

2017-18 Department of CTVA Annual Program Assessment Report

Please submit report to your department chair or program coordinator, the Associate Dean of your College, and to james.solomon@csun.edu, director of assessment and program review, by September 28, 2018. You may, but are not required to, submit a separate report for each program, including graduate degree programs, which conducted assessment activities, or you may combine programs in a single report. Please identify your department/program in the file name for your report.

College: Mike Curb College of Arts, Media and Communication (MCCAMC)

Department: Cinema and Television Arts (CTVA)

Program: Undergraduate CTVA Options (Film Production, Television Production, Media Theory and Criticism, Multimedia Production, Entertainment Media Management, and Screenwriting) and Graduate MFA in Screenwriting

Assessment liaison:

1. Please check off whichever is applicable:

A. Measured student work.

B. Analyzed results of measurement.

C. Applied results of analysis to program review/curriculum/review/revision.

2. Overview of Annual Assessment Project(s). On a separate sheet, provide a brief overview of this year's assessment activities, including:

- an explanation for why your department chose the assessment activities (measurement, analysis, and/or application) that it enacted
- if your department implemented assessment **option A**, identify which program SLOs were assessed (please identify the SLOs in full), in which classes and/or contexts, what assessment instruments were used and the methodology employed, the resulting scores, and the relation between this year's measure of student work and that of past years: (include as an appendix any and all relevant materials that you wish to include)
- if your department implemented assessment **option B**, identify what conclusions were drawn from the analysis of measured results, what changes to the program were planned in response, and the relation between this year's analyses and past and future assessment activities
- if your department implemented **option C**, identify the program modifications that were adopted, and the relation between program modifications and past and future assessment activities
- in what way(s) your assessment activities may reflect the university's commitment to diversity in all its dimensions but especially with respect to underrepresented groups
- any other assessment-related information you wish to include, including SLO revision (especially to ensure continuing alignment between program course offerings and both program and university student learning outcomes), and/or the creation and modification of new assessment instruments

3. Preview of planned assessment activities for next year. Include a brief description and explanation of how next year's assessment will contribute to a continuous program of ongoing assessment.

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Overview of Dept. of CTVA Annual Assessment Projects

For the 2017-18 academic year, the Dept. of Cinema and Television Arts (CTVA) assessment activities were varied and multifaceted. This assessment report will discuss and detail our activities in the following areas:

- Department of Cinema and Television Arts (CTVA) final program modification and compliance with *CSU Executive Order 1071*
- Revised Department of Cinema and Television Arts SLOs
- Electronic Media Management Option name change to Entertainment Media Management
- F17/S18 update on identifying and improving high D,F,U rates in Department of CTVA courses
- New full-time faculty hires with research interests and areas of expertise that strengthen the overall department
- Graduate MFA Screenwriting student work data collection
- Individual Option-specific assessment plans and activities
- Student success stories
- New Top Film School Listings in multiple entertainment industry trade publications.
- Future Planned Assessment Activities for AY 2018-19.

Completing Compliance with CSU Executive Order 1071

CSU Executive Order 1071 requires more than 50 percent of the required major core program curriculum to be shared across all Department of Cinema and Television Arts Options. This also means that all unique Option-specific courses need to represent less than 50 percent of the major requirements. (See **Appendix A: Executive Order 1071**, for a complete copy of the executive order, starting on page 15.)

During the previous 2016-17 assessment cycle, the CTVA faculty were able to discuss and agree on the common lower division and upper division core courses that all of our students will take, regardless of their Option for EO 1071 compliance. During AY 2017-18, nearly all of our time was spent creating the paperwork for the EO 1071 program and course modifications that are required to go through our department curriculum committee and academic council. Our Screenwriting Option was the first to complete this process last Fall 2017. The Television Production, Film Production, Media Theory & Criticism, and Entertainment Media Management Options will submit all program course modifications during this Fall 2018 semester for final EO 1071 compliance. Regarding Multimedia compliance, the faculty agreed that the entire Multimedia curriculum needs to be re-written in order to focus on the newly emerging fields of

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360 video, augmented reality (AR), and virtual reality (VR). Due to this complete curriculum re-write, the Multimedia Option is targeting completing their course modifications for EO 1071 compliance during the Spring 2019 semester.

Currently the Department of Cinema and Television Arts offers the following six Programs of undergraduate study (more commonly referred to as **Options**):

- Entertainment Media Management
- Film Production
- Media Theory and Criticism
- Multimedia Production
- Screenwriting
- Television Production

In the current Department of Cinema and Television Arts curriculum, all students in all of the above Options are required to complete **45 Total Units**, so this means that **24 Total Units** must come from common courses across all Options. Of the **24 Total Units** that must be common across all Dept. of CTVA Options, we've determined that **12 Units** will come from **Lower Division** courses, and the other **12 units** will come from **Upper Division** courses.

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Common Core Courses for Department of Cinema and Television Arts Options*

Lower Division Common Core Courses (12 units total)

All CTVA students must take the following three courses (9 units total):

CTVA 100: Introduction to Mass Communication Arts (3 units)

CTVA 210: Television-Film Aesthetics (3 units)

CTVA 220: Foundations of Media Writing (3 units)

Media Production Course (3 units)

All CTVA students select ONE of the following courses (3 units):

CTVA 240: Fundamentals of Video Production (3 units)

CTVA 250: Fundamentals of Film Production (3 units)

CTVA 260: Introduction to Digital Filmmaking (3 units)

Upper Division Common Core Courses (12 units total)

History

All CTVA students select ONE of the following courses (3 units):

CTVA 305: History of Broadcasting (3 units)

CTVA 310: History of American Cinema (3 units)

Criticism

All CTVA students must take the following course (3 units):

CTVA 319: Criticism in Cinema and Television Arts (3 units)

Professional Preparation:

All CTVA students select ONE of the following courses (3 units):

CTVA 329A&B or CTVA 329C Program Production (3 units)

CTVA 494A&B: Internship (3 units)

Entertainment Management:

All CTVA students select ONE of the following courses (3 units):

CTVA 351: Anatomy of Film Producing (3 units)

CTVA 480: Electronic Media Management (3 units)

CTVA 482: Network Program Development (3 units)

CTVA 487: Social Controls and Regulation of Electronic Media (3 units)

*The common core courses listed were finalized and approved by the CTVA faculty in Spring 2017.

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Note: Each of the courses in the Department of Cinema and Television Arts Lower and Upper division core courses must satisfy one or more of the departmental SLOs (listed below).

Revision of the Department of CTVA Student Learning Outcomes (SLOs)

After completing faculty discussions on the EO 1071 curriculum changes that were required, we realized that our SLOs were incomplete and not inclusive of all of our common core classes. Specifically, we needed an SLO that more adequately covered the business portion of the entertainment industry, so SLO #4 was revised to include the business aspects of the entertainment industry. We also needed to add an additional SLO #5 to cover the Program Production and Internships that are an integral part of the Dept. of CTVA curriculum.

Listed below are the Dept. of CTVA revised SLOs that were discussed and ratified by the full faculty at our recent faculty meeting on September 24, 2018.

At the end of a program of study, students should (as reflected by the curriculum in their individual Option) be able to:

1. Identify and critically analyze the fundamental components and aesthetics of audio-visual storytelling.
2. Develop and write scripts for fiction and non-fiction audio-visual productions.
3. Demonstrate knowledge of historical, cultural, critical, theoretical and emergent aspects of media arts.
4. Demonstrate the skills necessary to manage entertainment business structures and to produce, research, and/or present an entertainment industry or other media project.
5. Demonstrate the skills, knowledge, and problem-solving abilities that are pertinent in a professional setting.

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Update on Dept. of CTVA High D,F,U Courses

In the previous (AY 2016-17) Dept. of CTVA Assessment Report, we discussed the fact that there were a number of CTVA courses that had unacceptably high D,F,U rates when looking at the averages from years 2011-16 (see **Table 1** below).

Course Code	Course Title	2011-16 High D,F,U Percent	F17 High D,F,U Percent	S18 High D,F,U Percent	AY 2017-18 High D,F,U Percent
CTVA 100	Intro. To Mass Comm.	19	3.7	4.3	4.0
CTVA 210	TV-Film Aesthetics	21	18.9	10.7	14.8
CTVA 305	History of Broadcasting	13	6.6	6.1	6.4
CTVA 309	Film as Literature	18	8.4	17.4	12.9
CTVA 310	History American Cinema	18	3.1	6.9	5.0
Dept. of CTVA: High D,F,U Course Percentage Detail for F17 and S18 (Semester and Section)					
SEC #	CTVA 100 (F17)	CTVA 210 (F17)	CTVA 305 (F17)	CTVA 309 (F17)	CTVA 310 (F17)
1	9.3	19.0	5.9	4.8	3.1
2	2.9	19.1	0.0	2.9	
3	2.4	18.6	14.0	17.5	
4	0.0	27.3			
5		6.7			
6		22.9			
Average	3.7	18.9	6.6	8.4	3.1
SEC #	CTVA 100 (S18)	CTVA 210 (S18)	CTVA 305 (S18)	CTVA 309 (S18)	CTVA 310 (S18)
1	7.0	9.1	9.0	25.7	6.9
2	1.5	3.7	3.2	12.8	
3		14.5		13.8	
4		5.4			
5		15.4			
6		16.1			
Average	4.3	10.7	6.1	17.4	6.9

Table 1: Dept. of CTVA: Comparison of High D,F,U Rates for AY 2011-18

While the original 2011-16 data shows high D,F,U rates for CTVA courses 100, 210, 305, 309, and 310, we recently implemented steps to improve student performance in these classes. For example, **CTVA 210: TV-Film Aesthetics** was found to have a high D,F,U rate of 21%. We setup a learning community for the faculty teaching this course to work on identifying and eliminating barriers to student success and improving course pedagogy. We initially reduced class sizes in **CTVA 210: TV-Film Aesthetics** from 96 students for the years 2011-16, down to 45 students for Fall 2017, and 55 students for Spring 2018. Despite the fact that the class sizes for **CTVA 210** were reduced for AY 2017-18 and there was significant student improvement, the class size has now been restored back to its original enrollment of 96 students for AY 2018-19. This is disheartening, since we were seeing a real impact on student success with the smaller class sizes, and our faculty reported that they were able to assign more writing assignments and get to know their students better with the smaller class sizes. Varied class assignments that include writing are always more preferable and extremely important for a humanities-based curriculum. Class sizes as large as 96 students make it impractical to assign regular writing assignments. We assume that restoring the **CTVA 210** class sizes back to 96 students (the original 2011-16 numbers) was done for financial reasons, which hampers our work on the *CSUN 2025 Student Success Initiative*.

