

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

Handbook

Cohort 21



This handbook applies only to the 2021 Cohort whose MFA studies began in Academic Year 2021-2022. The effective date of this Handbook is August 25, 2021.

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Introduction

Welcome to Montana State University! You are now part of the number one ranked 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 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 and the Montana Board of Regents. Additional information can be found on the MSU website (www.montana.edu) and the MFA in SNHF website (<http://sfp.montana.edu/sciencenaturefilm>).

As a formal academic discipline, SNHF is entering its 21st year. Compared to more traditional fields of study 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 curriculum reflects years of discussion and work by faculty, SNHF students, and alumni. Our goal is to create a dynamic course of study that provides the skills needed for a successful career in production, academia or both. There will continue to be revisions to the curriculum that reflect the ever changing nature of filmmaking, the larger role of science media production, and the evolving distribution platforms.

You are entering the program during a period when both the world in general and the media industry in particular are in crisis. The

COVID-19 pandemic will create changes in culture, economics, and international politics that will last throughout your careers. The structural changes in the media landscape that began before the pandemic will accelerate and influence your careers. While these events of seismic transformation will create uncertainty in many areas, they will also provide opportunities that can place your work and you at the center of the new age of scientific communications. If you embrace these momentous changes, you can both determine the future and benefit from it.

The Goals of the Program

The Program Mission Statement

The mission of the MFA in Science and Natural History Filmmaking 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. There is a vocabulary, skill set, and knowledge base common to all filmmakers, whether they make multimillion dollar studio features, low-budget independent films, episodic television, or web-based productions. You need to share that background even as you pursue your own respective specialties.

The mission statement conveys the Program's emphasis on finding creative ways of expressing scientific information primarily (although not exclusively) through nonfiction filmmaking and related media. While scientific research is often based on innovation, scientific media too often settles for conventional, even formulaic structures. The MSU program seeks to graduate filmmakers who will challenge and transform traditional media models to work on more profoundly creative levels.

The Filmmaking Life

Filmmaking is an art of excruciating details. Even the shortest films require hundreds of decisions and many hours of unglamorous work. While almost all our MFA graduates find employment after graduation, it can take a decade or more to become truly established in the field. 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 before you can command a high salary.

You may also experience periods of unemployment, underemployment, or job frustration. This is all part of the shared filmmaking experience in the profession.

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, organization or university. Your professional progress afterwards will be determined by your talent and persistence as well as your filmmaking skills. Your MFA is a terminal degree, which means it qualifies as a credential for a college or university tenure-track position at many institutions.

Program Costs

The MFA program is financed directly by the University, like other graduate programs on campus. 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 opened to you during your second year of the program and beyond and are distributed through a competitive selection process. There are also work opportunities in the School 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. It is now required that all students have their own personal computer. Follow the link to suggested computers that fit the specs needed for this program: https://docs.google.com/document/d/18nfDliay_k3AMhAq1fmIgg3GPVHdnG6ziO2qrcMsZLg/edit

What You Are “Buying”

Whatever your previous media experience has been, you are not a filmmaker yet. The School, faculty and staff are committed to delivering the curricula they believe are necessary for you to develop as filmmakers.

Many academic programs have unfortunately adopted a consumer view of tuition. That is not true of the MFA in Science and Natural History Filmmaking. Your tuition allows you access to experienced faculty and up-to-date facilities, training in a desirable and continually challenging profession, opportunities for self-expression and self-improvement, admission to an exclusive alumni network, internship advantages with major production companies and organizations, and collegian relationships that will last throughout your career. The faculty consider you colleagues-in-training, not “customers.”

Protocols

You will find that the administrators, faculty, staff, and the MFA student representative are open to discussion about virtually any subject and are willing to diligently work with you to resolve problems. There are, however, specific protocols to be followed if you have questions about policy, problems with faculty or administrators, or financial concerns.

If you have a problem related to a specific class, discuss the matter first with the instructor. If the matter is not resolved, discuss the issue with the Program Director. Finally, if these avenues are exhausted, make an appointment with the SFP Director.

If you have registration issues, discuss them with the Student Assistant MFA Coordinator, Olivia Andrus.

You may also discuss a wide range of issues with the Graduate Student Representative, who is a fellow MFA student. The Graduate Student Representative will then bring this forward to administration.

Enrolling On The MFA List-Serve, Facebook Page, and Other Services

The MFA in SNHF program maintains an active email list-serve. During the year we send important notices and information via the list-serve. Please keep your contact information current. The MFA in SNHF Facebook page is an invaluable resource that links you to your fellow students, other cohorts, and program alumni. This is a private group, and you will receive instruction on how to join. There may be additional communication streams that you will be asked to join.

