

**The Master of Fine Arts Program
In Science and Natural History Filmmaking**

**The Department of Media and Theatre Arts
Montana State University**

Handbook (v8.0)
2008-2009

This handbook applies only to students entering the program as of 8/15/08.

Please report any corrections, proposed additions, or changes to the Film Options Administrator (Dennis Aig) or the MFA Student Coordinator (Vicki Miller).

TABLE OF CONTENTS

Welcome from Department Head Professor Walter Metz	4
Welcome from Professor Dennis Aig	6
The MFA Handbook (v.8.0)	8
The Goals of the Program	10
Media and Theatre Arts Faculty/Staff Contact Information	14
My Info	19
Contact Information Updates	20
Enrolling on the MFA List-Serve	20
The Curriculum	21
The Three Years	22
The Thesis	26
The Thesis Film	26
Registration	29
An Important Note About Accepting Tuition Waivers from Other Departments	31
Ready To Graduate?	32

Appendices	36
Welcome To Equipment Checkout	37
Absences	39
Policy Regarding Incompletes	40
Comprehensive Examination Reading and Viewing List 2008-2009	44

WELCOME FROM DEPARTMENT HEAD PROFESSOR WALTER METZ



Department of Media and Theatre Arts

College of Arts and Architecture
MSU Bozeman
PO Box 173350
Bozeman, MT 59717-3350
Telephone: 406-994-2484 or 6224
Fax 406-994-6214

August 30, 2008

Dear Incoming MFA Students:

As the administrative head of the Department of Media and Theatre Arts, it gives me great pleasure to welcome you to our collegial family. The MFA program you are entering is an exciting place: we recruit students such as yourselves from around the world. All of you have impressive undergraduate backgrounds from many top-tier universities. The faculty members of the department, all of whose work you will learn about over the course of the coming semester, are committed to training you as filmmakers. We have a diversity of talents: some as critics, some as working filmmakers, and some as theatre and photography production professionals. It is our belief that this breadth will provide you with unique opportunities to learn within the environment of graduate school, one that rewards a strong independent work ethic.

Our department is organized around three degree-granting programs. In addition to the MFA program, we also offer a Bachelor of Arts degree in Media and Theatre Arts, administered via two options, one in Photography and the other in Motion Picture/Video/Theatre (MPVT) production. The MFA program and the MPVT option are administered by Dennis Aig, the Film Options Administrator. Christina Anderson is the Photography Option Coordinator.

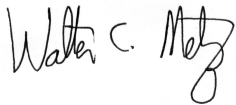
We also have a wonderful staff here to assist you. Jeanette Goodwin is the department's Office Manager. She is the one to turn to for TA/RA appointments, University-sponsored travel, and other such financial matters.

Vicki Miller is our Student Coordinator. She will help you with registration and other such academic issues. Diane Steffan is the department's accountant. All of us are located in the area around the lobby on the second floor of the Visual Communications Building, your new home for the next few years.

Located down the hall from the lobby are the equipment checkout areas. Photography's checkout area, run by Charlie Capp, is on the first, downstairs floor. Upstairs is the area you'll be working in and around: film equipment checkout, whose manager is Trevor Henry.

I wish you well on your new graduate school adventure! Please know that all of us in the department are here to assist you. We look forward to helping you learn, as classroom instructors, as committee members, and as future colleagues. Please feel free to contact me at the coordinates below if you have questions, concerns, or ideas.

Sincerely,

A handwritten signature in black ink that reads "Walter C. Metz". The signature is written in a cursive style with a large, stylized 'M'.

Dr. Walter C. Metz, Associate Professor and Interim
Department Head
Media and Theatre Arts
Montana State University
Bozeman, MT 59717-3350
(406) 994-7588
metz@montana.edu
<http://www.montana.edu/metz>

WELCOME FROM PROFESSOR DENNIS AIG



Department of Media and Theatre Arts

College of Arts and Architecture
MSU Bozeman
PO Box 173350
Bozeman, MT 59717-3350
Telephone: 406-994-2484 or 6224
Fax 406-994-6214

August 30, 2008

Welcome 2008 Cohort!

While you have probably never thought of yourself as part of a “cohort” before, the term suggests a gathering of diverse, talented people in pursuit of a common goal. You will spend the next three years becoming filmmakers with special training in communicating the excitement and importance of science and natural history to a worldwide audience through film, video, sound, and the Internet. No matter what studies, jobs, or interests you have pursued before arriving at MSU, this work will be different and exhilarating.

In the age of laptops and software downloads, filmmaking technology can often be found at your local Best Buy or on a website, but the Program goes beyond the obvious. It’s not about the tools—it’s about the craft, and that is what you will learn in this course of study. It is the hope of the students who preceded you and the faculty that craft will often become art. The responsibility of all us who work as teachers or administrative staff in the Program is to lead you to that goal.

You are entering a field that is in the midst of fundamental economic and technological changes. No one knows what the final result will be, but we are all optimistic that filmmaking will be more dynamic and influential. Your teachers come from a variety of backgrounds including the humanities, fine arts, the sciences, and liberal studies. All have established themselves as both highly respected media professionals and outstanding faculty members. You will be drawn to the faculty who share your vision of the world but learn from all of them. The knowledge you incorporate into your work—and life will be the greatest reward you take from the Program. It will be far more valuable than the degree itself or whatever income level you eventually achieve. Use this information and the accompanying skills creatively and well.