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Despite our challenges, as shown in the AY 2017-18 D,F,U Percent column in **Table 1**, there has been a significant amount of improvement. Specifically, CTVA 100 high D,F,U rates improved from 19% down to 4%, CTVA 210 improved from 21% down to 14.8%, CTVA 305 improved from 13% down to 6.4%, CTVA 309 improved from 18% down to 12.9%, and CTVA 310 improved from 18% down to 5%. Although we are gratified to see progress being made, we know that more work is still needed. The Dept. of CTVA is continuing to plan and implement other interventions and techniques that will help us see even more improvement.

In the 2018-19 academic year, the department will be focusing on both upper and lower division common core classes and GE classes to further address high D,F,U rates and opportunity gaps by looking at curriculum and teaching solutions. We also know that one of the best ways to improve student success and decrease the percentages of D,F,U rates is early intervention. We continue to stress to all teaching faculty that as soon as students start to show signs of poor performance in their classes, they must reach out to the students immediately to offer extra help and intervene in whatever ways are necessary, so that student performance can be improved before it is too late.

The Department of Cinema and Television Arts acknowledges that its number one priority is to educate its students and help them succeed in their careers beyond CSUN. We will continue ongoing discussions and seek out solutions that will improve graduation rates and eliminate opportunity gaps for all of our students as quickly as possible.

New Full-Time Faculty Hires Effective AY 2018-19

Another way that we are improving the teaching in the department of CTVA is by adding to the diversity and knowledge base through new faculty hires. We are happy to welcome the following new full-time tenure-track faculty hires to the department starting in AY 2018-19:

Professor Erik Boccio (Television Production Option): Professor Boccio is a multi-award winning filmmaker, with an expertise in cinematography.

Professor Michael Johnson (Media Theory & Criticism Option): Professor Johnson has a research interest in how hegemonic forces influence the depiction, adoption, consolidation and dissemination of race and human sexual identities across contemporary mass mediated commodities like television and film.

Professor Elizabeth Leister (Multimedia Production Option): Professor Leister is an artist with a specialty in 360 video, performance, and virtual/augmented reality.

Even with our most recent faculty hires, the Dept. of CTVA needs more tenure-track full-time hires to work with our students. Referring to Table 2 (on the next page), the Dept. of CTVA has a Student/FT Faculty ratio of 80.6, which is the highest Student/FT Faculty ratio of any other department in the Mike

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Curb College. With the exception of the Department of Communication Studies, the Dept. of CTVA's Student/FT Faculty ratio is over twice the number of all other departments in our college. If our full-time faculty numbers were doubled from its current number of 19 to 38, we would improve our Student/FT Faculty ratio from 80.6 down to 40.3, but it would still leave the Dept. of CTVA with the second highest ratio in the Mike Curb College (behind the Dept. of Communication Studies). While we know that doubling our full-time faculty numbers is not a realistic short-term goal, we are hoping that we will be granted additional full-time faculty hires in the near future to begin to correct this inequity.

DEPT.	FEMALE	MALE	TOTAL	FT FACULTY	STUDENT/FACULTY RATIO
ART	545	430	975	27	36.1
CTVA	624	908	1532	19	80.6
COMM. STUDIES	629	367	996	18	55.3
JOURNALISM	372	175	547	15	36.5
MUSIC	134	308	442	25	17.7
THEATER	137	87	224	9	24.9

Table 2: 2017 Full-Time Student/Faculty Ratios for all Departments in the Mike Curb College*

*FT Faculty numbers listed use current AY 2018-19 data, although student population data is from 2017.

Dept. of CTVA Option-Specific Assessment Activities

Entertainment Media Management Option

The Entertainment Media Management Option (formerly called the Electronic Media Management Option) recently approved a name change to more accurately reflect its focus on the entertainment industry. Also, a new SLO was created that will help with designing new assessment instruments for the option. Although most of AY 2017-18 was spent with curricular changes to comply with EO 1071, this current 2018-19 academic year will be spent creating effective assessment instruments for the option.

Film Production Option

During the AY 2017-18, the Film Production Option has been working on a curriculum solution for an excessive number of incompletes that are assigned for the capstone class, **CTVA 452: Senior Film Project** (3 units). The issue is that for most students, it is not possible to write, plan, shoot, edit, and finish a film in one single semester as required by the class. Since students are not able to complete their films in one semester, the instructor is forced to issue incomplete grades at the end of semester, which are later changed to a final letter grade when the work is completed the following semester. This is problematic, since the course is listed as a one semester course that in reality requires two semesters to complete. In order to correct this problem, we are planning to submit new curriculum changes this Fall 2018 semester that turn the one semester **CTVA 452** class into a two-semester class, thereby eliminating the need to issue incomplete grades at the end of the first semester.

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In an effort to provide our Film Option students with access to top industry professionals, the Film Option continues to bring industry professionals to the CSUN campus to work with and mentor our students. Below is a sampling of some of the accomplished industry professionals that have come to campus to work with our Film Option students during AY 2017-18:

Michael Grillo (Assistant Director and Producer, *Avengers Infinity Wars*, *The Green Hornet*, *Ant Man*, and *The Deer Hunter*)

Robert Townsend (Producer and Director, *Hollywood Shuffle*, *The Meteor Man*, *The Parent 'Hood*, *The Five Heartbeats*)

Mark Ordesky (Assistant Director, *Lord of the Rings: The Return of the King*, *Lord of the Rings: The Fellowship of the Ring*)

Jeff Okabayashi (2nd Unit Director, *Avengers Infinity Wars*, *Transformers: The Last Knight*, *Pirates of the Caribbean: Dead Men Tell No Tales*)

Donald Petrie (Director, *How to Lose a Guy in 10 Days*, *Miss Congeniality*, *Grumpy Old Men*, *Mystic Pizza*)

We know that having access to top industry professionals who can teach, mentor, and advise our students with the most current industry best practices is invaluable and critically important to the success of our students.

This current 2018-19 academic year will be spent creating effective assessment instruments for the option.

Media Theory & Criticism Option

Although most of AY 2017-18 was spent with curricular changes to comply with EO1071 and hiring new Media Theory & Criticism Professor Michael Johnson, this current 2018-19 academic year will be spent creating effective assessment instruments for the option.

Multimedia Production Option

The previous Multimedia Option Head, Professor Jacob Enfield has resigned and accepted another position at a school in the Washington DC area. Although we are sorry to see Professor Enfield go, we are happy to welcome our new full-time Multimedia faculty hire, Professor Elizabeth Leister. Professor Leister is already working with the interim Multimedia Option Head, Professor Karen Carpenter on revamping the Multimedia curriculum to address current emergent media technologies like 360 video, augmented reality, and virtual reality. We expect to have curriculum changes completed for the Multimedia Option by the end of the Spring 2019 semester, ready for submission to academic council by the Fall of 2019. Since a major restructuring of the Multimedia Option's curriculum is under way, we are placing a hold on Multimedia assessment activities until these changes are completed and new assessment instruments can be created.

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Screenwriting Production Option

Although most of AY 2017-18 was spent with curricular changes to comply with EO 1071 and three new faculty hires, the Screenwriting Option approved a grading rubric during the last 2016-17 assessment cycle and are beginning to collect screenwriting projects for assessment at a future date.

A complete copy of rubric is listed in **Appendix B: Undergraduate Screenwriting Rubric**, starting on page 18.)

Television Production Option

Although most of AY 2017-18 was spent with curricular changes to comply with EO 1071 and hiring new Television Production Professor Erik Boccio, this current 2018-19 academic year will be spent creating effective assessment instruments for the option.

Graduate MFA in Screenwriting Program

Since students are only admitted into the graduate screenwriting program one time per year (applicants apply in the Spring semester for Fall admission into the program), we started using a new rubric for assessment purposes with the Fall 2018 cohort. We plan to assess our graduate students using longitudinal analysis, so that we can follow and track each student through the program and measure their individual levels of improvement and success at entry into the program and again before they graduate (exit the program). We are also encouraging our undergraduate screenwriting faculty to adopt and use the very same screenwriting rubric in their own undergraduate screenwriting classes. During AY 2018-19, we are starting to collect graduate MFA student work for future evaluation and assessment.

