Department of Cinema/Television
MFA Directing
Program Requirements

University Requirement
UNIV LIB University Library Information Course (no credit, fee based, online)

Required Courses
CTV 502 Cinema-Television Equipment Workshop .........................................................1
Required for those who plan to check-out equipment for media projects. Covers in an intensive time
frame: video camera, grip/electric, sound basics, set operations, laptop proficiency and film camera.
CTV 505 Aesthetics for the Contemporary Communicator ...............................................3
Aesthetic experience in various media, including the relationships between morality and art, between
beauty and truth seen through the lens of the Christian faith, provide an emergent media literacy.
CTV 530 Directing Single Camera for Cinema-Television ...............................................3
A hands-on course in directing narrative feature film and television, using single-camera style
shooting. Master the aesthetics, theory and practice of camera placement, shot execution, and
directing the actor. Students create and develop their directing style. Pre- or co-requisite CTV 505.
CTV 531 Directing Multi-Camera Television .................................................................3
Provides the students with an opportunity for learning preproduction, production and
postproduction of television programs using the multi-camera production techniques typical in half-
hour episodic television, soap operas, game shows and talk shows. Student scripts are selected
competitively from appropriate genres. Qualifications for crew positions based on experience and
level of completed coursework. Prerequisite or co-requisite: CTV 505.
CTV 580 Practicum ........................................................................................................1-3
The practicum provides opportunities for practical and hands-on experience in a given area such as
magazine, newspaper, public relations, performing arts, cinema arts and television arts. (Pass/No
Pass) Note: See listing under specific Schools. All MFA or M.A. practicum have the 80 designation.
Theatre practica also have a 681/781 designation.
CTV 600 Theory & Criticism of Cinema-Television ........................................................3
Analysis of cinema and television; from the early realists-formalist to auteur, genre, reception,
semiotic, feminist, psycho-analytic, Marxist and deconstructive theories as they apply to both film
and television research. Students will complete the course with the understanding of how to apply
these theories to all types of television and cinematic texts.
CTV 630 Advanced Directing for Cinema-Television ......................................................3
Builds on CTV 530, focusing on refining the use of the technical storytelling tools available to the
director, as well as techniques of staging shots, directing the actor and developing a personal
directorial style. Permission of instructor is required. Prerequisites: CTV 530 and CTV 555.
CTV 638 Advanced Motion Picture Production .............................................................3
Affords the student an opportunity for participation in the production of a 16mm film, shot feature-
style and adhering to Hollywood customs and conventions. Student scripts selected competitively
from all genres. Normally offered during the summer with the expectation that students will work on
location for two or three weeks with shoot-days averaging 10-12 hours. Qualification for crew
positions based on experience and level of completed coursework. Permission of instructor is
required.

**CTV 640 Actor Coaching for Film & Television** .................................................................3
Focuses on the process of evaluating, coaching and directing actors for the camera. Intensive work in camera techniques, auditions, cold readings, blocking, and improvisations for both film and television performance is prepared.

**CTV 698 Portfolio** ........................................................................................................3
The portfolio is designed to demonstrate professional competence and creativity in the student’s specific area of study. Portfolios should be done close to the end of the program of study. (Pass/No Pass) All portfolios, whether MFA or M.A., have the 98 designation.

**SCA 628 Leadership Issues in Media** ........................................................................3
Leadership and communication theory specifically applied to media industry environments in an effort to prepare students for executive and management positions upon graduation.

12 credit hours from the following:

**CTV 602 History of American Cinema 1** .................................................................3
Historical survey of the development of narrative American cinema from the early days to the denouement of silent film in the late 1920s, followed by the development of sound and the Golden Age of the studio system in the 1930s through the 1950s. Investigate the aesthetic, technological, economic and sound dimensions of the classical Hollywood narrative film. May be taken online if student can verify access to the required films.

**CTV 603 History of American Cinema 2** .....................................................................3
Historical survey of narrative American cinema from the decline of the studio system and the abolition of the production code through the turbulent 1960s, the complacent 1970s and the conservative 1980s. The rise of the new independents and the reliance on blockbuster movies is studied in the context of the continuing revolution in delivery systems including made-for-cable movies, pay-per-view, home video rentals and international markets. May be taken online if student can verify access to the films required.

**CTV 604 Redemptive Cinema** .....................................................................................3
Historical/critical investigation of the production of religious films both for specialized evangelistic and didactic purposes, as well as the religious dimensions of the secular film industry. Study for the latter will focus on the works of Bergman, Bresson and Dryer and modern ethical Hollywood directors such as Allen, Spielberg and Beresford. May be taken online if student can verify access to the films required.

**CTV 607 History of American Broadcasting** ............................................................3
Critical examination of the great cultural producers for our times: television and radio. From the early days of radio, through the creation of the television networks, the wiring of America to the history of broadcast programming and the impact of new technologies, such as DVD, direct broadcast, cable and the Internet. Consider the impact of “human” agency vs. market forces in the development of these media.

**CTV 609 Topics in the Critical Studies of Cinema-Television** .................................3
Critical and historical study of film and television with a topical focus. Different areas of scholarly study will be examined each time the course is offered; may be retaken for the study of a new topic. Some of the recent areas studied include: Film and Television Comedy, the Western, Film Noir, African-Americans and Women and Hollywood.

