


# APPENDICES

**Appendix A:  
Memorandum of Understanding from  
the Previous Review**

## Memorandum

**Date:** 10/10/08  
  
**From:** Cynthia Ravitch, Associate Vice President  
Undergraduate Studies  
**To:** distribution  
**Subject:** CTVA MOU meeting

A meeting to discuss the commendations and recommendations from the external reviewers' report and to develop a Memorandum of Understanding (MOU) for the CTVA Department Program Review has been scheduled for Monday, October 20 from 3:30-5:00 pm. in the Whitsett Room, SH 451.

I request that the Department Chair invite interested faculty members and staff to attend and contribute at this meeting. The attached draft MOU includes commendations and recommendations. If any revisions are required prior to the meeting notify James David Ballard at extension 2009 and/or by email at [ballardf@csun.edu](mailto:ballardf@csun.edu). If no revisions are requested, we will assume that the document is satisfactory for discussion in its present form.

Following the meeting, a draft of the MOU reached at this meeting will be distributed for final corrections and/or further clarifications. The final draft that emerges from this process becomes the working document for the Department until the next scheduled program review is initiated. This document also becomes part of the official record and is filed in the Offices of the University President and CSU Chancellor.

**Distribution:**

Mack Johnson, Associate V.P., Graduate Studies, Research & Int'l Programs  
Wm Robert Buckner, Dean, Mike Curb College of Arts, Media and Communication  
Karen Kearns, Associate Dean, Mike Curb College of Arts, Media and Communication  
Robert Gustafson, Chair, CTVA Department  
Laila Asgari, MAR, Mike Curb College of Arts, Media and Communication  
Richard Horowitz, EPC Representative  
Mary Woodley, GSC Representative  
James David Ballard, Program Review Coordinator

Department of Cinema and Television Arts  
Program Review - 2007-08

## Memorandum of Understanding

### Summary of Reviewers' Commendations

1. The Department is to be commended for its high quality programs. Overall the programs were commended as being an effective blend of the aesthetic and practical. The media management area is of special note - this program takes advantage of local assets, proximity to the entertainment industry, etc.
2. The Department faculty are active in a wide range of professional organizations that characterize the fields of cinema and television/electronic media education. They are commended for their significant recognition locally and regionally.
3. The Department and College are commended for effective enrollment management which has improved time to degree.
4. The Department has a very realistic approach to career advice to students.
5. The Department's Cinematheque and Armer Theatre programs showcase intellectual inquiry that characterizes the best film scholarship. The annual Entertainment Symposium serves as a foundation for an attractive blending of the aesthetic and practical.
6. The Department has excellent relationships with alumni and the industries it serves.
7. The Department has a student-focused staff and has strived to increase the technical support necessary for maintaining facilities, technologies and support mechanisms.
8. The Department has made excellent progress on the action items that emerged from its 2003 review. Specifically, the Department has successfully implemented a portfolio review in the film production option, hired a full-time academic advisor for its pre-CTVA majors and built capacity outside of its most popular majors.
9. The Department's near state-of-the-art facility is impressive. It is intelligently-designed, well-maintained and well-equipped. The College leadership is to be commended for providing a level of support to the program over the last few years and that has brought it to a very high level of excellence. This administrative encourages faculty to pursue excellence.



## Summary of Reviewers' Recommendations

1. The Department and faculty need to turn their attention to:
  - a. developing a Department vision that should inform course and academic programming and be shared with the campus and community;
  - b. setting collective educational and aspirational priorities;
  - c. deciding whether any current projects and initiatives are outside of the Department's mission.

To effectively accomplish these goals, the Dean and department chair should facilitate a faculty retreat dedicated to these issues.