Staff Responsibilities

The SFP is fortunate to have an experienced and skilled administrative staff. Olivia Andrus, the Student Assistant MFA Coordinator, will coordinate your scheduling, course requirements questions, registration, graduate teaching assistantship assignments, and thesis-related paperwork, including your application for graduation. She is also available for assistance with program issues and event updates. Shelley Fleming, Business Operations Manager and Assistant to the SFP Director, coordinates graduate teaching assistantship's wages, scholarships, and financial questions.

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. Please 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, and Colette Campbell, the Assistant Lab Manager, are the primary staff in Checkout. A number of student employees 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. There are no rental charges for borrowing Checkout gear, but you may be fined for late returns or damaged gear.

Life During COVID

During the COVID pandemic, there are new specific protocols for checking out and using gear and specific reporting steps if you feel ill or have other complications. Your instructors will provide more details in your classes and the situation will change as the pandemic runs its course. Any problems of any kind related to the pandemic conditions should be reported to your instructor or to the current School Director, Alexis Pike (apike@montana.edu).

Curriculum Table**First Year**

Credits

FALL	504 FILM & DOC THEORY	3
	510 FUNDAMENTALS OF FILMMAKING	3
	519 POST PRODUCTION WORKFLOW	3
	581-002 SPECIAL PROFESSIONAL PROJ: FILM SCREENING & REVIEW	1

Subtotal **10**

SPRING	505 CRITICAL APPROACH NATURAL HISTORY FILMMAKING	3
	515 SCIENCE & NATURAL HISTORY FILM PRODUCTION	3
	517 PRODUCTION MANAGEMENT	3
	518 WRITING FOR DOC & NONFICTION FILM	3
	581-001 SPECIAL PROFESSIONAL PROJ: SOUND	3
	581-002 SPECIAL PROFESSIONAL PROJ: FILM SCREENING & REVIEW	1

Subtotal **16**Total Credits First Year **26****Second Year**

Credits

FALL	513 ADVANCED CINEMATOGRAPHY	3
	523 2ND-YEAR FILM PREP	2
	526 ALTERNATIVE NONFICTION FILMMAKING	3
	581-000 SPECIAL PROFESSIONAL PROJ: FILM SCREENING & REVIEW	1

Subtotal **9**

SPRING	525 2ND-YEAR FILM PRODUCTION	3
	560 INFO DESIGN	3
	581-003 ACTING FOR SCIENTISTS	3

Subtotal **9**Total Credits 2nd Year **18**Total Cumulative Credits First and Second Year* **44**

*All students must complete at least 1 credit of elective work to fulfill the requirement of 45 completed credits at the end of the first two years. All 45 credits must be completed before beginning thesis work.

Third Year and Beyond

Credits

590 MASTER'S THESIS	15
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Electives

Credits

581-001 SPECIAL PROFESSIONAL PROJ: 360 VR & DOME**	3
592 INDEPENDENT STUDY	1-6
598 PROFESSIONAL INTERNSHIP	1-3

**360 VR & DOME is taught every other year in fall semester.

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 decade of the program.

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 below.

Time Limits: You are required to register for full-time continuous enrollment for the first two years of study. You must complete your degree within six years (72 calendar months) of your first enrollment. You are not required to be enrolled during summer semesters although you will need to be enrolled if you have internships or independent study courses during that time.

Leaves of Absence: You may take a “leave of absence” (i.e. not enroll for credits) for a maximum of three 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 Graduate School.

Third year (and beyond): 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 will have different enrollment requirements as do recipients of certain kinds of financial aid.) The “leaves of absence” rules above pertain, but you still must complete your degree within the six years of your first semester of enrollment. A leave of absence or unenrolled semesters do not stop or delay your graduation “clock,” except under extraordinary circumstances and exceptions.

The Three Years

A minimum of 60 credits is required for the MFA Degree in Science and Natural History Filmmaking, 15 of which need to be taken as your thesis work.

First Year

The first year courses in the MFA Program provide the foundation for your historical, theoretical, and production knowledge of filmmaking generally and science and natural history production in particular.

First Year Review: At the end of the second semester of the first year you will meet individually with the SNHF Director to receive an assessment of your 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 your academic performance. The intention is to offer you an in-depth evaluation at a critical juncture in the MFA degree process. If a review is heavily negative, the faculty may recommend that you leave the Program.