As head of the MFA in Science and Natural History Filmmaking, I am proud of both your previous accomplishments and your decision to attend MSU. My colleagues and I challenge you to emulate the innovators in both science and film who laid the foundation for this field. Like them, you should dynamically help us understand what we already know and creatively explain to us what we do not know.

We also charge you to push the boundaries of expression and perception. The great Russian impresario Diaghilev, used to begin each rehearsal of his renowned dance company by shouting out “Etonnez-moi!” We want you to astonish us as well.

Great luck in your next three years of learning, discovery, and achievement.

Very best regards,

Dennis Aig, Ph.D.
Professor
Film Options Administrator

The MFA Handbook (v8.0)

Introduction

You are now part of the premiere graduate degree program in Science and Natural History Filmmaking in the world. We believe you'll find the program to be exciting, insightful, and challenging. You'll have many questions about the program and how it works. The faculty, staff, and student members of earlier cohorts will help you as much as possible to help you understand how the program works. Our goal is to help you succeed in the program.

This MFA Handbook contains the guidelines that will determine the requirements for each semester's registration and work as well as your graduation. Over the course of three years, there may well be changes in this Handbook, so please be attentive to emails and handouts indicating revisions in Department, College, or University rules and requirements. The handbook is a departmental publication and subject to the respective rules of the Media and Theatre Arts Department (MTA), the College of Arts and Architecture (CAA), the Division of Graduate Study (DGE), and Montana State University-Bozeman. For complete and current information about DGE requirements, ALWAYS consult the DGE website at <http://www.montana.edu/gradstudies>.

The 2008 Cohort is the first to follow the newly revised curriculum. After seven years of experience, the faculty, with significant student assistance, reviewed each course and made significant changes in both specific and general requirements. The students who are in the cohorts preceding you will be following the earlier curriculum in accordance with the rules of the CAA, DGE, and the University. It is the belief of the MTA Department that the new curriculum outlined on the following pages greatly benefits the students by offering better skill focus, additional elective options, and a broader range of learning opportunities.

The Goals of the Program

Why an MFA in Science and Natural History Filmmaking

The basic premise of the MFA program rests on the assumption that there is an inadequate pool of properly educated people capable of producing quality films about science and natural history. Recent studies show that while people have an abiding faith in the role of science for our future, few people understand basic scientific concepts like how long it takes for the earth to circle the sun. Justifiably, the gap between the current state of science and the public understanding of that science has become a matter of national concern, especially when scientific discoveries directly affect public policy and individual decisions.

A major reason for this problem is the mistrust and misunderstanding that often typifies the relationship between scientists and the media. For a variety of reasons, an overwhelming majority of scientists (89% by one study) feel the media cannot be trusted to tell their story accurately. On the other hand, a common complaint heard from the media is that scientists do not understand the nature of broadcast or mass communications.

Certainly, one major factor that has contributed to the strained relations between the media and science is the fact that the people who are regularly making shows about science rarely understand even basic principles of scientific method or language. A common consequence of this approach results in unfortunate distortions, inaccuracies, or outright misrepresentations of the subject matter being presented within programs. While there are many contributing factors that create an environment that is not conducive to properly representing science and natural history. One major element is the current broadcast production model.

In this model, scientists are routinely treated as disposable; they are “mined” for information and, under the guise of maintaining creative freedom, are excluded from participating in other critical elements of the production process, during which time such distortions, inaccuracies or misrepresentations can occur. Scientists have a difficult time accommodating artistic demands that interfere or even take precedence over their work so they have to stage an

experiment or repeat the same action to accommodate a tightly scheduled film crew who only have a few short hours to shoot their work. We believe a model of inclusion will go a long way to resolve or mitigate such issues. If the broadcast medium is to bridge the gap between itself and science, then it needs to find meaningful ways to work cooperatively within the realm of science rather than to be considered an independent enterprise. Such an approach need not sacrifice or lessen the traditional concerns of the filmmaker who is rightly concerned with schedules, budgets and aesthetics while seeking the best expression of their ideas without undue influence from his/her sources. Such a relationship, however, does not necessarily exclude the possibility of a collaborative model that would almost certainly provide a useful monitoring of the scientific AND the creative content of a program.

The Program Mission Statement

The following mission statement summarizes the overall goals of the MFA program: “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.”

Please note that this statement includes the proposed new name for the degree, which has yet to be approved by the Montana Board of Regents. Your degree will be an MFA in Science and Natural History Filmmaking, but the proposed change indicates the new 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 multi-million-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 specialty. 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 through nonfiction filmmaking. Much scientific research is based on innovation, but scientific media often settles for formulaic structures that are really PowerPoint with moving images. The Program seeks to graduate filmmakers who will not settle for the conventional models. They will be receive some training in them, since

you need to know about the current in order to change it, but the intention is to take that model to more creatively and scientifically profound 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 awaits them. Filmmaking is time consuming; it is an art of excruciating details. Even the shortest films require hundreds of decisions. It is not glamorous work, either, 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 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 respective job will be experience and resume credits rather than money. You may also experience periods of unemployment, under-employment or job frustration. This all part of the shared filmmaking experience in the profession. Especially in a time of major technological change, there is no set career path. There is only a trail that each of you will navigate according to your interests and abilities. Filmmaking is an art, a craft, and a business. Often the alliance of the three is not only uneasy but also unholy. As in many other fields, you have to prove to others that you are as good as you think (or know) you are.

Filmmaking is also 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. A couple of 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. As in surfing, you will get farther riding the film wave than resisting it.

