meeting the Deadline to Inform Vicki Miller of Your Semester’s Courses.** An e-mail is sent to all students on the listserv to convey the registration deadline for the following semester.
 - i. **Making sure that you are Registered for the Courses.**
It is your responsibility to follow up and check your “My Info” account each semester to ensure that you are registered for the correct courses.
 - ii. **Attendance Confirmation.**
Attendance Confirmation is an additional step required by MSU that reinforces your intent to attend classes. **This must be done by every student at the beginning of every semester.** Students who have paid for their tuition and have either a zero balance or a credit balance are still required to notify the Student Accounts Office (located in Montana Hall) of your intention of taking courses. This can be done by printing out your account balance (zero or a credit), signing the bottom of the page and returning it

via mail (Student Accounts, Box 172640 Bozeman, MT 59717), fax (406-994-1954) or the drop box in Montana Hall.

PLEASE NOTE: If you do not confirm, your attendance each semester, then the Registrar will automatically drop you from classes.

3. Registering for Courses OUTSIDE of the MFA Program:

If you wish to take courses outside of the SFP's graduate program courses, you are responsible for registering yourself. In order to register on-line, you will need the following information:

a. Banner ID Number

b. PIN

c. Advisor Code

- i. First Semester Enrolled as a Student: You can get this code from the Division of Graduate Education.
- ii. Following Semesters Enrolled as a Student: A PDF (Personal Data Form) is issued for each student and given to the department. On this form is your Advisor Code. Please ask for the form from the Program Manager prior to registering on-line.

d. Schedule of Classes:

The Schedule of Classes can be found both on-line or in paper form. The paper catalog is located at the Registrar's Office (Montana Hall).

Important Registration Concerns & Considerations

1. Please note that if you are an International Student, you need to be registered for nine credits each semester (excluding your final thesis semester).
2. If you are receiving Financial Aid, you do need to be registered for a minimum of six credits each semester.
3. You must be registered for three credits to be a Teaching Assistant.
4. If you are living in On-Campus Housing, you will need to be registered for five credits each semester.
5. In order to be AUTOMATICALLY covered by MSU's Health Insurance, you must be registered for a minimum of 7 credits each semester.

6. 400 level courses can count towards your degree, EXCLUDING 400, 470, and 490. No more than one-third of your courses may be at the 400-level. Often special requests must be made by the MFA Program Head to The Graduate School. If you wish to take courses at the 400 levels, please notify both Dennis Aig and Vicki Miller as early as possible.
7. **Please consult with MSU's Graduate Policies On-line at <http://www.montana.edu/gradstudies> or talk with the Division of Graduate Education for further information. NOT ALL POLICIES regarding registration are listed here.**

POLICY REGARDING ABSENCES AND INCOMPLETES

Absences: Each instructor has her/his own guidelines regarding absences from class and you should consult the syllabus for a course to determine what that policy is.

From time to time, however, students have asked permission to miss one, two, three or more weeks of class because of a *special opportunity*. The program does not allow students to exceed the normal number of absences allowed by the instructor under any circumstances.

The first year depends upon your ability to attend classes, and if you feel you have an opportunity that you cannot resist, then you should withdraw from the course. In a lock-step curriculum, withdrawing from one course usually means withdrawing from the Program.

Incompletes: An instructor may give a grade of "I" (Incomplete) when students have been unable to complete their academic obligations because of circumstances beyond their control. In order to receive an incomplete, you will have to petition the course instructor and submit the appropriate forms to the Registrar.

The Incomplete form requires two important pieces of information:
--*what must be done to complete the requirements for the course; and,*
--*by what date this work must be completed.* This information should be shared between the instructor and the student.

Your instructor may require that you finish the work on a specific date or may give you until the end of the following semester.

Please note the following very carefully:

All responsibility falls upon the student to complete the coursework and to complete it on time.

An Incomplete will automatically turn into an "F" on the expiration date. Once you have been given an "F" that grade then becomes a permanent part of your academic record.

Do not expect to be reminded either by the instructor, the department, or the university that you have an incomplete or that your deadline for completion is approaching.

Extensions for Incompletes are given only in exceptional circumstances. The program expects all work to be completed within the time allotted on the original incomplete form. The maximum amount of time anyone can have to complete an incomplete is one full semester.

The following is the official university policy regarding Incompletes:

"I" Grade Eligibility

The University takes the position that when students register, they commit themselves to completing their academic obligations as their primary responsibility. Therefore, the instructor may give an "I" grade only in cases when students have suffered extreme personal hardship or in unusual academic situations.