Second Year

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. You will be enrolled in courses related to contemporary production history and trends, science filmmaking, the second-year film production workshop, and a course in alternative nonfiction filmmaking. By the end of the fall semester of your second year, you will need to submit a request for the faculty members to be on your Thesis Committee. Please see Page 13 for more information.

Comprehensive Exam: All degree candidates must take and pass the comprehensive examination prior to enrolling in thesis credits. The written portion of the exam is administered during the first full week of the spring semester of your second year. There will not be any exceptions to the schedule or location of the exam. If you miss the examination, then you may not take it again until the following year, which could seriously disrupt your course completion schedule. The exam will consist of two parts. The written exam will contain essay questions covering SNHF history, theory, and production as well as a short-answer section pertaining to films screened as part of the curriculum. The written exam

will be four hours in length. A “hands-on” practical exam, which will require completion of a short production assignment that will be shot, edited, and posted online within a three-hour period will be conducted within the week following the written exam.

Comprehensive Exam Content: The Comprehensive Exam Committee (CEC) will write, administer, and grade the exam. 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 (excluding summers and holiday breaks). **It is extremely important that you have watched ALL 45 of the films listed in this Handbook as well as any additional films screened in your classes.** There will be a mandatory weekly screen-ing during each semester week between Orientation and your Comprehensive Exam semester to facilitate your completion of this required viewing. For the production part of your exam, you will be asked to complete a short production assignment. All necessary tools will be provided.

Comprehensive Exam Grading: The exam is marked high pass, pass, or fail and is graded by the three members of the committee. If any 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 will be asked to 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 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.

The film must also include an acknowledgment in the end credits that the film was completed as part of your MSU MFA degree work. Please see Page 16 below for the precise wording.

You must pass your Comprehensive Examination, successfully complete your second-year film, and have completed a total of at least 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: You are responsible for forming your Thesis Committee in accordance with the guidelines and deadlines communicated by the Graduate School and SFP. This Committee will oversee both your written thesis and your thesis film. The Committee must include at least three SFP faculty members, either tenured, tenure-track, or non-tenure track. The Committee Chair must be a tenured or tenure-track faculty member. With special permission from both the Committee Chair and the SNHF Director, you may include a fourth faculty member from outside the School whose special expertise will be valuable to the completion of your thesis and your thesis film. 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. By the end of the first semester of the Second Year, you will submit the names of your proposed Committee members to the MFA Program Director and the School Director. They will then review the requests to determine if any of the faculty members will have too many Committee assignments. Once the Program and School Directors approve your Committee, you will submit their names to the Graduate School on the Program of Study form. All the required forms are now digital DocuSign forms and may be found at the MFA website under Forms at <http://sfp.montana.edu/sciencenaturefilm/forms/>. All digital forms must be submitted to the Graduate School through the process specified on the Graduate School Forms website <https://www.montana.edu/gradschool/forms.html>.

At any time during the thesis process, a faculty member may resign as Chair or as a Committee member. You may also decide to change chairs or Committee members. If you wish to make these changes, you must inform all current Committee members and then select a new member or members with permission from that faculty member. The Committee

Revision Form must then be filed with the Graduate School. The form must be signed by the replacement Committee Member(s), the original Committee Member(s), the Committee Chair, and the Department Head. Then it is automatically submitted to the Student Assistant MFA Coordinator and who will then submit it to Graduate School. The form should be signed by your Committee the Graduate School. These procedures are subject to change, so check the Graduate School website for the most up to date procedures. While many students require more than one year to complete the thesis work, many are 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, even if the footage is acquired through work with an agency, company, or organization. The written thesis will follow the case study model in which the student discusses the planning, production, rationale, aesthetic choices, and goals of the film.

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 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 and you have passed the Comprehensive Exam, you can begin your thesis work following completion of your fourth semester. Your first steps are to submit the following materials to your Committee Chair for approval:

A Proposal for a Thesis Film. You must prepare a proposal for a film that thematically, technically or aesthetically attempts to push the boundaries of science and natural history filmmaking. Make sure your proposal clarifies the aesthetic vision for your film as well as its subject matter. proposal clarifies the aesthetic vision for your film as well as its subject matter.

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, 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 the required period of time and in accordance with accepted academic standards of intellectual rigor, professionalism, accuracy, and excellence. Both the thesis film and essay must be completed and successfully defended no later than six years after you have begun your studies. Typically, committee members are first shown the thesis film at the rough cut stage and the written thesis at the rough draft stage.

A Note About Summer: Summer is not an appropriate time for you to seek mentoring from the Thesis Chair or Committee Members. Faculty have additional responsibilities during these months and should not be asked to view rough cuts, read written drafts, or help brainstorm ideas. Please see the information on Page 19 about summer defenses.