The MFA degree is your starting point; 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. It will provide a solid foundation for your future career. Your professional progress will be determined by your persistence and the quality of your work. 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. They cannot be regarded simply as a job. Your greatest rewards will be seeing a scene work on the screen, achieving an artistic breakthrough, and, most importantly,

witnessing an audience respond emotionally to your work. With diligent effort and intelligent planning, you can make a good living, too, 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 filmmaking in general as well as in science and natural history production specifically is to provide a background offering the broadest possible career opportunities for our graduates.

Your first professional contacts will be the faculty and, most importantly, your fellow students. With the advent of widespread film education in the 1970s, schools have become an important source of employment opportunities. There are “mafias,” as they are usually called, that grow through the professional relationships arising from different schools. (The term “network” is much too corporately boring for most filmmakers except if it involves a broadcast deal.) In Hollywood, the USC, UCLA, and NYU groups have special influence, although the graduates of MSU’s B.A. program are also beginning to assert themselves. Although only seven years old, the MFA program has developed a very strong network of relationships science media that has resulted in grants, projects, and jobs.

Program Costs

The MTA Department is well aware of the expense you will incur over the course of the three years of the program. For a variety of administrative reasons, the Program is tuition-driven, which means it receives only minimal support from the University. The Department Head (Professor Walter Metz) and the Film Options Administrator (Professor Dennis Aig) are constantly working to increase the number of teaching assistantships, scholarships, and other sources of financial aid available to students. There are also opportunities to earn some funds working in Department administrative areas (e.g., Check Out), and on productions both within and outside the Department. In your first year, it is recommended that you keep your outside commitments to a minimum. Your 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 their work and graduate academic responsibilities. If you are reading this, you have made the decision to spend the money to pursue a degree in a unique and rewarding profession. Be financially prudent, but accept your decision and make it deliver its full value.

What You Are Buying

While many academic programs have unfortunately adapted a consumer view of tuition (“You pay your money, you get the product 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 rewarding profession, self-improvement, and collegial relationships that will last throughout your career. The Program is responsible for providing the education we know is relevant and important. To use the medical analogy again, a physician would be professionally irresponsible to prescribe medicine for you that he knows will make you ill or will not cure your illness just because you ask him for it. Questioning is encouraged and leads to progress; complaining suggests a lack of initiative. Everyone in the Department, from the undergraduate students through the Department Head is ready to help you with any problems – academic, financial, or professional. Approach them as your mentors, friends, and future colleagues.

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 University equipment, and you will be instructed in these as you begin production. Follow the rules. The equipment is a common resource for everyone in the MFA program and needs to be used carefully and safely.

Problems

Problems will arise and there is a specific protocol for seeking information and assistance with issues related to classes, instructors, or fellow students. Do not immediately go to the top of the administrative food chain: you will not only irritate people who are critical to your future success, but you will also appear to be either ignorant or disdainful of organizational hierarchies. If you have a problem related to a specific class, the first person to consult is the instructor. If the problem persists, then you visit the Film Options Administrator and then the Department Head. Only in extreme cases do you visit with the Dean of the College or leaders in the Division of Graduate Education. You also have a very capable elected Graduate Student Representative, Megan Selheim (megan.selheim@gmail.com), to represent your interests as well. You will find that the administrators, faculty, student reps, and staff in the Department are open to discussion and willing to resolve problems that are interfering with instruction, production, or personal well-being

Media & Theatre Arts Faculty and Staff Contact Information

VC = Visual Communications Building

Aig, Dennis 994-6216
Professor-PhD
Media and Theatre Arts: VC 227
daig@montana.edu

Anderson, Christina 994-6219
Asst Prof-MFA
Media & Theatre Arts; VC 220
czanderson@montana.edu

Bajakian, Kyle 994-6220
Adj Instructor-BA
Media & Theatre Arts; VC 221
kyle.bajakian@montana.edu

Bean, Patricia 994-6590
MFA Dev Mgr
Media & Theatre Arts; VC 202
patricia.bean@montana.edu

Campbell, Stephanie 994-5883
Professor-MFA
Media & Theatre Arts; BB 263
stephc@montana.edu

Cappa, Charles 994-6866
Photo Lab Manager
Media & Theatre Arts; VC 143
capp@montana.edu

Dixon, Simon 994-6403
Adj Professor-PhD
Media & Theatre Arts; VC 224
sdixon@montana.edu

Goodwin, Jeanette 994-6224
Admin Assoc III
Media & Theatre Arts; VC 225
jeanette@montana.edu

Hardy, Camden 994-6691
Photo Equip-BA
Media & Theatre Arts; VC 143
hardy@montana.edu

Henry, Trevor 994-6253
Tech Coord-BA
Media & Theatre Arts; VC 214
tlfhenry@montana.edu

Hyypa, Jack 994-2484
Prof Emeritus-MA
Media & Theatre Arts; VC 202
hyypa@montana.edu

Jackson, Steve 994-7559
Photo Adj Instructor
Media & Theatre Arts; VC 218

Jahnke, Joel 994-3903
Professor-MA
Media & Theatre Arts; BB 260
jjahnke@montana.edu

Joyce, James 994-6738
Adj Professor-MFA
Media & Theatre Arts; VC 216
james.joyce1@montana.edu

Lipfert, Theo 994-6977
Asst Prof-MFA
Media & Theatre Arts; VC 223
tlipfert@montana.edu

Loi, Anne 994-5180
Systems Admin
Media & Theatre Arts; VC 225
loi@montana.edu

Long, Jonathan 994-7559
Adj Instructor
Media & Theatre Arts; VC 218
jon@jonlong.com