The CTVA Graduate MFA in Screenwriting program has the following SLOs:

CTVA Graduate MFA in Screenwriting SLOs

At the end of a program of study, students should (as reflected by the curriculum in the Graduate Screenwriting Program) be able to:

1. Demonstrate advanced writing proficiency appropriate for entry into competitive professional screenwriting and teleplay-writing careers.
2. Demonstrate critical thinking, research and analytical skills appropriate for accomplishing professional and personal goals.
3. Demonstrate the practical communication and technical skills required for entry into a competitive professional field.
4. Demonstrate insight into and objective understanding of screen story structures when analyzing scripts or outlines, and the ability to offer positive, ethical solutions for story problems.

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5. Demonstrate understanding of the issues of cultural inclusiveness and diversity in creative work, along with a basic understanding of creative ownership law.

With the Department of Cinema and Television Arts SLOs for our graduate program in place, coupled with our newly designed screenwriting assessment rubric, we are now in a much better position to conduct more relevant and meaningful assessment of our Graduate MFA Program in Screenwriting, starting with the Fall 2018 cohort of students.

A complete copy of the graduate screenwriting rubric is listed in **Appendix C: Graduate MFA Screenwriting Rubric**, starting on page 19.)

Student Success Stories

The following list of students are some of the recent successes that both our current and former students have achieved.

Graduate Screenwriting MFA

Nichol Simmons, recent graduate M.F.A. Screenwriting alumnus was a semi-finalist in the 2016 Nicholl Fellowship for her thesis script, *Baby Fat*

Suming Chu, recent graduate M.F.A Screenwriting alumnus won a Crystal Bear at the 2017 Berlinale for *The Promise*, a short film she wrote. She's also writing a comedy web series in Beijing, *A Man Named Huang Guo Sheng*, and consulting on a very popular Chinese video game.

Mike McAfferty, recent graduate M.F.A Screenwriting alumnus is staffed on *Hot Streets*, currently airing on Adult Swim. He sold an original pilot to Fox and is also writing a feature script for Hallmark and another for an independent company based on a very popular iPhone app.

Matt Young, alumnus of both CTVA B.A. Screenwriting and M.F.A. Screenwriting, was an inaugural participant in the Sundance Institute's Episodic Writer's Lab, participated in the Warner Brothers Television Writers' Workshop, and is now a staff writer on NBC's *Blindspot*.

Marty Lang, current CTVA Screenwriting graduate student, just advanced to the second round of the Austin Film Festival's screenplay competition.

Lara Ameen, recent graduate M.F.A Screenwriting alumnus, is the recipients of the 2018 [NBCUniversal Tony Coelho Media Scholarship](#), awarded to students with disabilities pursuing communications or media-related degrees thanks to the generous support of

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NBCUniversal. Lara is a screenwriter, genre fiction writer, disability activist, and PhD student in Education with an emphasis in Disability Studies at Chapman University.

Undergraduate Screenwriting

Kevin Porntosopon, current CTVA Screenwriting undergraduate, just placed as a semifinalist in the "Table Read My Screenplay" competition.

Undergraduate Film Production

Revati Dhomse, recent alumna of the CTVA Film Production program, is a Coordinator at Cartoon Network. Additionally, she recently placed as a quarter finalist in the Motion Picture Academy's Nicholl Fellowship competition, for the feature-length screenplay that she adapted from her CTVA Senior Film Project.

Tracie Karasik, recent alumna of the CTVA Film Production program, recently earned the National Association of Women Business Owners (Ventura County chapter) *2017 Young Entrepreneur of the Year Award*. The award recognizes a young entrepreneur who has made extraordinary contributions to her field. In 2012, Tracie started her own media company, TLK Multimedia. The firm helps individuals with their photography, filming and media consulting needs, providing training for individuals learning to be technologically savvy with Apple products.

Robert Ahn and **Allison Bird**, current CTVA Film Production program students, and **Amanda Derzy**, recent alumna of the CTVA Film Production program, were chosen for a 4-day internship to run the social media campaign for the 75th Annual Golden Globe Awards, a live television broadcast (January 7, 2018).

Undergraduate Entertainment Media Management

Jordyn Palos, alumnus of the Entertainment Media Management program, was named one of "Hollywood's New Leaders" by Variety magazine in 2015. Jordyn founded Persona PR in 2010 and has become one of the most dedicated and hands-on independent PR firms in the entertainment industry today. With offices in Los Angeles and New York City, Persona PR has grown from a dozen clients that followed Jordyn when she left her previous PR job, to over 100 clients in the talent, music, branded lifestyle, non-profit and corporate space.

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Undergraduate Television Production

Julia Dills, alumnus of the Television Production program is Coordinator of Programming and Scripted TV at Entertainment One, in charge of the day-to-day creative management of eOne's shows that are currently in production or on the air. Some of her responsibilities include giving notes on all drafts and all cuts, helping the showrunner/producers identify and hire writers and directors, approving all casting choices and department head hires, and acting as a liaison between the show and the network.

John Hampian, alumnus of the Television Production program has been named VP of Long-Form Physical Production at Lucasfilm. Previously he had been the production manager for the entire run of *Mad Men* (2007-2015).

Indirect Assessment

In addition to using direct assessment instruments to evaluate the various CTVA undergraduate and graduate programs, we also have some indirect assessment indicators that support our contention that the Dept. of CTVA is continuing to successfully educate its students.

First, the Department of Cinema and Television Arts was honored to be listed (again) in *Variety* magazine's April 2018 issue in an article titled, "Entertainment Education: The Best Film Schools in 2018". The publication included CSUN's Department of CTVA in a listing of the top 40 Film Schools in the world.

A complete copy of both the *Variety* magazine article is listed in **Appendix D: Variety Magazine "Top Film Schools"** (starting on page 20 of this document).

Second, the Department of Cinema and Television Arts was listed for the first time in the July 30, 2018 issue of *Backstage* magazine in an article titled, "27 Film Schools You Should Know". These prestigious listings are an honor and a testament to the quality of the instruction that our students are receiving in the Department of Cinema and Television Arts, especially considering we were listed amongst other very highly respected film schools, such as USC, UCLA, Chapman University, Columbia University, Stanford University, Cal Arts, New York University, and the American Film Institute (to name a few).

A complete copy of both the *Backstage* magazine article is listed in **Appendix E: Backstage: "27 Film Schools You Should Know"** (starting on page 36 of this document).

Finally, the Hollywood Foreign Press Association (HPFA) continues its generous support of the Department of CTVA with an additional \$60,000 annual gift for support of student film projects in August 2018.

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A complete copy of the *CSUN Today* article is listed in **Appendix F: HFPA \$60,000 Award for Student Film Projects** (starting on page 48 of this document).

Preview of Planned Dept. of CTVA Assessment Activities for 2018-19


Major assessment plans for this 2018-19 academic year include:

- Assessing Arts and Humanities GE courses (*CSU Executive Order 1100*).
- Continue working towards the goals outlined in the *CSU 2025 Graduation Initiative*.
- Continue addressing and reducing problems with high D,F,U rates in all of our courses in the Department of Cinema and Television Arts.
- Revision of the Department of Cinema and Television Arts (CTVA) Course Alignment Matrix to align with all of our new and existing courses and revised SLOs.
- Create a standardized rubric for assessing and grading create audio-visual works.
- Communicate and create indirect assessment data by surveying our student alumni and industry professionals.
- Continue to work with the full-time and part-time faculty to encourage them to utilize high impact teaching practices and to intervene early with low performing students in their classes.
- Continue to plan, design, use, and implement new and improved assessment instruments that can be used across all of our undergraduate and graduate CTVA Options and programs of study.

January 20, 2017

MEMORANDUM

TO: CSU Presidents

FROM: Timothy P. White
Chancellor 

SUBJECT: Delegation of Authority to Approve Subprograms
(Options, Concentrations, Special Emphases) and Minors
Executive Order 1071 Revised January 20, 2017

Attached is a copy of Executive Order 1071 revised January 20, 2017, which supersedes Executive Order 1071 March 26, 2012 and updates policy for options, concentrations, special emphases, and similar subprograms. The policy also addresses minors.

In accordance with policy of the California State University, the campus president has the responsibility for implementing executive orders where applicable and for maintaining the campus repository and index for all executive orders.

If you have questions regarding this executive order, please contact the Office of Academic Programs and Faculty Development at (562) 951-4722 or degrees@calstate.edu.

TPW/clm

Attachment

c: CSU Presidents
CSU Office of the Chancellor Leadership
Provosts and Vice Presidents of Academic Affairs
Associate Vice Presidents of Academic Affairs
Deans of Graduate Studies
Directors of Institutional Research
Directors of Admission

THE CALIFORNIA STATE UNIVERSITY
Office of the Chancellor
401 Golden Shore
Long Beach, California 90802-4210
(562) 951-4722

Executive Order: 1071 Revised January 20, 2017

Effective Date: January 20, 2017

Supersedes: Executive Order 1071 Effective March 26, 2012

Title: Delegation of Authority to Approve Options, Concentrations, Special Emphases (and Similar Subprograms) and Minors

This executive order is issued pursuant to Section II (a) of the Standing Orders of the Board of Trustees of the California State University and sections 40100 and 40500(c) of Title 5 of the California Code of Regulations. This executive order supersedes Executive Order 1071 March 26, 2012.

1. Delegation of Authority

Authority is delegated to the presidents to approve campus implementation of options, concentrations, special emphases (and similar subprograms), and minors.

2. Definition of Terms

- 2.1 Options, concentrations, special emphases and similar subprograms are not defined at the system level, nor are unit minima for these “subprograms” established at the system level.
- 2.2 Minors are not defined at the system level, and campuses may set local policy regarding minors.