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

Rights Clearances and MFA Acknowledgment: It is expected that you and your 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 acknowledgment 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 acknowledgment must appear on all copies and versions of the film. An MSU logo is not required.

Thesis Paperwork: You must contact your thesis Committee Chair to confirm their application to graduate. The Committee Chair must then make a note in Degree Works specifying that you are ready to graduate. Then you must complete the MyInfo Graduation Application form found in your MyInfo page under the Student Services section, and click the link Apply to Graduate. This form is due early in the semester in which you intend to graduate (usually, the third week or so), please check the Graduate School site for the deadline. There is a link to the deadline calendar on the SNHF site as well. The form should be signed by the appropriate faculty members and then submitted by you to the Graduate School. The responsibility for completing forms and meeting deadlines falls entirely upon you, so please be diligent about completing what is required. You must be enrolled for at least three credits during the semester in which you intend to graduate.

Thesis Schedule: Each Committee Chair will provide a schedule of thesis milestones to be completed by you. If you wish to complete the degree within three years, this goal will be reflected in the schedule.

The Thesis Defense

If you wish to graduate within a specific academic year and within a specific semester, you should first consult with the Committee Chair to ensure that adequate progress has been made that will permit a defense on the desired schedule. You should announce your intention to defend as early as possible. The Chair is under no obligation to follow your proposed

schedule and may insist on delaying the defense.

The defense must be scheduled no later than one week before the “submission date” established by the Graduate School and listed on the Graduate School website. This schedule will allow the candidate an opportunity to make revisions if required to do so by the Thesis Committee.

When your Chair and the other committee members agree that you are ready to defend the 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 through normal University media channels including emails, websites, social media, and posted announcements. You must email Katie Gahagan at katherine.gahagan@montana.edu with all thesis information including: date, time, location, title of the thesis, and description of the thesis, two weeks before the defense.

At least two weeks before the defense, you should submit the written thesis draft to the Electronic Theses and Dissertations Formatting Information under the Submission Portal to have the thesis formatting approved. The formatting guidelines are found on The Graduate School site at http://montana.edu/etd/etd_format.html.

Scheduling the Defense: 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. You 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 you will then defend the thesis work before your thesis committee. The defense may be completed in fewer than three hours if the Committee agrees. You and Committee Chair must both be present in Bozeman for the defense to take place. Other Committee members may attend the defense via Zoom or Webex. If COVID protocols are in effect the defense may be a virtual one.

Committee Deliberation: After your defense is completed, it is customary for you to be asked to leave the room (or, for virtual defenses, to temporarily leave the meeting) while the committee deliberates a “pass” or “fail” judgment. You do not have to have a unanimously positive vote of the committee to pass, but a majority of members must vote in favor of passing. If one or more members abstain 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, you are asked to return to the room. The Committee then delivers its decision. If you pass, the Committee will then request the changes, if any in the film and/or written thesis, 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.

Defense Paperwork: You should bring the following required Graduate School form to the defense: Report on Comprehensive Exam/Thesis Defense, Master's and Doctoral. Download all forms located here: <http://sfp.montana.edu/sciencenaturefilm/forms/>. Immediately after a successful completion of the defense, committee members will sign the Graduate School form. The SFP Film/Video/Digital File Submission Form is a DocuSign form and needs to be signed only by the Committee Chair. Look on the Graduate School Forms website for the most up to date submission information. All digital DocuSign forms will be submitted to the Student Assistant MFA Coordinator and then submitted to the Graduate School. You will submit your thesis and an H.264 compressed mp4, a WebVTT encoded in UTF-8 format subtitle file, and paragraph description of the film directly to the Graduate School's Submission Portal immediately after a successful defense. In order to comply with ADA regulations the final film submitted to the Graduate School must have captions. If the file for the Graduate School is more than 5GB, please contact the submission advisor at gradformatting@montana.edu. Both an H.264 compressed mp4 file and a high resolution Apple ProRes QuickTime uncompressed file must be submitted to the Student Assistant MFA Coordinator in VCB 225 for archiving in the SFP database and the Electronic Thesis Film Database (ETFD), accessible through the MFA website. Captions are not required for these submissions. It is your responsibility to submit the final film to the Graduate School.

During the pandemic, the Graduate School may change or suspend some of the rules relating to defenses, and the defense may be entirely virtual. In that case, the procedures during the defense will be determined by both your Committee Chair and the SNHF Program Director with approval of the Graduate School. Make sure to read all messages from the Graduate School and the Provost to keep updated on defense developments and rule changes.