**CTV 643 History of Animation** ..................................................................................3
Examination of theory, aesthetics and production techniques of the animated image, including cell and stop-frame animation as well as computerized imaging.

Additionally, 6 credit hours of screenwriting classes from the following:

SSW 510 Story Structure for Stage & Screen  
Examines the structural components of plays and film scripts. Character development studied in relation to structure. Scenarios, treatments and a substantial amount of creative writing realized as the students work toward the development of a full-length work.

SSW 511 Playwriting  
An exploration of the structural, thematic and character techniques in writing plays for the stage from the sketch to the full-length play. Emphasis is placed on developing a “theatrical” knowledge of conventions and imagery that is the exclusive realm of the live theatre experience from a writing standpoint.

SSW 512 Writing the Short Film  
Examination of the special circumstance of the short film script (less than 45 minutes running time). Students learn the narrative conventions of this format and write two film scripts through multiple drafts.

SSW 514 Writing for Television  
An analysis of the structural components of a variety of TV narrative program forms, such as situation comedies and hour-long dramas. Includes survey of markets and pitching techniques.

SSW 516 Writing for Children: Stage & Screen  
Students learn to adapt children’s literature and how to critique children’s programming in the media and create an original play or film script. Also, students examine story structure, characterization, motifs in children’s literature and the developmental stages of children to help form an understanding of effective dramatic writing for children.

SSW 612 Feature Film Scriptwriting  
Builds upon the skills of SSW 510 Story Structure for Stage and Screen. Skills course that guides from the idea through treatment and step-outline to a finished first draft and the marketing of both the script and the writer. Special consideration given to format, story narration and dialogue polishing.

SSW 613 Writing Comedy  
Examines a theoretical and practical approach to the craft of writing for comedy. Students are required to write for a variety of comic venues, including jokes, stand-up routines, sketches, plays and films. The final project will be the completion of a one-act play or short film script.

SSW 617 Writing Christian Drama for Stage & Screen  
Presents critiques of contemporary media and stage scripts and productions, as well as the aesthetics of artistic expressions as applicable to the Christian worldview. The objective is to learn how to write from biblical narrative and create a contemporary script that incorporates some aspect of transcendent values.

THE 713 Text Analysis for Production  
Designed to familiarize students with the principles, methods, and procedures involved in the analysis of written dramatic texts intended for film, television, or theatrical production. Helps students identify the different elements contained within a script and to understand how each of these relate to one another and work together in creating the overall impression as a work of art. Examines the numerous devices used by artists and technicians in production to communicate their ideas about the written text and how these devices can affect interpretation and realization of the text in production.
Focuses primarily on the examination and analysis of dramatic texts for the purpose of script, character and artistic interpretation.

Finally, 13 credits of elective classes from the following:

**CTV 535 Producing & Directing Television Advertising** .......................................................... 3
Examination of the process of creating, writing and producing television advertising spots, particularly national ads shot on film and mastered on video. Careful attention is paid to the discipline of storyboarding and storytelling with a rigid time format, as well as relations with ad agencies.

**CTV 545 Lighting Aesthetics & Design for Cinema-Television** ............................................... 3
Study of the aesthetic and technical aspects of lighting in television and film. Students will become familiar with various lighting styles and important types of equipment used to implement them, as well as with the grip and electrical areas of motion picture production. Recommended for aspiring cinematographers.

**CTV 546 Motion Picture Cinematography** .......................................................... 3
Study of the aesthetics and practice of motion picture cinematography. Positions of the cinematographer and camera operator, as well as first and second assistant camera operators examined. Recommended for aspiring cinematographers.

**CTV 589 Workshop: (Various Topics)** ........................................................................ 1-3
The workshop is a directed study combining theory and knowledge with practical application; workshops may present opportunities for hands-on experience. All MFA or M.A. workshops have the 89 designation.

**CTV 635 Producing & Directing Music Video** .......................................................... 3
Study of the phenomenon, form and design of music television, followed by the development and production of music videos for Christian musicians. Represents the intersecting of several mass media: music industry (content), film (origination format) and television (exhibition).

**CTV 637 Producing & Directing Documentary** .......................................................... 3
Investigation of history, theory and style of documentaries, culminating in production experience based on techniques studied in class. Class documentaries may be studied for issues-based content and/or viewed as exercises in visual persuasion.

**CTV 658 Sound Design for CTV** ........................................................................ 3
Examines the role of the sound crew in production and post-production. Covers sound theory as well as applied practices with location sound recording and the process of audio post-production. Topics include editing dialogue, sound effects, ADR, and creating a final sound mix with Regent’s Pro Tools editing and mixing system.

**Culminating Activity**
As a culminating activity, students must produce a portfolio project. This project may consist of a prospectus report for a film project including a treatment, screenplay, business and marketing plan and potential sources of finance and distribution, or a thesis pilot for a television series, or a short film. Registration for the portfolio is effective for two semesters.

**CTV 698 Portfolio** ........................................................................ 3
The portfolio is designed to demonstrate professional competence and creativity in the student’s specific area of study. Portfolios should be done close to the end of the program of study. (Pass/No Pass) All portfolios, whether MFA or M.A., have the 98 designation.