Metz, Walter 994-7588
Dept Head-PhD
Media & Theatre Arts; VC 225
metz@montana.edu

Miller, Vicki 994-2484
Admin Assoc II
Media & Theatre Arts; VC 202
vmiller@montana.edu

Monaco, Paul 994-6225
Professor-PhD
Media & Theatre Arts; VC 217
monaco@montana.edu

Neff, William 994-6222
Professor-PhD
Media & Theatre Arts; BB 264
wneff@montana.edu

Nelson, Colette 994-6254
Asst Lab Mgr
Media & Theatre Arts; VC 214
mtaugrad@gmail.com

Savoie, Phil 994-6228
Assoc Prof-MS
Media & Theatre Arts; VC 229
savoie@montana.edu

Steffan, Diane 994-3902
Accountant II
Media & Theatre Arts; VC 202
dsteffan@montana.edu

Stillwell, Cindy 994-6521
Assoc Prof-MFA
Media & Theatre Arts; VC 222
cindys@montana.edu

Tobias, Ronald 994-6227
Professor-MFA
Media & Theatre Arts; VC 228
tobias@montana.edu

van Coller, Ian 994-2941
Asst Prof-MFA
Media & Theatre Arts; VC 219
ianvan@montana.edu

Watson, Tom 994-5750
Assoc Prof-MFA
Media & Theatre Arts; BB 266
twatson@montana.edu

Wise, Dan 994-6236
Adj Instructor-BS
Media & Theatre Arts; VC 212
dwise@montana.edu

Please note: Vicki Miller will handle your scheduling, course requirements, and registration. Jeanette Goodwin is in charge of teaching assistantships and financial questions. Diane Steffan handles accounting issues related to grants and purchases.

MY INFO

Every student enrolled at Montana State University is given an identification number that is separate from your social security number. That identification number, also called your “Banner ID” or GID (Generated ID) is eight digits and begins with a “-.” You must include the dash “-“ when using that number on the MSU website to view your information or register for a class.

On the MSU homepage, <http://www.montana.edu/>, at the top of the screen, there are four categories. Under the top heading of “Current Students,” there is a drop down menu. On that drop down menu there is a category called “My Info.” This is where all of your personal information with the university is located. This is also the location in which you update your information (addresses, e-mails, etc.).

When entering the university, you are issued the Banner ID number, as well as a default PIN, which is necessary to get into your university account. The default PIN is the six-digit code representing your birth date (mo/day/year). The first time that you enter into your personal account, the computer will ask that you reset your PIN to a more secure number. *Please memorize this number.*

The significance of this information in regards to the MFA Program is that we send out much of our information on list serves. These list serves pull your e-mail address from the e-mail address that you have provided in your university account (through My Info). In the 2006-2007 Academic Year, the MyPortal system was introduced for assigning student e-mails. Unfortunately, there have been a number of serious problems with the system. Each student should have a MyMSU Portal email and one on another service, such as Yahoo, Google, or another ISP. Please register the second e-mail with both your instructors and Vicki Miller.

***Please note:* Sometimes students are not able to receive the list serve e-mails on their computer, because the computer is set to automatically delete junk mail. Please be sure to check on this option if you are not receiving MSU list serve e-mails (from both the MFA Program, as well as the Division of Graduate Education).

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 the new contact information to ensure everyone is current.

ENROLLING ON THE MFA LIST-SERVE

The MFA 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 course of the year we send out many very important notices and information over the list serve and you will be at a **severe disadvantage** if you are not enrolled on it.

If you have any questions about how to subscribe to the list-serve, which can be done through “MY INFO,” consult with Vicki Miller.

The Curriculum

You are required to register full-time and must complete your degree within SIX years (72 calendar months). Exceptions are granted only in extraordinary circumstances and require joint approval from the Film Options Administrator, MTA Department Head, the Dean of Students, and the Division of Graduate Education (DGE).

The following curriculum may not apply to all degree candidates and may vary 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. If you have questions about what courses you should be taking during your first year, consult with Dennis Aig (daig@montana.edu) or 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.

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 students in the first year take the same courses together. Some required classes and electives are described as “hybrid.” This term indicates that undergraduates in their junior and senior years will also be students in these classes. This “mingling” of students is encouraged by the Department, since the majority of undergraduates concentrate on fiction filmmaking and the MFA program is primarily a nonfiction program. It is the Department’s belief that cooperation and collaboration among graduate and undergraduate students will benefit both groups through the sharing of their respective concentrations and knowledge.. If you have questions, please speak with Dennis Aig or Vicki Miller regarding credit requirements and course registration.

Second Year

In your second year, you will be enrolled with other members of your cohort in a courses related to contemporary production, science filmmaking, a second-year production workshop and a course in alternative nonfiction filmmaking. You will also be able to enroll a number of electives ranging from Advanced Cinematography to Post Production Information Design. You may also elect an internship or independent study if you wish.

Comprehensive Exam: During the first week of the spring semester of your second year, you will take a comprehensive exam designed by a committee of three MTA faculty members. The same exam will 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 properly.** The exam will usually consist of three questions (one each about history, theory, and production) and require three hours. **All degree candidates must take and pass a comprehensive examination prior to enrolling in any thesis credits. The examination is given at a single location and may not be taken off-campus or off-schedule.**

If you miss the examination, then you may not take it until the following year, which could seriously disrupt your course schedule.

The Comprehensive Examination Committee

The exam will be administered by a graduate faculty committee that consists of three members. The committee will, typically, include at least one production and one studies faculty member conversant in the films and written texts that comprise the MFA screening and reading lists for which you are responsible. The Film Options Administrator appoints the committee.