The Office of Student Affairs and Services will certify personal hardship cases when students have been unable to fulfill their commitments because of illness, death or illness in the immediate family, family emergencies, or military orders. The instructor may give an "I" grade to a student thus certified, provided the student has completed three-fourths of the work of the course with a passing grade. The instructor may require that the student take an early final examination. With the exception of one and two-credit courses, early final examinations will not be given prior to the start of final examination week.

The instructor may also assign an "I" grade, subject to the department Head's approval, in cases when students have been unable to complete course requirements for reasons such as apparatus or equipment failure, death or disease in experimental animals, delays in material shipments from suppliers, or in other unusual academic circumstances which are clearly beyond the

student's control. In these situations, the students must have completed three-fourths of the work of the course with a passing grade.

In each instance qualifying for an "I" grade, the instructor must fill out an "I" Grade Authorization form (available from the Registrar). On this form, the instructor will list the make-up requirements and the date beyond which the "I" will revert to an "F" grade.

The following circumstances will not make a student eligible to receive an "I" grade:

1. Absence due to participation in University activities, such as athletics, except with prior approval.
2. Travel or vacation plans which require leaving campus early at the end of the semester.
3. Attendance or participation in a wedding.
4. Conflicts of the student's own making.
5. Failure to take one or more scheduled exams or to hand in class assignments, term papers, and project reports prior to specified deadlines.

In order to remove the "I" grade after the make-up work has been completed, the instructor will obtain the [proper form](#) from the Registrar's Office, place the grade on the form and return it to the Registrar's Office. The instructor may specify the time period within which the work must be made up. Unless the instructor gives a specified time, an "I" grade shall be made up no later than the end of the next semester the student is in attendance (excluding summer session).

An "I" grade not made up in the prescribed length of time lapses to a failure (F). However, "I" grades received during the Summer and Autumn Quarters of 1970 and Winter Quarter of 1971 will remain on the student's record until replaced by another grade.

Make-Up of "I" Grades

An "I" grade make-up is reported to the Registrar on a [Grade Change](#) form. No fee is charged.

These grades are not included on the next semester grade slip. The student's College Dean, Academic Department and advisor are notified when "I" grades are made up. Grades of "I" or "F" are not removed from the student's permanent record.

Code of Conduct

This policy is part of the instructional design of this program and is intended to create and sustain a dialogue concerning the professional, artistic, and personal standards of conduct in the film industry. Everyone who remains in this program is expected to adhere to this professional standard.

1) I will treat everyone in this program with respect. At all times my behavior will reflect this respect for others both in their presence and outside their presence. This is to develop trust, which is the core of all meaningful relationships. I understand that without trust, all progress and all work in this program will eventually fail.

2) I will speak and conduct myself in a manner that demonstrates respect for others at all times. I understand it is disrespectful and unethical to speak of others' talent, abilities, actions, or reputation outside their presence, and to complain about, demean, or degrade others in any way is inappropriate and unethical, and I will not tolerate it. I pledge to speak directly [one-on-one and privately] to anyone who I perceive has wronged me or with whom I have a "conflict" and I promise not to speak about them to others outside of their presence.

3) I will actively engage in the workshop milieu of this program. I understand this is an atmosphere that encourages critique, which is defined as a healthy, supportive, and constructive dialogue with each other about our work. I will do everything in my means to distinguish for myself and for others the vast difference between professional critique and personal criticism. I will not get defensive or take personally critical input from others about my work, especially when it is offered in the spirit of professional critique. I will only grow if I have the integrity to be honest with each other, and with myself.

4) I understand this code of conduct is the professional standard of conduct in the motion picture industry.

5) I understand this code of conduct is intended to help me hone the critical analysis skills necessary to achieving at the highest tier. I also understand that this policy is meant to assist me in developing the integrity and honesty required to effectively critique the work of others, let alone be honest about my own work with myself. I pledge to treat everyone with respect.



Photo: MFA students, alums, and faculty at the 2011 Jackson Hole Wildlife Film Festival.

Reading and Viewing List

Master of Fine Arts in Science and Natural History Filmmaking

Members of the 2012 Cohort will be responsible for any additions or changes to the list. In addition, any texts or films required in any required class may be referenced on the Comprehensive Exam or during a thesis defense.

Books

Austin, Tom and Wilma de John. *Rethinking Documentary: New Perspectives and Practices*. ISBN-13: 978-0335221912

Bernard, Sheila Curran. *Documentary Storytelling for Video and Filmmakers*. Boston: Focal Press, 2004.

Bernard, Sheila Curran. *Documentary Storytelling, Creative Nonfiction on Screen*. 3rd Edition. 2011.