3. Requisite Conditions of Approval

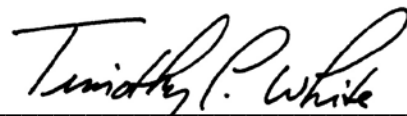
- 3.1 An option, concentration, special emphasis (or similar subprogram) or a minor may be approved under the authority delegated by this executive order only if the requirements comply with CSU policy and applicable law and if adequate faculty, physical facilities, and library holdings sufficient to establish and maintain that subprogram already exist, or where such support can reasonably be expected to become available.
- 3.2 To ensure valid reporting to the National Center for Education Statistics through the Integrated Postsecondary Education Data System, an option, concentration, or special emphasis (or similar subprogram) must constitute less than one half of the units required in the major program.

4. Required Chancellor's Office Notification

- 4.1 Prior to implementation of any option, concentration or special emphasis (or similar subprogram) approved under this delegation, the campus shall obtain a Chancellor's Office confirmation of compliance with CSU policy and applicable law. Campus notifications shall be submitted to the Department of Academic Programs and Faculty Development (at degrees@calstate.edu), and shall include:
- a. The exact title of the new subprogram and the complete degree designation and title of the major degree program housing the new subprogram (e.g., Bachelor of Science in Biology with a Concentration in Biochemistry);
 - b. A list of courses and required units constituting the major and the new subprogram;
 - c. Total units required to complete the entire degree, including the combination of subprogram and major program;
 - d. The complete list of courses and required units constituting the major degree program;
 - e. A 4-year major-and-subprogram roadmap for freshmen and a 2-year major-and-subprogram roadmap for transfer students;
 - f. The CSU degree program code (formerly called "HEGIS") that students use to apply to the major degree program;
 - g. The campus-proposed CSU degree program code to be used to report enrollments in the concentration (may be the same as the degree code);
 - h. A detailed cost-recovery budget for self-support subprograms to be offered within state-support major degree programs; and
 - i. Documentation of all campus-required curricular approvals.
- 4.2 Subsequent to receiving Chancellor's Office confirmation and prior to implementation of any option, concentration or special emphasis (or similar subprogram) approved under this delegation, the campus shall enter the new subprogram into the CSU Degrees Database. Minors are not included in the CSU Degrees Database.
- 4.3 There is no requirement to notify the Chancellor's Office of new, modified or discontinued minors.

5. Policy Compliance

The Chancellor's Office shall require the discontinuation of any option, concentration, or special emphasis (or similar subprogram) that does not comply with CSU policy within the timeframe specified by the Chancellor's Office.



Timothy P. White, Chancellor

Dated: January 20, 2017

Categories of Assessment	Criteria				Points earned
	<u>EXCELLENT</u>	<u>GOOD</u>	<u>AVERAGE</u>	<u>POOR</u>	<u>THIS PROJECT</u>
FORMAT	Expert use of format – no errors (10 points)	Few format errors (8-9 points)	Uneven use of format (7 points)	Frequent format errors (0-6 points)	
PROTAGONIST- GOAL	Well defined protagonist, who consistently and actively pursues a well-defined goal (or evolving goal) (19-20 points)	Clear protagonist, clear goal, intermittently active pursuit of goal (17-18 points)	Moderately developed protagonist, moderately clear goal, occasional passages of passivity (13-16 points)	Undefined protagonist and goal, substantial passages of passivity (0-12 points)	
CONFLICT	Strong conflict emanating from characters’ clear, opposing scene goals (19-20 points)	Moderately clear conflict, moderately clear scene goals (17-18 points)	Inconsistent conflict, vague scene goals (13-16 points)	Little or no conflict, unclear or no scene goals (0-12 points)	
STRUCTURE	Clear beginning, middle and end resulting from the introduction, escalation and resolution of the conflict (19-20 points)	Evident beginning, middle and end, with less-than-distinct turning points and/or soft resolution and/or passages of static conflict (17-18 points)	Some conflict progression, but vague turning points, substantial passages of static conflict and/or no real resolution (13-16 points)	Little or no evident structure (0-12 points)	
DIALOGUE	Conversational, true to characters, “better than real-life speech” (dialogue with text and subtext, rhythm and sonic unity) (15 points)	Conversational, true to characters, but lacking in subtext and/or rhythm and/or unity (13-14 points)	Intermittently conversational and true to characters, occasionally “on the nose,” little sense of rhythm or unity (10-12 points)	Not conversational, little or no distinction between/among characters, no rhythm or unity (0-9 points)	
DESCRIPTIONS	Evocative descriptions of action, image and sound that indicate an understanding of cinematic writing while avoiding “directing on the page” (15 points)	Descriptions that advance character and plot, but which are somewhat perfunctory (13-14 points)	Descriptions that tend to be novelistic rather than cinematic and/or that do not advance character and plot and/or that occasionally “direct on the page” (10-12 points)	Insufficient and/or superfluous and/or novelistic and/or overly “directed” descriptions (0-9 points)	
				TOTAL	

Appendix C: Graduate MFA Screenwriting Rubric
CTVA - Master of Fine Arts in Screenwriting Program
Graduate Student Application Rubric:

19

APPLICANT NAME:

Check: Calif. resident ___ Other USA ___ International ___

DEGREE(S) HELD & IN WHAT:

UNDERGRADUATE GPA: (on Univ. Grad. Office form 1295)

LEVEL OF SCREENWRITING EXPERIENCE
(I.e., none - 1 or 2 classes, professional writer, etc.):

WRITING SAMPLE - ON A SCALE OF 1 TO 5 (5 being highest):

Characters ___ Dialogue ___ Command of Scenes ___ Structure ___ Descriptions ___

Kind of sample *if not a screenplay*:

REVIEWER'S OVERALL ASSESSMENT:

YES - TYPE "A" (Noteworthy, applicant on track to become a professional screenwriter, academic history and recommendations solid.)

YES - TYPE "B" (Real potential visibly demonstrated, academic history and recommendations solid.)

YES - MINUS (Stronger ability, academic history and recommendations solid.)

MAYBE - PLUS (Ability, academic history and recommendations solid.)

MAYBE (Qualified ability, academic history and recommendations solid.)

MAYBE – MINUS (Weak sample, but some ability demonstrated.)

NO (Weak sample, weak or no ability demonstrated.)

COMMENTS:

REVIEWER'S NAME:



[FILM](#) [TV](#) [MUSIC](#) [TECH](#) [GAMING](#) [THEATER](#) [REAL ESTATE](#) [AWARDS](#) [VIDEO](#) [V500](#)

[HOME](#) > [FILM](#) > [SPOTLIGHT](#)

APRIL 25, 2018 10:00AM PT

Entertainment Education Report: The Best Film Schools in 2018

By [VARIETY STAFF](#)





These filmmaking programs score high marks in both showbiz and academic circles.

AFI Conservatory

Los Angeles

In 2017, AFI Conservatory celebrated its 50th anniversary and will commemorate the milestone with new programs and activities through 2019. The AFI Conservatory, an MFA program founded in 1969, is the alma mater of Oscar-nominated "Mudbound" cinematographer Rachel Morrison and other established filmmakers such as Patty Jenkins and Darren Aronofsky. The AFI Conservatory recently held its first Expo, a one-day festival that screens 30 thesis films from the previous graduating class.

Beijing Film Academy

China

Established in 1950, the Beijing Film Academy is the largest film school in Asia and the only film academy in China. BFA's programs encourage collaboration between faculty and students, and the cinematography department allows students to work with the newest camera and lighting equipment. Students in this department submit entries to an annual competition called the Cinerent Award in which film industry members judge the screenings. The Performing Arts Intl. B.A. program began in 2016.

Biola University

La Mirada, Calif.

Biola offers an undergraduate degree in cinema and media arts and will launch a school of the same name in July. The School of Fine Arts and Communication has concentrations in media producing, production and writing for film and television. It gives students 24-hour access to a 10,000-sq.-ft. production center complete with sound stage, recording room, and video and audio editing facilities. The school has nearly \$3 million worth of film equipment.

Boston University Dept. Film & Television, College of Communication

Boston U.'s department of film and TV is home to a student-operated TV production and media service called BUTV10. Students can use sound stages, cameras, lighting and editing equipment to create television programming, live streaming, and on-demand content. The school also offers an internship program in which those who are selected can travel to Los Angeles, London or Sydney to work with and learn from top professionals in the entertainment industry.

California Institute of the Arts

Valencia

The School of Film/Video at CalArts offers BFA and MFA tracks that encourage students to learn in a workshop environment. Students develop technical and practical skills by studying personal essay, political documentaries and other forms of cinema. The program intends to prepare students for the rapid technological changes that occur in the film world by teaching them to use brand new technologies.

California State University Northridge

Among the facilities offered to CSUN students in the department of cinema and television arts is a digital visual effects and animation suite. To qualify for the film production option in the cinema and TV arts program, students submit a portfolio that is approved by the faculty. The campus also houses a 130-seat motion picture theater, the only venue of its kind in the San Fernando Valley, called the Cinematheque.

Centro de Capacitación Cinematográfica

Mexico City

Founded in 1975, the CCC is known for the Opera Prima, which is an opportunity for graduates to debut their first feature film. There is a specialized bibliographic and growing film collection available at the CCC that is presented at festivals. CCC equipment is exclusively reserved for its students and teachers and allows them to develop skills in both film and video, offering laboratory services with transfer and mixing capabilities.



CREDIT: CHRIS LOUIE

Chapman University, Dodge College of Film & Media Arts

Orange, Calif.