Example: Thesis Work Timeline

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. The faculty will not accept “last-minute” defense work. A suggested schedule for your defense semester is the following:

Rough Cut of Film/Early Draft of Paper	10 Weeks Before Submission Due Date
Next Cut of Film/Next Draft of Paper	7 Weeks Before Submission Date
Fine Cut of Film/Advanced Draft of Paper	5 Weeks Before Submission Date
Defense Cut of Film/Defense Draft of Paper	3 Weeks Before Submission Date of Paper
Defense	1 Week Before Graduate School Submission Due Date (To allow revision time)

NOTE: Because faculty serve on multiple committees, earlier timeframes may be required. You should also expect that your thesis work will require at least two semesters of focused work, if not more.

Graduate School Submission: Following a successful defense, you are required to turn in an electronic copy of your correctly formatted thesis and a H.264 compressed mp4 with a paragraph description of the film to the Graduate School in the Submission Portal under the Electronic Theses and Dissertations. Within the Submission Portal, you will need to sign a publication agreement that states you want your thesis published immediately or delayed by a year. A confirmation email will be sent to Committee to confirm the final paper has been submitted, for their records only. The Student Assistant MFA Coordinator will need an electronic copy of the final thesis paper. The appropriate forms as outlined above must be submitted as well.

One Credit Extension: If you 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, you may register for a one-credit extension. Please see the Graduate School website for additional information about this option.

Summer Defenses: No faculty member is required to either chair or participate in a defense during the summer semester. Note that most faculty

are “off contract” during the summer months and are typically involved in their own production and research work, often away from campus. 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 the following fall semester.

A Note about the MFA Archiving and Web Access Policy: The official MFA site includes a searchable database of the SNHF thesis films that permits online access to the productions. This database mirrors 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 *Clearances Section of the Film/Video/Digital File Submission Form* 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 you do not wish to make the film immediately available through the site, you must request the one-year delay exception in the *Submission Portal*. 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. The SNHF Thesis Film Database may be accessed at: <http://sfp.montana.edu/sciencenaturefilm/film-archive.html>

SFP MFA in SNHF Defense Procedures

Here is the summary outline of the procedures and forms required for the MFA defense of written thesis and thesis film in the School of Film and Photography. All the required forms EXCEPT the Film/Video/Digital File Submission form are found at <http://www.montana.edu/gradschool/forms.html> The Film/Video/Digital File Submission Form is found under Student Forms at <http://sfp.montana.edu/productionforms.html>. Adherence to the following steps, except as otherwise noted, is the responsibility of the Chair of each student’s Graduate Committee.

1. You must update your Committee Revision Form to make sure it reflects the three current members of the Committee.
2. The Chair is responsible for making a note in Degree Works specifying that this student is ready to graduate.

3. You must submit the Graduation Application form and consult the Graduation Checklist. This is an important step because it then signals an audit of courses and credits in the Graduate School. Changes in the Program of Study or the Committee require the forms for these purposes.

4. You must complete a minimum of 15 credits of 590 (Thesis) work, including at least three credits during the semester of the defense. These credits may be divided among multiple semesters.

5. You **MUST** be enrolled for three credits during the semester in which the thesis work will be completed.

6. When the Chair is confident the written thesis is at or near completion, you must submit it to the Graduate School for a formatting review **PRIOR** to the defense. The thesis paper should be submitted to the Graduate School within the Submission Portal under **DRAFT**.

7. The Chair is responsible for scheduling the defense. Assistance can be obtained from the Student Assistant MFA Coordinator (currently Olivia Andrus) to find and schedule a date, time, and room.

8. The Chair should attempt to give the other Committee members at least two weeks to review the completed written thesis and film. The written thesis and film may be shared with the other two Committee members at any time and as often during the writing and production process as the Chair deems appropriate.

9. You **MUST** email SFP Student Advisor (currently Katie Gahagan) about the planned defense at least two weeks prior to the date of the defense. It must include the date, time, location, title of the film, and film description. This allows the required campus-wide announcement to be sent out through the usual MSU communications channels.

10. If the Chair does not think you can complete the work by the required Graduate School deadline (which is usually two weeks earlier than the last day of classes), then a one-credit extension may be granted. The details for this process may be found on the Graduate School website: https://www.montana.edu/gradschool/policy/degreq_commencement.html#commencement_extension. This extends the time for the successful completion of the defense until the first day of classes of the following semester.