Brown, B: *Cinematography* ISBN-13: 978-1879505414

Bousé, Derek. *Wildlife Films*. Philadelphia: U of Pennsylvania Press, 2000.

Bordwell and Thompson. *Film Art*, 8th Edition

Bruzzi, Stella. *New Documentary: a Critical Introduction*

Burt, Jonathan. *Animals in Film*. London: Reaktion Books, 2002.

Corbett, Julia B.: *Communicating Nature: How We Create and Understand Environmental Messages*. ISBN-13:978-1597260688

Chris, Cynthia. *Watching Wildlife*. Minneapolis: U of Minnesota Press, 2006.

Cronon, William. *Uncommon Ground: Rethinking the Human Place in Nature*. N.Y.: W. W. Norton and Co., 1996.

Cunningham, Megan. *The Art Of The Documentary: Ten Conversations With Leading Directors, Cinematographers, Editors And Producers*, Berkeley, CA: New Riders, 2005.

Daston, Lorraine and Gregg Mitman. *Thinking with Animals: New Perspectives on Anthropomorphism*. New York: Columbia University Press, 2005.

Ellis, Jack C. and McLane, Betsy A, *A New History of Documentary Film*. New York: Continuum Press, 2005.

- Evernden, Neil. *The Social Creation of Nature*. Baltimore: Johns Hopkins University Press, 1992.
- Fadiman, Dorothy, and Tony Levelle. *Producing with Passion: Making Films That Change the World*. Los Angeles: Michael Wiese Productions, 2008.
- Haraway, Donna. *Primate Visions: Gender, Race, and Nature in the World of Modern Science*. New York and London: Routledge, 1989. ISBN 0-415-90294-0.
- Hess, David J.. *Science Studies: An Advanced Introduction*. New York and London: New York UP, 1997. ISBN 0-8147-3564-9.
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- Kuhn, Thomas. *The Structure of Scientific Revolutions*. Third Ed. Chicago and London: U of Chicago P, 1996. ISBN 0-226-45808-3.
- Latour, Bruno and Steve Woolgar. *Laboratory Life: The Construction of Scientific Facts*. Princeton: Princeton UP, 1986. ISBN 0-691-02832-X.
- Lippit, Akira Mizuta. *Electric Animal: Toward a Rhetoric of Wildlife*. Minneapolis and London: U of Minnesota P, 2000. ISBN 0-8166-3485-8
- Catherine A. and Jane L. Collins. *Reading National Geographic*. Chicago: University of Chicago Press, 1993.
- Macdonald. *The Garden in the Machine: a Field Guide to Independent Films About Place*
- Mascelli, J: *The Five C's of Cinematography*. ISBN: -13 978-1879505414
- Marx, Leo. *The Machine in the Garden: Technology and the Pastoral Ideal in America*. London: Oxford UP, 1964. ISBN 0-19-500738-7.
- Merchant, Carolyn. *Reinventing Eden: The Fate of Nature in Western Culture*. New York: Routledge, 2003.
- MLA Handbook for Writers of Research Papers. Latest edition. New York: Modern Language Association of America, 2009.
- Miller, Carolyn Handler. *Digital Storytelling, Second Edition: A Creator's Guide to Interactive Entertainment*. 2008

- Mitman, Gregg. *Reel Nature*. Cambridge, MA: University of Harvard Press, 1999.
- Murch, Walter. *In the Blink of an Eye*. Los Angeles: Silman-James, Rev. 2nd. Edition, 2001.
- Nichols, Bill. *Representing Reality*. Bloomington: U of Indiana Press, 1991.
- Nichols, Bill. *Introduction to Documentary*. Indiana University Press, 2001.
- Rabiger, Michael. *Directing the Documentary*. 5th Ed. Boston: Focal Press, 2005.
- Renov, Michael, ed. *Theorizing Documentary*. New York: Routledge, 1993.
- Rony, Fatimah Tobing. *The Third Eye: Race, Cinema, and Ethnographic Spectacle*, Durham, NC: Duke University Press, 1996.
- Rosenthal, Alan. *Writing, Directing, and Producing Documentary Films and Videos*. Third Ed. Carbondale: Southern Illinois University Press, 2002.
- Sagan, Carl. *The Demon-Haunted World: Science as a Candle in the Dark*. New York: Ballantine, 1996.
- Schreiber, Brad. *What Are You Laughing At? How to Write Funny Screenplays, Stories and More*. Michael Wiese Productions, 2003.
- Stam, Robert. *Film Theory: An Introduction* (Wiley-Blackwell, 2000)
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- Snow, C.P. *The Two Cultures*. Cambridge: Cambridge UP, 1998. ISBN 0-521-45730-0.
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- Tobias, Ronald. *When the Wolf Rises in the Heart: Theodore Roosevelt and the American Moral View of Nature*. TBP, 2001, Michigan State University Press.
- Warren, Charles. (Editor). *Beyond Document: Essays on Nonfiction Film*
- Worth, Sol., and Adair, John. *Through Navaho Eyes: An Exploration in Film*

Communication and Anthropology. 2nd. Ed. Albuquerque: Univ. of New Mexico, Press, 1997

Articles

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Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction." *Illuminations*. New York: Schocken, 1968. 217-251. ISBN 0-8052-0241-2.