Open to students 24/7, Dodge College prioritizes teaching students about pressing issues in the entertainment business. The college holds an annual Women in Focus Conference that welcomes a panel of producers and executives. This year's event will feature Dorothy Fortenberry, writer and producer on the second season of Hulu's "The Handmaid's Tale." Sherry Lansing, the first woman to head a major film studio, also spoke at the university last year.

Colorado Film School

Denver

The Colorado Film School includes a Women in Film group that welcomes all genders and aims to create an open dialogue with students to promote equity, diversity and inclusivity. The school also assesses student films using the Bechdel test and then adjusts the curriculum based on the results. Students have previously produced regionally aired ads in class and collaborated with faculty to create documentaries that were shown on Rocky Mountain PBS.



CREDIT: COURTESY OF COLUMBIA CHICAGO

Columbia College

Chicago

In addition to [Columbia College](#) Chicago's 35,500-sq.-ft. media production center, the television department also has three multi-camera, high-definition studios and a 40-foot green screen. Students who major in interdisciplinary documentary will learn and practice the many roles documentary filmmakers develop, such as directing, writing, photography and voice acting. All cinema and television arts students take courses that emphasize cinematography, visual effects, editing and sound, and web-based and mobile media.

Columbia University School of the Arts

New York

Columbia gives its students an opportunity to pursue undergraduate and master's degrees in film and media studies. Its MFA programs for directing-screenwriting and creative producing are renowned. With

award-winning directors Kathryn Bigelow and James Mangold among its alumni, students from the school have gone on to international film and television success, including some who have brought home top prizes at Sundance, Cannes, Venice, Berlin and the Academy Awards.



CREDIT: COURTESY OF DE PAUL

DePaul University

Chicago

Offering undergraduate and graduate degrees in animation, film and television, creative producing, documentary and screenwriting, DePaul boasts one of the most hands-on programs in the country, in part because of Cinespace Chicago Film Studios, a 32,000-sq.-ft professional production facility with three soundstages. The school also includes Project Bluelight, a professional film production company where students can get real experience working on independent films and TV pilots.

Dongseo University

Busan, South Korea

Im Kwon Taek College of Film and Performing Arts, founded by the renowned Korean director, has become one of the top schools for film and video in South Korea. The college has international affiliations with other leading institutions, including Dodge College of Film and Media Arts in the U.S., the Asian Film Academy and the Busan Intl. Film festival. Last year, students from 16 countries participated in Dongseo's workshops and master's classes.



Emerson College Visual & Media Arts School

Boston

Emerson's visual and media arts school offers undergraduate degrees in media studies and production, along with a unique BFA program in comedic arts, with classes including elements of sitcom production, American film comedy and analysis, as well as production of web videos. The college also hosts a film festival of student shorts, shown in front of an audience, with the winner taking home a cash prize.

FAMU

Prague, Czech Republic

The fifth-oldest film school in the world since its opening in 1947, FAMU was the first college in the Czech Republic to have its own production facilities. The college is divided into 11 departments, with directing fiction, directing documentary, script-writing, animation, cinematography, sound, editing, producing, still photography and the interdisciplinary center of audiovisual studies. It features the FAMU studio, which provides professional film facilities for its B.A., M.A. and doctorate students.

Film & Television Institute of India

Pune

With graduate programs for acting, directing, screenwriting, editing, sound recording, art directing, animation, production design and cinematography, FTII spans a wide variety of options for those looking to enter the entertainment industry. The school also prides itself on its small, hands-on program, capping some of its classes at as few as 10 students for as much individual attention and student interaction as possible.



CREDIT: COURTESY OF FSU

Florida State University, College of Motion Picture Arts

Tallahassee

The college, which counts "Moonlight" director Barry Jenkins as one of its alumni, boasts that all students are guaranteed funding for their films and full access to FSU's facilities, which include three soundstages, post-production suites, animation labs and screening theaters. Offering BFA programs in production and animation and digital arts, and graduate programs in production and writing, the school says 97% of its graduates work in entertainment within a year of their degree.

HFF Munich (the Munich Film Academy)

Germany

Students at HFF Munich, which relocated in 2011 to the heart of the city's art district, are able to choose among five programs: feature film and television, documentary, production and media business, screenplay and cinematography. Facilities include two film studios, two TV studios, including the world's first LED studio, and a number of editing, sound mixing and post-production suites, along with three screening rooms.

Ithaca College, Roy H. Park School of Communications

N.Y.

Ithaca College offers two diverse BFAs: one in film, photography and visual arts, and the other in writing for film, TV and emerging media. While the school has immersive classes on campus where students get to work in Ithaca's television studios and design rooms, the college boasts semester-long programs in New York, Los Angeles and abroad for those approaching graduation to intern at film studios, production and post-production companies.

**La Femis**

Paris

Unlike most schools, which have permanent faculty members teaching classes, La Femis has a more flexible and ever-changing curriculum, with 500 tutors rotating through to teach various short classes and programs throughout the year. The college has a wide range of film disciplines, including directing, producing, screenwriting, editing, sound production, production design, distribution and cinema management. In 2013 it added specialized programs for TV series development and art and design.



CREDIT: COURTESY OF LA FILM SCHOOL

The Los Angeles Film School

The L.A. Film School offers a variety of campus and online degrees, including bachelor programs in animation, audio production, entertainment business, film, digital filmmaking, and graphic design, as well as associate programs in audio production, film and music production. Students have access to the campus' resources, which feature a dubstage, two theaters, a green screen, an editing studio, animation and film labs, as well as interior and exterior sets.

Mount St. Mary's University

Los Angeles

Students have the opportunity to study film at a real Hollywood film studio through Mount St. Mary's film, media and communication program. Located at Sunset Gower Studios, MSMU offers a B.A. in film and media, a B.S. in film, media & social justice, as well as a newly unveiled BFA in professional photography, which will be available starting this fall.

New York Film Academy

Issa Rae, Aubrey Plaza and Paul Dano are just a few of those who have attended the N.Y. Film Academy, which explores several areas of entertainment studies, from producing, cinematography and animation to broadcast journalism and virtual reality. The NYFA's intensive training structure focuses on learning by doing, ensuring its students will write, shoot, direct and edit eight films before graduating, as well as participate on the crews of 28 more.

New York University Tisch School of the Arts

NYU's Tisch houses several undergraduate and graduate programs spanning film, television, cinema, design for stage and film, and acting studies. Cinema doctoral candidates at the research institution are

exploring topics ranging from the history of martial-arts cinemas to literary influences on Bengali cinema. Some of Tisch's most notable filmmaking alumni include "Life of Pi" director Ang Lee, "Mudbound" director Dee Rees, and "Do the Right Thing" director Spike Lee.



CREDIT: COURTESY OF PEPPERDINE

Pepperdine University

Malibu, Calif.

Aside from the more technical aspects of filmmaking like screenwriting and cinematography, film students at Pepperdine can also engage in research on the history, theory and social impact of cinema. Industry professionals who have been known to speak and teach at Pepperdine include Morgan Freeman, Lester Holt, and Dick Van Dyke. Alumni have gone on to participate in such projects as "Eagle Eye" and TV shows including "Today" and "Good Morning America."



CREDIT: DANIEL TERNA

Pratt Institute

New York

Beginning their first year, the Pratt Institute offers its film students access to professional digital cameras, microphones, digital editing studios and the most up-to-date post-production software. Because of its New York City location, Pratt provides access to several internship opportunities at the headquarters of such franchises as "Saturday Night Live." The film school's curriculum is interdisciplinary, offering training in writing, directing, and editing in order to make whole films by graduation.

San Francisco State University, School of Cinema

An undergraduate degree program in cinema, a master of arts in cinema studies, and a master of fine arts in cinema round out the options for those who wish to study film at San Francisco State U.'s School of Cinema. The school takes advantage of its San Francisco location, taking its students on field trips to local cinema events and film festivals, as well as providing opportunities to concentrate in documentary, experimental, and/or fiction filmmaking.



CREDIT: COURTESY OF SARAH LAWRENCE

Sarah Lawrence College

Bronxville, N.Y.

Sarah Lawrence's Filmmaking and Moving Image Arts Program houses more traditional filmmaking courses in disciplines including animation, lighting, screenwriting and directing, as well as expands its film study opportunities to more modern contexts with classes in making web series and DIY courses on how to make the best films possible on low budgets. Its intermediate seminars offer practical training in writing, floor plans, shooting, editing and screening in intensive hands-on workshops.



CREDIT: COURTESY OF SYRACUSE

Stanford U., Palo Alto, Calif.

With a range of filmmaking materials at their fingertips, from black-and-white 16mm film to digital video, Stanford students studying toward an MFA in documentary film and video graduate with the tools to jump into the entertainment industry or teach film at a university level. Stanford also offers undergraduate programs film and media studies, comprised of courses ranging from screenwriting and monster movies and Indian cinema.

Syracuse University

New York

Syracuse's College of Visual and Performing Arts and S.I., Newhouse School of Public Communications offer competitive tracks in filmmaking. The university also sends a select number of its film students abroad to study Italian film in Bologna, Italy, where they attend the Cinema Ritrovato festival. In New York, students can utilize post-production facilities 24 hours a day, while during production, they have access to digital and super 16mm film.



CREDIT: JAMES MINCHIN III/USA NETWORK

Tel Aviv University

Israel

The Steve Tisch School of Film and Television provides film and digital media production facilities as well as courses in history, analysis and links to connected disciplines in politics and culture; graduates include Ari Folman (the Oscar-nominated "Waltz With Bashir"), Hagai Levi (Showtime's "The Affair") and Gideon Raff, who won two Emmys for adapting his Israeli television drama, "Prisoners of War," as "Homeland" for Showtime.