The questions will be based on the reading and viewing list 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 you fail the exam, you will be retested during the last week of the spring semester. **If you fail a second time, you must leave the Program.**

The Second-Year Film: You will be assigned to a workshop group taught by one or several faculty members. The faculty members in your second-year workshop will be responsible for overseeing your second-year film, which must be completed by May of the second year. Your second-year film may either be agenda-based (i.e., produced for a client or agency) or a film on a subject of your own choosing. You must complete your second-year film before moving on to your thesis work.

Third Year

Prior to the end of your second year, you will form your Thesis Committee. The Committee must include at least three faculty members from the MTA Department. With special permission, you may include a fourth member from outside the Department whose special expertise will be valuable to the completion of your thesis and your thesis film. You will submit a request on the appropriate form to the Department Head and Film Options Administrator by May 10 of your second year listing the three faculty members you would prefer to have on your committee. 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 Department Head and the Film Options Administrator will then review all the requests and decide on the chairs and committee members. Not all the decisions will follow the student requests. This system was instituted in order to allow a fair division of advising responsibilities among the faculty members.

Each student's committee members will be announced no later than the first day of classes in the fall semester of the third year. A faculty member may refuse to serve on a student's committee and a student may object to specific faculty members serving on the committee. In these cases, the Department Head and Film Options Administrator will make the appropriate adjustments. When your thesis work is completed, you will defend your work both before a general group of interested individuals and then in a session with your committee.

While many students require more than one year to complete the thesis work, a number have been able to finish within three years. Keep in mind that you may have one semester of non-enrollment (excluding summers) during your MFA career at MSU. You must register for a minimum of three credits the semester you wish to graduate.

**DEPARTMENT OF MEDIA AND THEATRE ARTS (MTA)
MFA CURRICULUM 2008 Cohort**

MASTER OF FINE ARTS	
1ST year	
Required:	
FALL	
510 FUNDAMENTALS OF FILMAKING	3
504 FILM & DOC THEORY Hybrid, 400/500 level	3
505 CRITICAL APPROACHES TO NATURAL HIST FILMAKING	3
507 FORM & THEORY OF THE IMAGE (1
Subtotal: 10	
SPRING	
515 S&NH FILM PRODUCTION	3
519 POST PRODUCTION WORKFLOW	2
517 PRODUCTION MANAGEMENT Hybrid 400/500 level	3
518 WRITING FOR DOCUMENTARY & NON-FICTION FILM	3
	11
Total credits 1ST YEAR:	21
2ND year*	
Required:	
FALL	
521 CONTEMPORARY TRENDS/NONFICTION	3
506 CRITICAL APPROACHES TO SCIENCE FILM	3
Sub total: 6	

SPRING	
525 2 nd -YEAR FILM PRODUCTION	3
526 ALTERNATIVE NONFICTION	3
Sub total: 6	
2nd year total (with electives)	24
ELECTIVES	
take a minimum of 9-11 credits from among the following:	9-11
513 ADVANCED CINEMATOGRAPHY	3
560 POST PRODUCTION NFO DESIGN Hybrid course 400/500 level	3
523 2nd-YEAR FILM PREP (may be required and must be taken Fall Semester of 2 nd Year	2
570 INDEPENDENT STUDY	
576 PROFESSIONAL INTERNSHIP	1-3
Cumulative total:	45
3RD year	
FALL	
THESIS	8
SPRING**	
THESIS	7
No electives	
3RD year total	15

- Note: You must complete a total of 12 elective credits in the 2nd Year to maintain orderly progress for our degree.
- ** Note: You must be enrolled in at least 3 hours of thesis credit the semester you graduate.

The Thesis

The MFA graduate program requires that you submit a thesis film with a written component of no less than 5,000 words and no more than 6,000 words (exclusive of bibliography, footnotes, endnotes, or any supporting materials). You will be awarded a degree *with thesis*, which is a stronger degree than options available in other programs. Your MFA is a terminal degree and allows you to teach in a university or college.

The thesis is a year-long process. You should not try to accomplish all the goals of a thesis in a single semester because of the time it takes to successfully complete the process.

In order to begin work on your thesis, you must have completed all your coursework (including incompletes) and you must have passed your comprehensive examination. **There are no exceptions to these rules.**

THE THESIS FILM

Along with your written thesis, you must complete a thesis film. The film may be related to your thesis or the two may have only a tangential relationship to one another.

Length: The thesis film should be not shorter than five minutes and not longer than fifteen minutes. Consult with your advisor.

Focus: The focus of the thesis film is express your own ideas about science and natural history through film that pushes the boundaries of nonfiction filmmaking either through content, form, or both.

By now it should be obvious to you that the bulk of science and natural history films conform to a rather narrow (some would say primitive) mode of construction: namely, an expository argument supported by an evidentiary style of narrative and structure. With your thesis film you should reveal your knowledge and understanding of other dominant modes of documentary techniques. Applying the knowledge and techniques to which you have been introduced during your course of study, you are now being asked to explore the

process of making a science or natural history film that is unhindered by any of the more formal or informal considerations of typical of mainstream filmmaking. The future of both your career and, perhaps, the field begins with your thesis work.

Requirements

Once your Committee is appointed, you can begin your thesis work. Your first steps are to submit and have your Thesis Committee Chair approve the following materials:

1) A Proposal and Outline for a Thesis Essay

You must propose a topic and a central argument for your essay. The essay does not have to relate specifically to your film, although many like to make the connection. You should find a topic that is relevant specifically to science and/or natural history filmmaking. Include also a bibliography of works that you believe are central to your argument.