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<http://foucault.info/documents/heteroTopia/foucault.heteroTopia.en.html>

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Haraway, "Teddy Bear Patriarchy: Taxidermy in the Garden of Eden, New York City, 1908-1936," *Social Text*, No. 11 (Winter, 1984-1985), pp. 20-64.

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Henson, Don. "Television Archaeology: Education or Entertainment?" www.hisotry.ac.uk, 1-4.

Hindery, Jr., Leo. "Hindery's Rules of Dealmaking: Learning from the Masters," OnMedia Newsletter, January 14, 2003, 1-14.

Johnson, Bill. "Techniques for Creating a Story Premise," Internet Screenwriter's Network, 2003.

Landecker, Hannah. "Cellular Features: Microcinematography and Film Theory." *Critical Inquiry*. 31 (Summer 2005). 903-937.

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Films

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2. *L'Age D'Or* (Luis Bunuel and Salvador Dali, 1930)
3. *Land Without Bread* (Luis Bunuel, 1932)
4. *Blood of the Beasts* (Georges Franju, 1949)
5. *Watch Mr. Wizard* ("The H-Bomb," 1955)
6. *Night and Fog* (Alain Resnais, 1955)
7. *Salt of the Earth* (Herbert Biberman, 1954)
8. *Les Maitres Fous* (Jean Rouch, 1955)
9. *Letter From Siberia* (Chris Marker, 1957)
10. *Wavelength* (Michael Snow, 1967)
11. *Primate* (Frederick Wiseman, 1974)
12. *Connections* (Mick Jackson, 1979)
13. *Cosmos* (Adrian Malone, 1980)
14. *Shoah* (Claude Lanzmann, 1985)
15. *Sherman's March* (Ross McElwee, 1986)
16. *Creature Comforts* (Aardman Animations, 1989)
17. *In Search of the Edge* (Scott Barrie, 1990)
18. *Zoo* (Frederick Wiseman, 1993)
19. *An Injury to One* (Travis Wilkerson, 2002)
20. *Dragons' World: A Fantasy Made Real* (Justin Hardy, 2004)
21. *Tongues Untied* (Marlon Riggs, 1989)
22. *Surname Viet, Given Name Nam*, (Trinh Minh-ha, 1989)
23. *Chronicle of a Summer*, (Jean Rouch, 1960)
24. *Nanook of the North*, (Robert Flaherty, 1922)
25. *Chang, A Drama of the Wilderness*, Merian Cooper and Ernest Schoedsack, 1927
26. *Simba*, Martin and Osa Johnson, 1928
27. Various films, Jean Painlevé
28. *Bambi*, Walt Disney, 1942
29. *The Story of the Weeping Camel*, Byambasuren Dayaa and Luigi Falorni, 2004
30. *March of the Penguins*, Luc Jacquet, 2005
31. *Grizzly Man*, Werner Herzog, 2005
32. *The Elephant, the Emperor, and the Butterfly Tree*, Alastair MacEwen and Sean Morris, 2003