11. All the digital forms involved in the above process **MUST** be submitted to the Graduate School through DocuSign.

12. You must bring two digital DocuSign forms to the defense: Report on Comprehensive Exam/Thesis Defense, Masters and Doctoral form and the Film/Video/Digital File Submission form.

13. SFP follows the “science” model of a defense. The defense may last up to three hours, and that amount of time should be allowed in the scheduling you by anyone in attendance. The first hour is open to the general MSU Community and includes a screening of the film and a short summary of the written thesis presented by you. Questions (theoretically on any subject) may be asked of you by anyone in attendance. After the first hour, the non-Committee attendees are asked to leave, and the Committee and you then discuss the written and filmed work. When the Chair is confident that you have given adequate time to defend the work, the Committee deliberates on whether the defense has been successful. You are asked to leave the defense room during these discussions. The Committee then decides on a pass, high pass, or failure decision, invites you back into the room to hear the decision, and then you and Committee sign the appropriate forms. The Committee may request revisions to either the film or written thesis or both before signing the forms. The Chair coordinates and schedules these changes.

14. The Graduate School form, a H.264 compressed version of the film with a description, a WebVTT encoded in UTF-8 format subtitle file, and final written thesis as a PDF are submitted to the Graduate School's Submission Portal. A QuickTime with a description and a 422 ProRes copy of the film, and the final written thesis are submitted to the Student Assistant MFA Coordinator for the SFP archives. You will select the publication status of the thesis film and paper within the Submission Portal. If the film file for the Graduate School is larger than 5GB, please contact the submission advisor at gradformatting@montana.edu.

Registration and General Policies

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 Assistant MFA Coordinator (Olivia Andrus) 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 Olivia know which classes you intend to take by the deadline accompanying this notice.

It is your responsibility to:

1. Make sure that you do not have a HOLD on your account.
MyInfo > Student Services and Financial Aid > Student Records > View Holds
2. Inform Olivia Andrus of Your Semester's Courses by the deadline.

The registration deadline for the following semester is sent via email.

- Check your "My Info" account each semester. Verify that you are registered for the correct courses.
- Confirm your Attendance with MSU. This must be done by every student at the beginning of every semester. Print your account balance (zero or a credit), sign the bottom of the page and return it via mail (Student Accounts, Box 172640 Bozeman, MT 59717), fax (406-994-1954) or the drop box in Montana Hall. If you do not confirm your attendance each semester the Registrar will automatically drop you from classes.

Registering for Courses OUTSIDE of the MFA Program:

If you wish to take courses outside of the SFP's graduate program courses, you will need to get the approval of the SNHF Director and the SFP Program Director. If approved, see Olivia Andrus for help with registering for outside courses.

Schedule of Classes

The Schedule of Classes can be found online.

MyInfo > Schedule of Classes

Important Registration Concerns & Considerations

Here is some additional information that may apply to your situation.

- If you are an International Student, you need to be registered for nine credits each semester (excluding your final thesis semester).
- If you have an appointment as a Graduate Teaching Assistant or are receiving other financial aid, you do need to be registered for a minimum of six credits each semester.

- 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 seven credits each semester.
- All classes must be at the 500 level or above.

Please consult with MSU's Graduate Policies Online at <http://www.montana.edu/gradstudies> or talk with the Division of Graduate Education for further information. **Not all policies are listed here.**

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;
- 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 you 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.

Information about dropping, withdrawing, or requesting an incomplete can be found here: <http://www.montana.edu/wwwds/withdraw.html>.

SFP Graduate Teaching Assistant Procedures and Protocols

The following procedures and protocols must be observed by all graduate teaching assistants in the School of Film and Photography (SFP.) A graduate teaching assistantship (GTA) is a paid position and each GTA is an employee of Montana State University (MSU). As with all other MSU employees GTA's have attendance and performance requirements that must be fulfilled. Failure to do so can result in a reduction of the stipend and/or fee waiver or, in the worst cases, dismissal. By signing your GTA contract and initialing this list of procedures and protocols, you agree to observe these requirements:

- Each GTA must work a total of 19 hours per week.
- Each GTA must remain an SFP graduate student in good standing, which, at a minimum, means maintaining a B average and making steady progress towards the MFA in Science and Natural History Filmmaking degree.
- Each GTA must register for a minimum of six credits for each semester in which classes will be taught.
- Tuition will be waived for up to 9 credits of each semester taught.
- Before the start of each semester of a GTA appointment, the GTA must meet with the instructor or instructors with whom the GTA will be working. The GTA must ensure the meeting takes place and should take the initiative to contact the instructor(s).