2) A Proposal for a Thesis Film

You must also prepare a proposal for a film that explicitly covers both the content and the form of your proposed idea. We are awarding a degree in filmmaking, and so *how* you intend to make your film is more important than *what* you are making your film about. Therefore, take the time to clarify the aesthetic vision for your film. What kind of film do you envision? Make sure your emphasis is on *technique*: what is your vision as a filmmaker?

Your Chair will set specific requirements about the form of your proposals and the scheduling of your work. Be sure to consult with the Chair before beginning your thesis work.

THESIS GUIDELINES

1. Do not submit any material to any committee member other than your thesis Chair without the express permission of your thesis Chair. The thesis Chair is your primary adviser focus and should always be aware of everything you are doing. **If you are in doubt about how to proceed with any aspect of this process, consult with your Chair.**

2. **Communication is key.** Always maintain close contact and open dialogue with your thesis advisor. Keep your thesis advisor informed, preferably in writing, of all developments regarding the evolution of your thesis.
3. **Paperwork.** The student must complete all required paperwork necessary to apply for graduation in a timely manner and must conform to all deadlines as posted on the Division of Graduate Education website. The responsibility for completing forms and meeting deadlines falls upon the student entirely, so please be diligent about what is required of you. Study the DGE website carefully and direct your questions either to the DGE or the MFA program manager. Please be aware that there is no tolerance on behalf of the DGE for late, missing, or incomplete filings on your behalf. In addition, you must be enrolled for at least three hours during the semester you intend to graduate.
4. **Avoid seeking extensions.** The schedules are always very tight, and your inability to maintain the schedule may jeopardize your ability to graduate on time.

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 date and time will be publicized on campus. Friends, colleagues, faculty, and the general public will 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 committee will then decide if the candidate has adequately defended the work to receive the MFA degree.

Once you have passed your comprehensive and your defense, then you must make sure that your thesis has been signed by all committee members and submitted to the Division of Graduate Education on or before the deadline set by DGE for that semester. It is the student's responsibility to make sure these requirements are met.

Registration

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 Program Manager registers you in courses each semester. An e-mail is sent out to all MFA candidates each semester with a registration notification. You must let Vicki Miller 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 listserve 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 Media and Theatre Arts' graduate program, 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

*Please note that if you are an International Student, you need to be registered for nine credits each semester (excluding your final thesis semester).

*If you are receiving Financial Aid, you do need to be registered for a minimum of six credits each semester.

*You must be registered for three credits to be a Teaching Assistant.

*If you are living in On-Campus Housing, you will need to be registered for five credits each semester.

*In order to be AUTOMATICALLY covered by MSU's Health Insurance, you must be registered for a minimum of 7 credits each semester.

*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.

****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.****

AN IMPORTANT NOTE ABOUT ACCEPTING TUITION WAIVERS FROM OTHER DEPARTMENTS

Because students often have advanced degrees in a variety of disciplines, it is natural that they seek assistantships from other departments who value their expertise.

We encourage students to seek assistantships from other departments. Typically compensation for an assistantship will take the form of a stipend and/or tuition waivers. Students in the MFA program **may NOT accept tuition waivers from any department on campus (including Media and Theatre Arts).**

The reason you may not accept tuition waivers is because of the way the MFA program is funded. Unlike most academic programs that are funded indirectly by tuition, the MFA program is funded *directly* by your tuition.

When you pay your tuition, the MFA program receives a major portion of that funding from the university to pay for salaries, equipment, operations, and so forth. Therefore, when students accept tuition waivers from other departments, it seriously diminished the revenues the program needs to keep running.

*Therefore, if anyone offers you tuition waivers, **you may not accept them.** However, if you bring a written offer from the head of the department that stipulates the amount of waivers you would have received, the program will try to match the offer with an equivalent cash award. We cannot guarantee that we can match all offers because our scholarship funds are limited, but we will try to make every effort to do so.*

READY TO GRADUATE?

Expectations from the Division of Graduate Education

Note: Please consult the Division of Graduate Education website for all information regarding the completion of your degree and the set deadlines. We are providing you with much of the information, but not everything is covered. You are responsible for knowing the procedures for completing your degree.

Division of Graduate Education Website:
<http://www.montana.edu/gradstudies/catalog.shtml>

The Final Semester

Ready to graduate?

1. Please make sure that you are prepared to graduate during your designated semester. There are financial consequences to extending your graduate date another semester once you are in your designated “final” semester.
2. Students must be registered for a minimum of three credits during your term of graduation. This should not be an issue, because the Thesis: Post-Production course is five credits. However, if all of your course work is completed and you have to extend your graduation date into the next semester, you are required to take three additional credits. That said, you do have three semesters in which to take a leave of absence (including summer session) **prior** to registering for that final course, Thesis: Post-Production in your term of graduation. Please plan accordingly.
3. The nine-credit requirement for International Student is waived during your final semester when you will graduate.

Committee and Program of Study:

Please make sure that the “Program of Study and Committee” form is up to date before filling out the paperwork for your Application of An Advanced Degree. If you made any changes in your Program of Study, whether it be semesters that you took the course, or the courses themselves, then a “Change to Program of Study” form must be completed. The same situation applies

with your committee members, and needing to complete a “Change of Committee” form. These forms can be found on the Division of Graduate Education website.