33. *Beaver Valley*, Walt Disney, 1949
34. *Winged Migration*, Jacques Perrin, 2001
35. *Social Behavior of Rhesus Monkeys*, C. R. Carpenter, 1947
36. *The Social Behavior of the Laughing Gull*, Gladwyn Kingsley Noble, 1940
37. *Death by Design*, Peter Friedman and Jean-Francois Brunet, 1996
38. *Night Mail (Harry Watt and Basil Wright, 1936)*
39. *The River* (Pare Lorentz, 1937)
40. *Triumph of the Will* (Leni Riefenstahl, 1935)
41. *Olympia* (Leni Riefenstahl, 1938)
42. *Why We Fight: Prelude to War* (Frank Capra, 1942)
43. *The Four Hundred Million* (Joris Ivens and John Ferno, 1939)
44. *Primary* (Robert Drew, 1960)
45. *Harvest of Shame* (Fred W. Friendly, 1960)
46. *Don't Look Back* (D.A. Pennebaker, 1960) / *No Direction Home* (Martin Scorsese, 2005)
47. *The Year of the Pig* (Emile de Antonio, 1968)
48. *Hearts and Minds* (Peter Davis, 1974)
49. *Harlan County, U.S.A.* (Barbara Kopple, 1976)
50. *The Battle of Algiers* (Gillo Pontecorvo, 1966)
51. *Gates of Heaven* (Errol Morris, 1980))
52. *This is Spinal Tap* (Rob Reiner, 1984)
53. *Thin Blue Line* (Errol Morris, 1988)
54. *Hoop Dreams* (Steve James, 1994)
55. *Silverlake Life: The View from Here* (Peter Friedan and Tom Joslin, 1993)
56. *Brother's Keeper* (Joe Berlinger and Bruce Sinofsky, 1992)
57. *Ghost of the Abyss* (James Cameron, 2003)
58. *Survivors of the Holocaust* (Allan Holzman, 1996)
59. *Sweet Sweetback's Baaddasssss Song* (Melvin Van Peebles, 1971)
- 60 *9/11* (James Hanlon, Rob Klug, Gideon Naudet, Jules Naudet, 2002)
61. *Gabon, The Last Eden* (National Geographic Films, 2007)
62. *Man on Wire* (James Marsh, 2008)
63. *Africa's Lost Eden* (National Geographic Films, 2010)
64. *The Cove* (Louie Psihoyos 2009)
65. *The King of Kong* (Seth Gordon, 2007)
66. *Wild Ocean* (Luke Cresswell, Steve McNicholas 2008)
67. *Inside Job* (Charles Ferguson, 2010)
68. *South Pacific Series: Fragile Paradise* (BBC/ Discovery, 2009)
69. *BBC: Yellowstone Series: "Winter"* (Paul D Stewart, Andrew Murray 2009)
70. *Green* (Patrick Rouzel, 2009)
71. *White Falcon, White Wolf* (PBS Nature, 2008)
72. *Whale Wars* (Season 2/3)
73. *Food Inc.* (Robert Kenner, 2008)
74. *Big Red Roos* (PBS Nature, 2002)
75. *Life in Death Valley* (PBS Nature, 2004)
76. *Planet Earth* (Discovery Channel, 2006)
77. *Strange Days on Planet Earth* (PBC/National Geographic Films, 2005)

78. *Born into Brothels* (Zana Briski, 2004)
79. *No Impact Man* (Laura Gabbert, 2009)
80. *Plastic Bag* (Ramin Bahrani)
81. *Christmas in Yellowstone* (PBS Nature, 2006)
82. *Roger and Me* (Michael Moore, 1989)
83. *Plagues and Pleasure of the Salton Seas* (Chris Metzler, Jeff Springer, 2004)
84. *Spellbound* (Jeffrey Blitz, 2002)
85. *Legend of Pale Male* (Frederic Lilien, 2009)
86. *127 Hours* (Danny Boyle, 2010)
87. *King Corn* (Aaron Woolf, 2007)
88. *The Hurt Locker* (Kathryn Bigelow, 2008)
89. *Frontline: The Confessions* (Nov. 9 2010)
90. *Un Chien Andalou* (Luis Buñuel, 1929)
91. *Meshes in the Afternoon* (Maya Deren, 1943)
92. *The Gleaners and I*, (Agnes Varda, 2002)
93. *Sans Soleil*, (Chris Marker, 1983)
94. *Bodysong* (Simon Pummell, 2003)
95. *Gender Trouble* (Roz Mortimer, 2002, 24mins)
96. *Capturing Reality: The Art of Documentary*. (Pepita Ferrari, 2008)
97. *eXistenZ* (David Cronenberg, 1999)
98. *Rabbit-Proof Fence* (Philip Noyce, 2002)
100. *The Plow that Broke the Plains* (Pare Lorentz, 1936)
101. *Grey Gardens* (Albert and David Maysles, 1975)
102. *The Gleaners & I* (Agnes Varda, 2000)
103. *Standard Operating Procedure* (Errol Morris, 2008)
104. *Bright Leaves* (Ross McElwee, 2003)
105. *The Matrix* (Andy & Lana Wachowski 1999)
106. *Peeping Tom* (Michael Powell, 1960)
107. *Cache* (Michael Haneke, 2005)
108. *Persepolis* (Vincent Paronnaud and Marjane Satrapi, 2007)
109. *Nanook of the North* (Robert J. Flaherty, 1922)
110. *Invisible* (Roz Mortimer, 2007)
111. *In the Shadow of the Moon* (David Sington, 2007)