**Understanding:** In January 2012, CTVA's full-time faculty convened for an all-day retreat in an effort to forge a unified departmental identity. Toward that end, the faculty readily agreed that "storytelling" is the common curricular element upon which all options, in admittedly different ways, focus. Another positive outcome of the retreat was that the faculty collaborated on and approved a single, unified mission statement for the department:

**"The mission of the Department of Cinema and Television Arts (CTVA) is to instill in students the knowledge, expertise and creative skills that will help them to achieve their goals in the fields of television, film and new media. Our curriculum promotes the creative, analytical and conceptual thinking that will enrich their lives."**

Although it is true that at times, some of our faculty continue to self-identify on the basis of the options in which they teach, the members increasingly see the value in the CTVA "brand." Faculty in one option often support those in others: by attending each others' year-end showcases; by collaborating on curricula that combine disciplinary approaches and that serve students in more than one option; by bringing students from different options together so that they can collaborate (e.g., Screenwriting students have written senior-project Film and Television productions); by celebrating accomplishments such as the Emmy Award nominations of Film Production and TV Production alumni as CTVA successes, not just option successes, etc. The entire faculty has been supportive of the drive toward the implementation of the Screenwriting M.F.A. program, and the entire faculty is united in the realization that the Radio Production option should likely be discontinued.

2. The College and Department should build on current successes and cultivate additional partners in the industry and among its alumni.

**Understanding:** In addition to our continuing relationships with CBS Studio Center, Warner Bros., ARRI and the Hollywood Foreign Press Association, CTVA has developed a new relationship with lighting manufacturer Litepanels, who has donated to us tens of thousands of dollars worth of new, state-of-the art LED studio and location lighting implements. Our connections to the industry deepen in other regards as well. Many of CTVA's lecturers, particularly in the Electronic Media Management option and the undergraduate and graduate Screenwriting programs, as well as in each of the production options, are working or recently retired professionals.

Many of them also bring other professionals into the classrooms, especially in Electronic Media Management classes like "Network Program Development," graduate classes like "Film Practicum: Agents, Producers and Studios," and Film Production classes like "Anatomy of Film Production." Top directors like Robert Townshend (*Hollywood Shuffle*) and Donald Petrie (*Grumpy Old Men*, *Miss Congeniality*) visit often with our Senior Project Film students. Donald Petrie, in fact, as mentioned above, has affiliated himself quite strongly with our program and serves as a mentor for our Senior Project Film directors every semester.

CTVA has inaugurated an occasional series in the Armer Theater called "My Favorite Movies," featuring top film and TV artists like Donald Petrie, alumnus Dale Launer (*My Cousin Vinnie*, *Ruthless People*), Tom Schulman (*Dead Poets Society*), Darren Starr (*Melrose Place*, *Sex and the City*), Jeff Greenstein (*Will and Grace*, *Desperate Housewives*) and others. Each has presented a film that has served as a significant inspiration. After the screening, each discussed the film, its influence on his work, and other aspects of his art and career. Furthermore, each evening included ample Q&A opportunities so that the students could interact directly with the guest.

Other industry professionals such as Glen Mazzara (*Walking Dead*), e.g., have presented and discussed their own work in the Armer. Each of these visits by and interactions with top artists and professionals benefits the students immensely and helps to solidify CTVA's reputation in the region and in the industry.

A new alumnus organization affiliated with CTVA is currently thriving under vigorous new leadership. In association with the department, they have presented recruitment meetings that serve also as networking opportunities for current students. In a related effort, the faculty has recently empowered its Development Committee to initiate an outreach process that will, we hope, bring alumni more fully into the life of the department, on a regular basis.

3. The Department should consider renaming the Multimedia area. Likewise, expanding this academic area into new media, computer gaming and the social/business aspects of new media is encouraged.

**Understanding:** At the 2012 retreat, the department considered changing the name of the Multimedia Production Option to the New Media Production Option, but we decided it prudent to table the discussion until after the then yet-to-be hired new faculty member in the option becomes acculturated. We expect to entertain this issue again soon. That new hire, Dr. Jacob Enfield, brings a curricular interest in video game production, and we will be exploring ways to make this a more significant component of the option.