UC Berkeley

Students at UC Berkeley's Department of Film & Media can pursue a B.A. in film and a doctorate in film and media, while doctoral candidates in other departments can access the program for curricular support. Courses include documentary, avant-garde and a two-semester sequence in silent and sound film; the department's affiliation with the acclaimed Pacific Film Archive also grants internship opportunities.



CREDIT: MARY LOU CHLIPALA

University of Michigan

Ann Arbor

The Screen Arts and Cultures Program offered through University of Michigan's College of Literature, Science and the Arts seeks to establish an intellectual and artistic community built on diversity in both its student body and its undergraduate curriculum (and developing doctoral program), which embraces film, television and digital/new media. Visiting artists have included Oscar winners Aaron Sorkin, Tom McCarthy, Spike Lee and Lawrence Kasdan.

University of North Carolina School of the Arts

Winston-Salem, N.C.

Overseen by dean Susan Ruskin, who began her career in development for LucasFilm, UNCSCA's film program has been ranked as among the best schools in the country, thanks to its hands-on curriculum, world-class soundstages and animation studios, plus connections to the RiverRun Intl. Film Festival, partnership with Sundance Film Festival and opportunities for students to screen their work for entertainment industry executives.

University of Texas at Austin, Moody College of Communication

With Matthew McConaughey, Mark and Jay Duplass and Robert Rodriguez among its array of alumni, UT-Austin has an abiding connection to the film and TV industry, and one that's supported through a vibrant local independent film scene, including SXSW, as well as highly-regarded campus production studios. Alum including Owen Shiflett, who helped develop ""Breaking Bad," make frequent returns to the school to share wisdom.

University of Wisconsin Milwaukee, Peck School of the Arts

Peck provides students with an interrelated BFA/MFA track in film, video, animation and new genres. The department of film will soon have a new home thanks to Oscar-winning filmmaker John Ridley, who's overseeing redevelopment of a former brewery building that will house facilities for students and local artists.

Vanderbilt University

Nashville

The Cinema & Media Arts Program at Vanderbilt fosters a curriculum that connects courses in film and video production, as well as the history and culture of film, with other disciplines, including international studies and critical thinking. The Vandy-in-Hollywood summer internship allows students to put their newfound knowledge to the test at studios and production companies in Los Angeles and forge valuable connections.

Vancouver Film School

Canada

Courses in 3D animation, digital design and film production are among the 13 post-secondary programs offered in VFS' accelerated model, which provides students with the experience to work in the industry after a year of study. Graduates have worked on features including "Wonder Woman" and "Rogue One," and the school is forging a connection with the film and television markets in India through a new campus in Mumbai.

Wesleyan University

Middletown, Conn.

An exceptional group of filmmakers are among this university's alumni, including Joss Whedon and Michael Bay. They and other notable industry figures have cited the school's emphasis on film studies, as established by department chair Jeanine Basinger, as a major influence on their understanding of film. Basinger also founded the school's cinema archives, which houses documents by such film legends as Martin Scorsese and Frank Capra.

Yale University

New Haven, Conn.

Students who major in film and media studies at this Ivy League school pursue both the practical and theoretical sides of film while also expanding their understanding of film and media through related studies in other disciplines, including art history, gender studies and languages and cultures. The doctoral program, established in 2002, has produced graduates who hold positions at major universities, among other institutions.

Compiled by Ariana Brockington, Christi Carras, Kirsten Chuba & Paul Gaita

BACKSTAGE GUIDES

27 Film Schools You Should Know

BY MELINDA LOEWENSTEIN | JUL. 30, 2018, 10:30 AM



Photo Source: Caitlin Watkins

Finding the right film school doesn't necessarily mean finding the most expensive or prestigious institution. It's about discovering which university is going to give you the tools you need to tell the stories you want to tell.

You might be choosing based on whether you need the latest technology, hands-on experience, or a mix of theory and practical. Other considerations might be deciding between learning all the different aspects of filmmaking and focusing on a specialty. Some schools offer access to good internships; at others, working professionals will be your instructors; in general, location, networking opportunities, and cast and crew availability are always elements to keep in mind.

New York and California might have larger populations of actors, writers, directors, and other filmmakers than elsewhere in the U.S., but as more productions leave L.A., it's worth taking a look at universities outside those known filming hubs.

No matter what your criteria, there is a school that fits the experience you're

seeking. Backstage has compiled a list of schools that offer opportunities future filmmakers should consider when selecting the right fit.

- **American Film Institute (AFI)**
- **Chapman University**
- **Columbia University**
- **DePaul University**
- **Feirstein Graduate School of Cinema**
- **Florida State University**
- **New York University (NYU)**
- **Savannah College of Art and Design (SCAD)**
- **University of California, Los Angeles (UCLA)**
- **University of Southern California (USC)**
- **ArtCenter School of Design**
- **Biola University**
- **California State University, Northridge**
- **Emerson College**
- **Loyola Marymount**
- **Montclair State University**
- **New York Film Academy (NYFA)**
- **Pratt Institute**
- **Ringling College of Art and Design**
- **San Francisco State University**
- **School of the Art Institute of Chicago (SAIC)**
- **School of Visual Arts (SVA)**
- **Stony Brook University, Southampton**
- **Temple University**
- **University of North Carolina Wilmington (UNCW)**
- **University of Texas at Austin**
- **University of Texas at Arlington**

American Film Institute (AFI)

AFI offers students an immersive film experience that trains them in various positions no matter their focus. Students work together in teams, building relationships that will last after they graduate. AFI also has a partnership with SAG-AFTRA, and many of its films are cast exclusively through the SAG-AFTRA Conservatory, giving student filmmakers access to “name” professional talent. Students are matched with industry mentors who continue to work with them after graduation to help increase their odds of

finding a job once they complete the program. Notable mentors include Frank Spotnitz ("The Man in the High Castle"), James L. Brooks ("Terms of Endearment"), Stephen Lighthill ("Top Gun"), and Jeff Wachtel (president of NBCUniversal International Studios). Actor and casting director Victoria Hoffman serves as the coordinator for the SAG-AFTRA Conservatory partnership with AFI, helping students find the best casts for their projects.

Chapman University

Despite having to choose a specialty at the end of their sophomore year—directing, cinematography, editing, sound design, or production design—students at Chapman learn all aspects of filmmaking, whether it's writing the script, breaking it down to scout locations and create a schedule, or editing after shooting. Students from all specializations work together to create a 10-minute film during their junior year and a thesis film during their senior year. Chapman also offers a Television Writing and Production major. Those students have the opportunity to create and produce pilots and web series. Alums Tom Teller and Julian Conner won the 2017 Coca-Cola/Regal Films Competition. Several student pilots have been finalists in the New York Television Festival, which is open to students and independent professionals. Notable instructors include Eric Young (former Disney Studios executive), David Ward (writer, "Sleepless in Seattle"), Alexandra Rose (producer, "Norma Rae"), and John Badham (director, "Saturday Night Fever").

Columbia University

The film program at Columbia University in New York City offers both an MFA in film, and a B.A. and an M.A. in media and film studies.

Columbia's elective selection is among the most diverse you'll find, offering courses like Cuban

Cinema, Queer Film Theory, and Iranian Cinema that allow students to study the evolution of film. Valuable internship opportunities are available with prestigious studios like Sony, which has a long-running relationship with the university. MFA students also have the opportunity to combine theory and practice, which is rare for this degree of study. The program also connects students and provides networking opportunities through its student-run



organization, [Columbia University Film Productions](#). Recent notable alumni include Ben Odell, who produced the remake of "Overboard," which was released in spring of 2018.

DePaul University

This Chicago-based school has a prestigious reputation in the acting world, but its film program is notable, as well. The program focuses on the technical aspects of media production and the relationship between technology and creative expression. Students collaborate with their peers and faculty members to produce films through DePaul's Project Bluelight program. Some classes are held at Cinespace Chicago Film Studios, where network dramas like "Empire," "The Chi," "Chicago Fire," "Chicago P.D.," and "Chicago Med" regularly shoot. Comedy fans will be excited to learn that DePaul is now offering a comedy filmmaking concentration in collaboration with the [Second City](#). DePaul also offers a 10-week program, DePaul L.A. Quarter, which immerses students in Hollywood; they live in Los Angeles, take classes on a studio lot, and intern at high-profile companies.

Feirstein Graduate School of Cinema

Located on Steiner Studios, a working studio lot (home of Fox's "Gotham"), this master's program for film is an extension of Brooklyn College. The studio includes a soundstage as well as pre- and postproduction facilities, giving students access to everything they need. Feirstein has several tracks tailored to student interests, including program concentrations like screenwriting, media scoring, and sonic arts. The graduate program was developed using both public and private funding, with the goal of providing a high-quality public film school that would make filmmaking more accessible. Focused on keeping student costs low, Feirstein strives to provide the same filmmaking opportunities as those available at private institutions, but without the high price tag. The school encourages collaboration and strives to give underrepresented students opportunities to tell their stories through film. Advisory board members at Feirstein include Darren Aronofsky, Ezra Edelman, Don Buchwald, Celia Costas, Ethan Hawke, and Steven Soderbergh.