- There are no unexcused absences for GTAs. If a GTA will miss a class for any reason, including illness or a death in the family, the GTA must make every effort to inform the instructor(s) as far ahead of the date of the absence as possible.
- If the GTA knows that an absence is likely to occur during the upcoming semester (for example, to attend a festival or to work on a second-year or thesis film), the GTA must inform the instructor(s) at least one week before the semester begins.
- GTA who will be absent from a teaching assignment must make every effort to have another GTA substitute in the missed class. If no other GTA is available, the instructor(s) and SNHF Program Director must be advised immediately so other arrangements may be made.
- GTAs may miss no more than one week of class during a semester for festival or academic commitments. The instructor(s) must be informed as far ahead of the absence dates as possible.
- Any absence of more than one week must be approved in writing (emails are acceptable) before the dates of the absence take place. In cases of illness or a death in the family, any absence of more than a week should also be agreed to by the instructor(s).
- Failure to observe the above procedures and protocols may be grounds for reduced pay or dismissal in accordance with University regulations and procedures.

COVID Protocols

MASK PROTOCOLS: Following guidelines set forth by the Montana Office of the Commissioner of Higher Education, MSU is not currently requiring students to be vaccinated for COVID-19, and the university is also not currently asking for COVID-19 vaccination records. Vaccinations are highly recommended. Precautions such as wearing masks are highly recommended in group settings, particularly indoors and on campus, but are not currently required.

Announcements of COVID protocols will be made by the school on new regulations and requirements through emails to all students. Check out the Montana State University COVID-19 Information page for the most up-to-date requirements before coming to campus: <https://www.montana.edu/health/coronavirus/index.html>.

VACCINE AVAILABILITY: If you are an MSU student, faculty, or staff member who is 18 years or older and would like to be vaccinated against COVID-19, please log into this website using your MSU NetID and password: <https://www.montana.edu/health/coronavirus/vaccine-waitlist/index.html>. Once logged in, fill out the form confirming your interest in becoming vaccinated. You should then receive an email within 48 hours containing a link to sign up for a specific appointment time and date at the next available clinic. Do not share that link with others - it is only valid for one user.

Important reminder on second-dose Moderna vaccination: If you are signing up for your second dose of Moderna, please be sure to sign up for an appointment four weeks after your first dose. CDC states that it is acceptable to receive your second dose 24-42 days following your first dose, but 28 days (four weeks) is optimal. Please wait to submit the form above until at least three weeks since your first dose.

If you have any difficulty filling out the form or have questions about vaccine appointments, please call 406-994-3798.

HEALTH-RELATED CLASS ABSENCES

Please evaluate your own health status regularly and refrain from attending class and other on-campus events if you are ill. MSU students who miss class due to illness will be given opportunities to access course materials online. You are encouraged to seek appropriate medical attention for treatment of illness. In the event of contagious illness, please do not come to class or to campus to turn in work. Instead notify Dennis Aig by email

(daig@montana.edu) about your absence as soon as practical, so that accommodations can be made. Please note that documentation (a Doctor's note) for medical excuses is not required. MSU University Health Partners - as part their commitment to maintain patient confidentiality, to encourage more appropriate use of healthcare resources, and to support meaningful dialogue between instructors and students - does not provide such documentation.

Student 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.

Reading and Viewing List

Faculty may make additions to this list during the course of study. In addition, any texts or films assigned 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, 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.
- 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.
- Jones, Caroline A. and Peter Galison. *Picturing Science, Producing Art*. New York and London: Routledge, 1998. ISBN 0-415-91912-6.
- 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
- Macdonald. *The Garden in the Machine: a Field Guide to Independent Films About Place*
- 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.
- Murch, Walter. *In the Blink of an Eye*. Los Angeles: Silman-James, Rev. 2nd. Edition, 2001.
- 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.
- Stam, Robert. *Film Theory: An Introduction* (Wiley-Blackwell, 2000)
- Tobias, Ronald. *When the Wolf Rises in the Heart: Theodore Roosevelt and the American Moral View of Nature*. TBP, 2001, Michigan State University Press.

Articles

- Barthes, Roland, "The Photographic Message." A Barthes Reader. New York: Hill & Wang, 1980. 194-210.
- 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.
- 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.
- Fay, Michael J. "In the Land of Surfing Hippos". *National Geographic Magazine*. August 2004, p. 100-126.
- Foucault, Michel. "Panopticism." *The Foucault Reader*. Ed. Paul Rabinow. New York: Pantheon, 1984. 206-213. ISBN 0-394-71340-0.
- Foucault, Michel. "Of Other Spaces." 1987. <http://foucault.info/documents/heteroTopia/foucault.heteroTopia.en.html>
- Gardner, Carl and Robert Young. "Science on TV: A Critique." *Popular Film and Television*. Eds. Tony Bennett et al. London: BFI, 1981. 171-193.
- 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.
- Haraway, Donna. Lawrence Grossberg, Cary Nelson, Paula A. Treichler, eds., *The Promises of Monsters: A Regenerative Politics for Inappropriate/d Others*. Cultural Studies. New York; Routledge, 1992. Pp. 295-337.