4. The Department should pursue collaboration with the colleges/ departments of business, computer science and art in order to augment the forward-thinking options in Electronic Media Management and Multimedia.

**Understanding:** CTVA has collaborated informally with the Department of Art in the realm of video game and multimedia production. We send our students to take classes there, and they send some to take classes with us. We now are ready to seek a more formalized relationship that also would include the Department of Computer Science; an interdisciplinary program in video game design and production is highly desirable and would bring great benefit to all our departments.

We have engaged in some exchanges with departments in the College of Business and Economics; in particular, many of their students take our Electronic Media Management minor. However, we have not formally collaborated with any COBAE departments.

5. The Department should consider instituting a formal mentoring system for new faculty as they navigate the RTP process. This should be coupled with movement towards decreasing the workload to help the faculty to succeed. One method would be to plan ahead 3 to 5 years for faculty needs, student needs and the intersection of these two factors.

**Understanding:** CTVA has adopted a new personnel mechanism to help mentor new faculty, the MOU. Each new faculty member hired within the past three years has met, over the course of her/his first year, with the CTVA Chair, the Chair of the CTVA Personnel Committee, and her/his Option Head, so as to arrive at a Memorandum of Understanding that spells out expectations and that serves as a roadmap to Retention, Tenure and Promotion. Additionally, each new faculty member can call upon several senior faculty

**members to serve as mentors, primarily the CTVA Chair and the new faculty member's Option Head. Finally, each of these five new faculty members received three units of release time in both semesters of their first years with us, so as to help them acculturate.**

6. With the support of the College, the Department should re-organize the equipment room to provide a check in/out function separate from maintenance functions and adequate storage systems/shelving for portable equipment. The Department should investigate purchasing a computerized equipment inventory and check-out tracking system so that use of the equipment can be better monitored and security can be improved.

**Understanding: Unfortunately, due to space limitations and resource constrictions in the wake of California's financial collapse, the department has been unable to improve significantly upon the design and functionality of the equipment room. This remains a key priority. However, shortly after the 2008 CTVA Program Review was completed, the department was able to procure, with college support, a computerized inventory system, WebCheckout. It has not, however, been implemented fully to the satisfaction of the faculty.**

7. The Department should consider how to better serve those students from traditionally underserved populations in both undergraduate and graduate levels. Outreach should be considered for all aspects of the program.

**Understanding: The department has not engaged in any specific outreach or recruitment efforts in regard to students from traditionally underserved populations - the CTVA undergraduate student body is as naturally diverse as is the student population of the campus at large. In other words, it is naturally composed of significant numbers of students from traditionally underserved populations. As for the graduate Screenwriting program, although at the time of the last program review, the student population was not as diverse as we would have liked, especially in regard to the imbalance between men and women, as the program grew in reputation and more applications were received, our grad classes have become more diverse.**

**In regard to serving students from traditionally underserved populations, our faculty make concerted efforts to be inclusive by, for example, selecting for screening in class films, programs and excerpts that feature diversity in casting, plot and thematic elements, and that are created by a diversity of artists. Our faculty itself is somewhat diverse, as documented elsewhere.**

8. The faculty should re-evaluate any portfolio admissions process after it has been in place for two years to assess both effectiveness in selecting students qualified to enter the options and impact on faculty workload.

**Understanding:** The Film Production option's portfolio selection process has proven to be a great success. Given the huge demand for the Film Production option and our resource and SOC limitations, the portfolio process allows us to serve the maximum amount of students possible (42-45 per semester) meaningfully and well. One positive outcome of the portfolio process that is demonstrable is the rising quality of the capstone Senior Project Films, as evidenced by the assessment tools utilized by the industry reviewers who select the films for our annual Senior Film Showcase.

The portfolio's impact on faculty workload has been positive, in that the process is a regulatory mechanism that keeps class sizes manageable. Insofar as the process does represent some additional work each semester when the time comes to review the portfolios, the film faculty has been willing to accept this. The workload is shared among the five full-time members of the option, as well as several lecturers, whom we pay stipends for this additional service.