Florida State University

This film program in the Sunshine State has a lot to offer, starting with a student to faculty ratio of 5-to-1. FSU students don't have to worry about filmmaking costs since each student is guaranteed funding for their films in

addition to access to all the necessary equipment. Plus, students are encouraged to tell their stories regardless of their background or circumstances. Graduate Barry Jenkins and his crew of FSU alumni are an excellent example of this focus with his Academy Award–winning feature “Moonlight.”

MFA students also have the opportunity to hold annual casting calls in NYC, Los Angeles, and Atlanta, in addition to local calls in Florida. The university’s Torchlight Program provides instruction in business practices of the film industry including motion picture financing, distribution, and marketing, and helps students find relevant internships to gain experience in those areas of filmmaking.

New York University (NYU)



The large school in the heart of the Big Apple has long held a reputation in the genre and has earned it with celebrity alums like Martin Scorsese (“Goodfellas”), Joel Coen (“No Country for Old Men”), Vince Gilligan (“Breaking Bad”), and Damon

Lindelof (“Lost”). At NYU, you don’t have to wait to graduate to find success. Students have plenty of opportunities for hands-on experience in the classroom, with writing, directing, producing, shooting, and crewing films and exercises. The school’s The First Run Film Festival features films, videos, multimedia, and animation projects from undergraduates and graduates, and offers entrants the opportunity to win over \$50,000 in prizes. The university also employs working professionals like Spike Lee, who won the Grand Prix award for “BlacKkKlansman” at the 2018 Cannes Film Festival. Lee serves as the artistic director of Tisch’s Graduate Film Department when he’s not making award-winning films of his own.

Savannah College of Art and Design (SCAD)

With the production boom in Georgia, former CBS casting director and current SCAD Dean Andra Reeve-Rabb works hard to keep students on par

with Hollywood. The new Savannah Film Studios provides 22,000 square feet of soundstages and green screens. SCAD Digital Media Center gives students access to the latest technology, and internships are available at the nearby Turner Studios and Adult Swim.



In addition to hosting two festivals, the [Savannah Film Festival](#) and [aTVfest](#), the college also hosts workshops where students work one-on-one with top talent. Most recently, Jeff Perry (“Scandal” and co-founder of the Steppenwolf Theatre Company) and casting director Linda Lowy stopped by to prep students on the ins and outs of the entertainment business. A testament to the quality training is “The Buzz,” a series produced in collaboration with 120 students, which won MFA grads Shasta Ford and Matt Nickley a 2017 College Television Award.

University of California, Los Angeles (UCLA)

This L.A. school has multiple programs for filmmakers, whether you’re looking for a full-time program to get your bachelor’s or master’s degree, or to continue your education with classes through UCLA Extension. Students learn from professionals who have worked or are working in the industry. Special programs include FilmLAB, a program which allows graduate students to attend the Telluride Film Festival and learn from top filmmakers in a workshop or lab setting. Studio 22, a student-run organization, is a multimedia resource center designed to give students an opportunity to train in media production. Studio 22 creates a collective that enables students and staff members to gain hands-on experience in their fields of interest. Recognizable alum include Francis Ford Coppola, Alexander Payne, Justin Lin, Gore Verbinski, Tim Robbins, Mariska Hargitay, Carol Burnett, Rob Reiner, Jack Black, Judy Kaye, James Dean, and Ben Stiller.

University of Southern California (USC)



In addition to boasting impressive onsite soundstages for students, the special seminars offered are a calling card for the L.A. university. Joe Wallenstein created and presents a production safety seminar that covers practical topics from

how to treat actors to how to use stunts and special effects, and even how to handle animals on set. As the head of the Student Production Office, Wallenstein coordinates with Film L.A. to help students obtain the shooting permits they need for more than 2,000 student films shot each year. The university also has a special agreement with SAG-AFTRA that's a variation of the standard Student Film Agreement, allowing students to cast union actors. On the subject of casting, former actor and founding member of the Alliance of Women Directors Jennifer Warren has set up a seminar with casting directors, casting services, and SAG-AFTRA reps to answer questions film students have about working with actors. Warren helps students navigate the casting and directing process.

ArtCenter School of Design

Though it's a trek through the mountains to get to this Pasadena arts school, the trip is worth it. Offering all different types of visual arts programs, the campus presents beautiful settings for filming. One unique advantage ArtCenter has is a full-time casting coordinator who works directly with students on the casting process, ensuring they find the actors they need to make their films pop. The program offers three tracks: cinematography, editing, and directing. Graduates of the program will have a reel of work they've written and directed. Alum Dan Bartolucci has worked on VFX on blockbusters like "Captain America," "Harry Potter and the Deathly Hallows, Part 2," and "The Twilight Saga: Breaking Dawn, Part 1."

Biola University

While the university is known for its seminary studies, the film program is ambitious. The private Christian school is located in Los Angeles County, California, in proximity to Los Angeles. It offers an intimate campus with an emphasis on building connections and working together rather than on an atmosphere of competition. Biola's cinema and media arts program features biblical integration and collaboration. Offering an alumni network, an

internship program, a student film festival, and the opportunity to attend the Sundance Film Festival, Biola fosters education and networking throughout the program. Graduates have gone on to work for companies like Lucasfilm, Universal, Marvel Entertainment, and DreamWorks Animation, in addition to working on shows like "Blue Bloods," "New Girl," "Fresh Off the Boat," and "How to Get Away With Murder."

California State University, Northridge

CSUN may not be as well-known as UCLA, but the university is full of professors determined to help their students succeed. In addition to the hands-on training and mentoring throughout the filmmaking process, the school has a year-round screening program, which presents classic films as well as visually significant newer films and brings in guest speakers for lectures and panels. The program is growing and has both film production and television production options for students. The newly added Paul Hunter Film Titling/Visual Effects Suite provides students with digital animation and title creation facilities utilizing 3-D Max, Combustion, and After Effects software programs.

Emerson College

Emerson has made safety a priority by offering workshops on the equipment available to students so that they will know how to operate it carefully and effectively for their films. The university's [Bright Lights screening and talk series](#) gives students and the Boston community a chance to screen their work and participate in discussions and presentations from industry professionals. If filming music videos is your thing, Emerson hosts Silversonic, an annual showcase of music videos made by Emerson students and alumni. The next Emerson Film Festival will take place in March 2019. The program offers the opportunity to travel to Los Angeles to network with industry professionals and find internships in Hollywood. Notable alumni working in Hollywood include Dawn Steinberg (Sony Pictures Television EVP, Worldwide Talent & Casting) and actor Denis Leary.

Loyola Marymount

This university located on a hill overlooking coastal California has a film program that encourages students to be ambitious, but tuition isn't cheap. The student-produced interview series "The Hollywood Masters," hosted by the Hollywood Reporter's Stephen Galloway, was picked up by Netflix, giving students experience in producing and creating hours of educational industry

interviews. For graduate students, the Incubator Lab provides a mentorship program for select alumni, enabling students to continue their education after graduation with mentorships and the added perks of free casting services, space rentals, and access to the film school's production equipment. The school's alumni network also helps students continue building professional connections. LMU grad and instructor Gloria Calderón Kellett brought several former students to work for her Netflix series "One Day at a Time."

Montclair State University

Through a partnership with Sony, Montclair has top-notch production equipment and other high-quality technology in the university's theaters, classrooms, media labs, multiplatform newsroom, and even in public spaces. Student organizations provide community and collaboration for film students, and the Film Institute at Montclair State brings speakers to the university. While in school, students can participate in industry conferences and competitions and have access to internships at TV studios. They also develop a portfolio to help with the job search after graduation. Two student films, "Hit Me Up" and "Undefined: A Muslim-American Musical," made it to the Cannes Short Film Corner at the Cannes Film Festival in 2018.

New York Film Academy (NYFA)

New York Film Academy has several campuses around the world, including New York, Los Angeles, and Miami in the U.S.; Italy and Australia; and many more additional satellite campuses. The Los Angeles location offers student filmmakers the opportunity to film on the Universal Studios backlot. The New York campuses are located in Lower Manhattan in Battery Park and in the Financial District. Different degree programs are offered at different campuses, so check to make sure the degree you plan to pursue is at the location you want to attend. Students in Australia's Gold Coast have the opportunity to work in the backlot of the renowned Village Roadshow Studios. Eligible students studying abroad at a NYFA international location can receive U.S. regionally accredited transcripts through a partnership with Endicott College. Grads include Issa Rae ("Insecure"), Aubrey Plaza ("Parks and Recreation"), and Lisa Cortes ("Precious").

Pratt Institute

Instead of having students choose one specialty, Pratt focuses on educating them as "total filmmakers" by teaching every step of the process and promoting interdisciplinary collaboration. Students are also encouraged to take electives outside of their specialization to create a well-rounded

education. The Pratt Film Society hosts free weekly screenings across the disciplines, exposing students to documentaries, narratives, and biopics. Recently showcased films included the New York Film Festival premiere “Voyeur” from Myles Kane and Josh Koury, and “Our New President” from Maxim Pozdorovkin, which premiered at Sundance 2018. Local talent is also featured, including works by students, staff and faculty, and alumni. Notable graduates include Liz Hannah, who wrote the screenplay for Steven Spielberg’s Oscar–nominated “The Post.”

Ringling College of Art and Design

While the name might make you think of the circus, the university’s top-notch animation program has garnered attendees several Student Academy Award nominations and wins. The success of the animation program, rather than the film program, is what drew our attention. With graduates working at top animation studios like Pixar, Blue Sky Studios, Rooster Teeth, JibJab, Halon Entertainment, and Paramount, the school teams students with real-world clients to provide hands-on experience and prepare them for what the postgraduate world looks like. It also offers help obtaining internships through its Center for Career Services, and fourth-year students get critiques from visiting artists to improve their work.