Application for Advanced Degree:

1. Please fill out the “Application for Advanced Degree” form at the beginning of the term of graduation, and submit it to the Division of Graduate Education. This lets DGE know that you are intending to graduate that semester and they should be expecting your thesis materials to be submitted to them.
2. The deadlines for the form to be into the Division of Graduate Education is September 20 for fall semester, February 5 for spring semester, and June 10 for summer session.
3. All candidates for advanced degree will be charged a \$30 graduation fee. The fee is generated by the Registrar’s Office upon filing the Application for Advanced Degree.

Deadlines for Thesis Comps and Paper:

Please remind your committee chair and the department that your evaluations and grades need to be submitted to the Division of Graduate Education no later than one week after taking the exam.

Remember that 14 Working Days BEFORE the END of the SEMESTER is the deadline for ALL procedures regarding your thesis.

Make sure that you have read and re-read the Division of Graduate Education website regarding all thesis requirements and deadlines:

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

IMPORTANT REMINDER: All of your thesis committee members must be present when defending your thesis. If you have a committee of three members, then two are required to physically be there, and one can be there via conference call.

ETDs

Electronic Thesis and Dissertation Submissions

The following text was submitted by the Division of Graduate Education on the new requirement for submitting theses electronically. If you have any questions or need clarifications on any detail, please consult either the DGE website or a person in the DGE office.

“Due to the large percentage of students who submitted the electronic version of their thesis or dissertation under the ETD initiative this past year, the Division of Graduate Education will require students to submit the electronic version of their thesis/dissertation beginning Fall 2004.*

The Division of Graduate Education hopes you will find this process as easy and accessible as other students have found it to be. We also hope that placing most of these documents on the internet for worldwide access will have the same benefit for graduate studies at MSU as this initiative has had at other universities.**

For your convenience, the checklists for Master's or Doctoral ETD procedures are attached to this document.

MSU joins over 150 universities in the implementation of the ETD initiative. In addition to streamlining the process for submitting, formatting, and accessing the thesis/dissertation, the following benefits have been identified in the ETD project:

- simplified and more accessible processing
- formatting standards are relaxed when it adds meaning to your document
- working through formatting issues via email instead of meeting in person
- no paper copies required by the Division of Graduate Education for MSU libraries
- ability to submit document from off campus
- less paperwork required
- more access to research
- research is available on campus
- research is accessible worldwide (enabling other universities, job prospects, publishers, and institutions access to your work on the world wide web)

- less expense to authors and libraries
- no paper costs
- no physical shelf space
- lower cataloging costs
- presentation of research adds meaning to the content of your work (The following are not usually accepted in paper format)
- color accepted
- multimedia objects and files
- dynamic presentation of data
- hyperlinks
- programs and code
- other format support
- interactive features can be included
- audiovisuals
- spreadsheets, presentations
- multiple files

Please read more about the history and procedures involved in the ETD initiative at <<http://www.montana.edu/etd/>>

If you have any questions regarding these new procedures or if you need to visit about special considerations please contact Jen Jencso (jennifer.jencso@montana.edu) in the Division of Graduate Education.”

Additional MFA Requirements

You will be required to submit the following materials in addition to the written essay:

- Your completed film;
- You should consider including a video watermark on the video segment to prevent piracy since this material is available to anyone who wants to download it. A video watermark will prevent unwarranted usage of your material. A video is not a requirement but is recommended for your own protection.
- All work must be submitted on both DVD and DVcam.

APPENDICES

Welcome to Equipment Checkout

Equipment Checkout is located in the Visual Communications Building, room # 214. It is a luxurious

area also known as “the cage”. Inside the cage you will find many treasures from cameras and tripods

to jib arms and sound kits, all of which can be yours if you run, jump, and hurdle through the appropriate hoops...

In reality it is not that difficult to procure the gear your techy hearts desire, in fact, in your first year it is

quite easy.

First Year Students:

☐ You must pickup a copy of the “Graduate Equipment Checkout Policy” at the cage; read it completely, sign and return it to the checkout attendant.

*Policy is updated from time to time, you will be asked to sign the latest revision.

☐ When you are requesting gear you must obtain an “Equipment Reservation Form” at checkout.

Fill out the form completely and return it to the attendant a minimum of 24 hours before your desired gear pickup time.

*Your instructor has already submitted a list of gear that you are allowed to checkout for your project. Ask checkout for details if you are unsure what equipment you are allowed.

☐ Last, put your name on the “Equipment Pickup / Drop off Schedule” at checkout and show up at that time to receive / unload gear.

Second / Third Year Students:

☐ Pickup the current policy revision at checkout; read, sign, and return.

☐ Make sure you have an advisor / committee that is onboard with your project.

☐ Check to make sure you registered for the appropriate credits.

*Independent study projects require registration for credits in addition to those for your second or third year film.

☐ Obtain a “Risk Management Form” at the front desk, complete form and give to Vicki after your

committee chair / advisor has reviewed and signed it.

☐ Have your committee chair / advisor fill out, sign and return a “Project Information Form” to checkout after Vicki has also signed it to verify that she has received your completed “Risk Management Form”.

*This form allows you to check out the specified gear for the duration of your project without the need of additional signatures. One form is required for each project.

☐ Last, obtain an “Equipment Reservation Form.” Fill out completely and return to checkout a minimum of 24 hours before desired pickup time. Add your name to the pickup / drop off schedule and show up for that time.

The equipment checkout area has more than just gear, we also offer a film and comps library, video and much more.

See you soon. . . .

Note: Checkout rules change frequently depending on the acquisition of new gear, the number of total students enrolled in MTA in any given semester, and University funding priorities.
PLEASE VISIT WITH CHECKOUT STAFF ABOUT RULES AND POLICY CHANGES.