- Henson, Don. "Television Archaeology: Education or Entertainment?" www.history.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.
- 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.
- David Pierson, "Hey! They're Just Like Us! Representations of the Animal World in the Discovery Channel's Nature Programming," *The Journal of Popular Culture*. 38, No. 4 (2005). 698-711.
- Plumwood, Val. *Environmental Culture: The Ecological Crisis of Reason*. London and New York: Routledge Press, 2002. 13-61.
- Ramsey, 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.
- 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.
- 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.
- Wynne, Brian. "Misunderstood Misunderstandings: Social Identities and Public Uptake of Science." *Public Understanding of Science*, No. 19 (4) July 2010. P. 19-46

Films

The following 45 films have been selected by the Faculty to represent the bare minimum we expect you to know in order to be successful in the comprehensive exam. There may be additional films screened in your classes that are also required viewing. These films will be screened over the 45 weeks (3 semesters of 15 weeks each) between your orientation to the program and your comprehensive exam. Screening times will be announced. Attendance is mandatory. Films will not be screened in the order listed below.

1. An Inconvenient Truth (Al Gore, 2006)
2. Bambi (Walt Disney, 1942)
3. Blackfish (Gabriela Cowperthwaite, 2013)
4. Capturing the Friedmans (Andrew Jarecki, 2003)

5. Cartel Land (Matthew Heineman, 2015)
6. Chasing Ice (Jeff O lowski, 2012)
7. Chasing Coral (Jeff O lowski, 2017)
8. Citizenfour (Laura Poitras, 2014)
9. Crumb (Terry Zwigoff, 1995)
10. Darwin's Nightmare (Hubert Sauper, 2004)
11. Exit Through the Giftshop (Banksy, 2010)
12. Food Inc. (Robert Kenner, 2008)
13. Gates of Heaven (Errol Morris, 1978)
14. Green (Patrick Rouzel, 2009)
15. Grey Gardens (Albert and David Maysles, 1975)
16. Grizzly Man, (Werner Herzog, 2005)
17. Harvest of Shame (Fred W. Friendly, 1960)
18. Helvetica (Gary Hustwit, 2007)
19. King Corn (Aaron Woolf, 2007)
20. March of the Penguins (Luc Jacquet, 2005)
21. Murderball (Henry Alex Rubin, Dana Adam Shapiro, 2005)
22. Nanook of the North, (Robert Flaherty, 1922)
23. Particle Fever (Mark Levinson, 2013)
24. Persepolis (Marjane Satrapi, Vincent Paronnaud, 2007)
25. Planet Earth (Discovery Channel, 2006)
26. Racing Extinction (Louie Psihoyos, 2015)
27. Roger and Me (Michael Moore, 1989)
28. Sans Soleil, (Chris Marker, 1983)
29. Sherman's March (Ross McElwee, 1986)
30. Standard Operating Procedure (Errol Morris, 2008)
31. Sweetgrass (Lucien Castaing-Taylor & Ilisa Barbash, 2009)
32. Tarnation (Jonathan Caouette, 2003)
33. Taxi to the Dark Side (Alex Gibney, 2007)
34. The Act of Killing (Josh Oppenheimer 2013)
35. The Cove (Louie Psihoyos 2009)
36. The Gleaners and I, (Agnes Varda, 2002)
37. The Story of the Weeping Camel (Byambasuren Dayaa and Luigi Falorni, 2004)
38. The Wild Thornberry's Movie (Jeff McGrath, Cathy Malkasian, 2002)
39. Thin Blue Line (Errol Morris, 1988)
40. This is Spinal Tap (Rob Reiner, 1984)
41. Touching the Void (Kevin Macdonald, 2003)
42. Waltz with Bashir (Ari Folman, 2008)
43. Warlords of Ivory (National Geographic, 2015)
44. Winged Migration (Jacques Perrin, 2001)
45. Zoo (Frederick Wiseman, 1993)

Faculty Contact Information

Faculty and staff have offices in the VCB (Visual Communications Building) or the Black Box Theater, which is attached to the VCB.

The best way to reach faculty is via email.

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