San Francisco State University

San Francisco State University’s School of Cinema offers filmmaking majors in documentary, experimental, and fiction, and gives students in each track an opportunity to focus on cinematography, directing, editing, and sound. The school also offers an animation emphasis. The program is centered around creative expression, critical thinking, and social engagement. Notable alumni include Academy Award–winning sound engineer Gloria Borders, sound designer Christopher Boyes, screenwriter Steve Zaillian, filmmaker Ethan Van der Ryn, and producer Jonas Rivera, as well as Oscar-nominated screenwriter Lisa Cholodenko (“The Kids Are All Right”), producer Bill Johnson (“Secretariat,” “I Love You, Man”), and television executive David Sacks.

School of the Art Institute of Chicago (SAIC)

The School of the Art Institute of Chicago prides itself on fostering experimentation with form and content, empowering students to think outside the box and explore experimental media art. Students have access to

the Video Data Bank, which offers videos by and about contemporary artists. The school is also home to the [Gene Siskel Film Center](#), which screens and promotes alumni, student, and faculty work in addition to hosting international filmmakers. Alum Rashid Johnson is currently shooting his directorial debut, "Native Son," based on Richard Wright's famous novel set in Chicago.

School of Visual Arts (SVA)

This school focuses on giving students a way to express their personal vision, whether that means working for a company or making their own films. Since 1990, School of Visual Arts has given students the opportunity to showcase their work in the Dusty Film and Animation Festival for industry professionals. The Filmmakers Dialogue facilitates conversations between professional filmmakers and students so that students have opportunities to learn from professionals working in the field. Students get hands-on experience making films in all four years of attendance.

Stony Brook University, Southampton

In its new building on Eighth Avenue, Stony Brook's MFA Film Program is the only program in the SUNY system focused on independent filmmaking. Formed around a partnership with Killer Films run by Christine Vachon ("Carol," "Far From Heaven"), the program is committed to supporting indie filmmakers. Two people who live up to that label, Vachon and Pamela Koffler, shaped the program, which focuses on providing hands-on experience. Faculty members like Vachon and Koffler, along with other industry professionals, mentor students through the process from writing the script to working with actors and crew members to navigating the business aspects like legal, marketing, financing, and distribution.

Temple University

Some of the less glamorous aspects of filmmaking are the ones that Temple highlights on its program page, including fundraising, exhibition, and distribution. While it may not be what comes to mind when most people think of learning about film production, these skills can increase a student's odds of success, and the B.A. with a Concentration in Producing at Temple ensures they'll cover all those topics. The school also offers a BFA with a Concentration in Directing that focuses on preparing students to enter graduate film programs or pursue professional careers. Students at the Philadelphia-based university also have the opportunity to study and train in

L.A. and Venice, Italy.

University of North Carolina Wilmington (UNCW)

This school's new filmmaking program is designed to help prepare local filmmakers for Hollywood as more films come to shoot in the Carolinas. The unique aspect of the program is that the film studies and film production tracks are combined. Theory and analysis are paired with production to generate over 500 films a year from students. Wilmington, home of "Dawson's Creek," "One Tree Hill," and "Iron Man 3," offers film studies majors many internship opportunities. The school also hosts a yearly conference and festival called [Visions](#), which awards students prizes and grants in addition to providing visibility for their films. To top it all off, the university is rolling out a master's program in film studies in the fall of 2019.

University of Texas at Austin

The Radio-Television-Film program at the University of Texas in Austin offers both bachelor and masters programs as well as a doctorate program in Media Studies. The university starts students off young with their summer camps which give children of various ages a chance to get a taste of what the university offers. With degrees in theoretical and practical application, students can learn about the media from a hands-on production approach or study the media from an academic perspective. Austin boasts a number of high profile alums, including graduate Raymond Mansfield who was an executive producer on the Oscar-winning film "Get Out." Other notable alums include the Duplass Brothers ("Safety Not Guaranteed"), Tommy Schlamme ("The West Wing," "Social Network"), Matthew McConaughey, and Zack Parker (Grand Jury Prize Winner for narrative feature at South by Southwest).

University of Texas at Arlington

Arlington's program strives to balance practical application with theoretical appreciation of film by treating film and video as a studio art program. With undergrad degrees offered in filmmaking, animation (2D/3D), and screenwriting, students are given the opportunity to start hands-on production work as early as their freshman year. One highlight of the program is their Narrative Filmmaking class, which gives students the opportunity to work together to create a production company and then go through the process of producing a film that is premiered at the student video festival.

CSUN

Mike Curb College of Arts,
Media, and Communication

Department of
Cinema and
Television Arts

CSUN Receives \$60,000 from Hollywood Foreign Press for Student Film Projects

August 29, 2018



CSUN President Dianne F. Harrison and film professor Nate Thomas arrive at the Hollywood Foreign Press Association's annual grants banquet, where the university was awarded \$60,000 to support film students. Photo courtesy of Nate Thomas.

The Hollywood Foreign Press Association (HFPA) has awarded California State University, Northridge \$60,000 to support the university's film students.

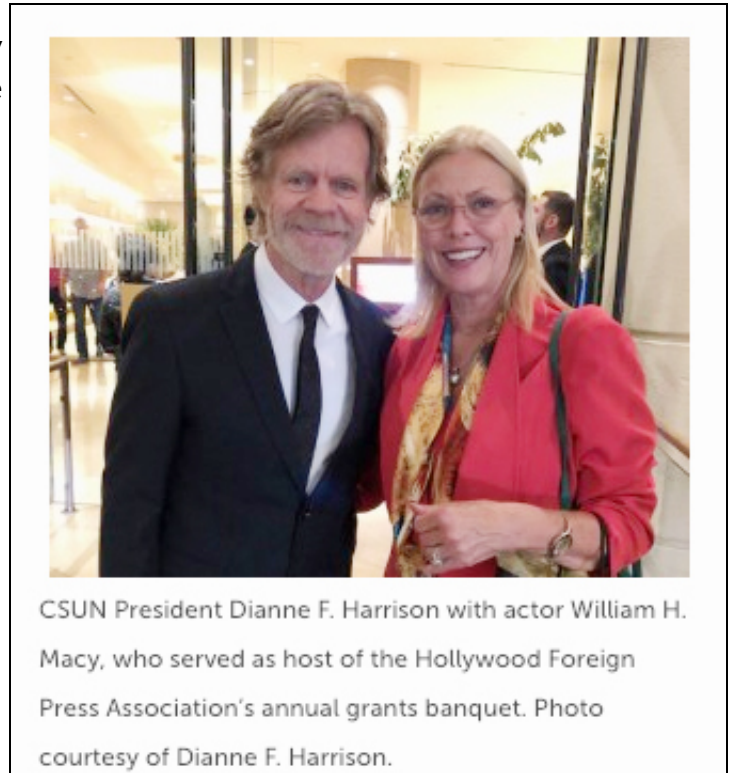
The gift was announced at the association's annual star-studded grants banquet, held Aug. 9 at The Beverly Hilton in Beverly Hills. Among those in attendance were Alfonso Cuarón, Alfre Woodard, Amber Heard, Ben Hardy, Billy Porter, Charlize Theron, Cody Fern, Connie Britton, Dakota Fanning, John Cho, John David Washington, Rami Malek, Regina King and Steve Carell. William H. Macy served as the evening's host.

"The Hollywood Foreign Press Association has become a steadfast partner to CSUN's film program," said cinema and television arts professor Nate Thomas, head of CSUN's film production option, who attended the event with CSUN President Dianne F. Harrison. "Over the years, they have been strong supporters of all aspects of what we do. The HFPA gets who our students are, and respects the diverse voices those students are bringing to tables all across the entertainment industry. Their continual support helps to ensure the creative talents behind those voices have an opportunity to be heard."

In 2015, HFPA gave CSUN's Department of Cinema and Television Arts \$2 million to support students, including the creation of a Hollywood Foreign Press Association scholars program, and to enhance technology.

HFPA, which is made up of international journalists who report on the entertainment industry and hosts the Golden Globe Awards each year, handed out a total of \$3.25 million in grants at the Aug. 9 banquet to a variety of entertainment-related and charitable organizations. The donations were for a wide range of projects, including film preservation, higher education, training and mentoring, and the promotion of cultural exchange through film.

CSUN's relationship with the association dates back to 1996. In addition to the \$2 million gift, HFPA grants over the years have supported student film projects and helped keep CSUN's film program current



CSUN President Dianne F. Harrison with actor William H. Macy, who served as host of the Hollywood Foreign Press Association's annual grants banquet. Photo courtesy of Dianne F. Harrison.

Appendix F: HFPA \$60,000 Award for Student Film Projects 50

with the latest technology. Students edit in the Hollywood Foreign Press Association Senior Film Edit Suite on campus, and they work on sound design in a state-of-the-art sound mix facility made possible by a grant from the association.

CSUN's Department of Cinema and Television Arts, housed in the Mike Curb College of Arts, Media, and Communications, has an international reputation for producing dedicated and talented entertainment industry professionals who recognize the value of hard work as they learn and continue to perfect their crafts. The department currently enrolls about 1,550 undergraduate students and 30 students in its graduate screenwriting program. Its alumni work in all aspects of entertainment media, from writing, producing and directing to manning cameras and having the final say in what project is made. The entertainment trade magazines *Variety* and *The Hollywood Reporter* regularly list CSUN as one of the top film programs in the world.