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.

DO NOT ASK THE INSTRUCTOR FOR PERMISSION TO MISS MORE CLASSES THAN WHAT THAT INSTRUCTOR NORMALLY ALLOWS.

POLICY REGARDING 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 a

specified time is given by the instructor, 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.

<h3>Code of Conduct</h3>

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.

Comprehensive Examination Reading and Viewing List 2008-2009

Master of Fine Arts in Science and Natural History Filmmaking

Books

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

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

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

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.

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.

Hockings, Paul, ed. *Principles of Visual Anthropology*. New York: Mouton de Guyter, 1995.

Jones, Caroline A. and Peter Galison. *Picturing Science, Producing Art*. New York and London: Routledge, 1998. ISBN 0-415-91912-6.

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

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.

Mitman, Gregg. *Reel Nature*. Cambridge, MA: University of Harvard Press, 1999.

Nichols, Bill. *Representing Reality*. Bloomington: U of Indiana Press, 1991.

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.

Schivelbusch, Wolfgang. *The Railway Journey: The Industrialization of Time and Space in the 19th Century*. Berkeley and Los Angeles: U of California P, 1986. ISBN 0-520-05929-8.

Simon, Deke and Wiese, Michael. *Film & Video Budgets*. 3rd Ed. Los Angeles: Michael Wiese Productions, 2001.

Snow, C.P. *The Two Cultures*. Cambridge: Cambridge UP, 1998. ISBN 0-521-45730-0.

Tobias, Michael, ed. *The Search for Reality: The Art of Documentary Filmmaking*. Los Angeles: Michael Wiese Productions, 1997.

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

- Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction." *Illuminations*. New York: Schocken, 1968. 217-251. ISBN 0-8052-0241-2.
- Berger, John. "Why Look at Animals?" from About Looking. New York: Vintage Books, 1991. 3-28
- Braudy, Leo. *The Genre of Nature. Refiguring American Film Genres: Theory and History*. Berkeley: U of California Press, 1998. 278-309.
- Carey, James W. "Technology and Ideology: The Case of the Telegraph." *Communication as Culture: Essays on Media and Society*. New York and London: Routledge, 1989. 201-230. ISBN 0-415-90725-X.
- Crowther, Barbara. "Viewing What Comes Naturally: A Feminist Approach to Television Natural History," *Women's Studies International Press*, Vol. 20, No. 2, pp. 289-300, 1997.
- Derrida, Jacques. "No Apocalypse, Not Now." *Diacritics*. [Summer 1984].
- Foucault, Michel. "Panopticism." *The Foucault Reader*. Ed. Paul Rabinow. New York: Pantheon, 1984. 206-213. ISBN 0-394-71340-0.
- 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.
- Henson, Don. "Television Archaeology: Education or Entertainment?" www.history.ac.uk, 1-4.
- Gardner, Carl and Robert Young. "Science on TV: A Critique." *Popular Film and Television*. Eds. Tony Bennett et al. London: BFI, 1981. 171-193.
- 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.
- Levins, Richard, and Richard Lewontin. "The Problem of Lysenkoism." *The Dialectical Biologist*. Cambridge: Harvard UP, 1985. 163-196. ISBN 0-674-20281-3.

Martin, Emily. "The Egg and the Sperm: How Science has Constructed a Romance Based on Stereotypical Male-Female Roles." *Feminism and Science*. Evelyn Fox Keller and Helen E. Longino (Eds.) 103-117. ISBN 0-19-875146-X.

O'Farrell, Senses of Cinema: "*No Direction Home: Looking Forward from Don't Look Back*," sensesofcinema.com, 1-11.

Plumwood, Val. Environmental Culture: The Ecological Crisis of Reason. London and New York: Routledge Press, 2002. 13-61.

Raamsey, Nancy. "The Hidden Cost of Documentaries," *The New York Times*, October 16, 2005, newyorktimes.com.

Rees, A.L. *A History of Experimental Film and Video*, London: British Film institute, 1999, Part One, pp. 15-76.

Rosaldo, Renato. "Imperialist Nostalgia." Culture & Truth: The Remaking of Social Analysis, Boston: Beacon Press, 1989. 68-87.

Ross, Andrew. "The Drought This Time." *Strange Weather: Culture, Science and Technology in the Age of Limits*. London and New York: Verso, 1991. 193-249. ISBN 0-86091-567-0.

Silverstone, Roger. "Narrative Strategies in Television Science: A Case Study." *Media, Culture, and Society*. 6 [1984]. 377-410.

Sitney, P.Adams, *Visionary Film: The American Avant-Garde, 1943-2000*. 3rd ed. New York: Oxford Univ. press, 2002. "Meshes of the Afternoon," pp. 3-16; "Ritual and Nature," pp. 17-41; "Recovered Innocence," pp. 315-346.

Wilson, Alexander. "Looking at the Non-Human: Nature Movies and TV," from The Culture of Nature: North American Landscape from Disney to the Exxon Valdez. Cambridge, MA: Blackwell, 1992. 117-155.

Films

1. *The Man With a Movie Camera* (USSR, Dziga Vertov, 1929)
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 Baadasssss Song* (Melvin Van Peebles, 1971)
60. *9/11* (James Hanlon, Rob Klug, Gideon Naudet, Jules Naudet, 2002)

PLEASE NOTE: ADDITIONAL READINGS AND/OR FILMS MAY BE ADDED AT THE DISCRETION OF THE FACULTY.