Managing student expectations has been a significant component of making the portfolio process successful. Clearly, the potential for disappointment among those whose portfolios are not selected is strong, but the department has engaged in a concerted effort to encourage students in the Film Production-Provisional option (one of the results of the programmatic restructuring that eliminated the pre-CTVA) to consider early their "alternate paths" to earning the CTVA B.A., as opposed to conceiving of such prospects as their "second choices."

The department currently is considering whether to implement a portfolio process for other options. In particular, the faculty of the Multimedia Production option is looking closely at the potential upside of such a process. Given CSUN's current "open the floodgates" admissions policy, which has led to CTVA's burgeoning ranks of over 1,600 majors, this has become a matter of great urgency.

9. As the Department develops its graduate programs, it should explore ways to involve master's candidates in the undergraduate life of the Department.

**Understanding:** Over the past several years, as CTVA's graduate Screenwriting program has grown in reputation and become more selective, we have been able to place additional graduate students into undergraduate classrooms as Instructor's Assistants - in Screenwriting courses, of course, but also in Media

Theory and Criticism courses such as CTVA 100 (Introduction to Mass Communication Arts) and CTVA 309 (Film as Literature). Additionally, for the past four years, the department has been able to employ two graduate students per AY to oversee the CTVA Student Resource Room/Script Library, in which they interact with all the undergrads who use the facility and directly supervise the undergrads who earn CTVA 329C units to work in the resource room. Finally, and significantly, CTVA continues to employ two grad students per AY to serve as Teaching Associates. As such, each teaches, as the instructor of record, one section of CTVA 220 (Foundations of Media Writing) in both the fall and spring semesters. The selection process for these positions is rigorous and competitive, and we have been delighted with the quality of instruction provided by these T.A.s over the years.

10. The Department should consider the following programmatic changes:
  - a. Develop a revised proposal for an M.F.A. in screen writing for television and cinema.
  - b. Reinstitute the M. A. in media theory and criticism. This would entail a discussion about funding, resource allocation and steps needed to make the program happen.
  - c. Re-examine the viability of the Radio option as a freestanding option and whether it should continue.

**Understanding:** The implementation of a Master of Fine Arts in Screenwriting program has long been a priority for the department, and after several years of slow, but deliberate progress, the proposal process gathered momentum in the aftermath of the 2008 Program Review. We began by modifying some grad classes and creating other new ones, and we then submitted the M.F.A. new program proposal to the campus curriculum process. The proposed new program was designed to build on the core already in place - the M.A. program - with newly required courses, including one focused on writing the one-hour TV drama and another that includes half-hour TV comedy writing as a significant component. The proposal was approved by the department and by MCCAMC's Academic Council in Fall 2012, and by the campus-wide Graduate Studies Committee in Spring 2013.

After much consultation, we determined that the best way to receive approval from the CSU Chancellor's Office would be to request a degree program conversion. We submitted a document delineating how, by adding 12 specified units to the existing 30-unit program, the M.A. in Screenwriting program could be converted to a 42-unit M.F.A. in Screenwriting program. As indicated elsewhere, the proposal was approved by the CSU Chancellor's office in September 2013.

Also as indicated elsewhere, the CTVA faculty is in agreement that, once the M.F.A. program is fully implemented, the next graduate program to be developed would be the M.A. in Media Theory and Criticism. This will be a curricular imperative for the coming cycle.

In AY 2011-2012, the CTVA faculty voted to put the Radio Production Option on hiatus. However, shortly thereafter, with the return of the former Radio Production Option Head to our faculty from administrative duty, the faculty voted in Fall 2012 to reactivate the option. Now that that faculty member has retired, the CTVA faculty soon will consider again the fate of the option. It seems likely that deactivating the Radio Production option will be the outcome.

11. Careful attention to recommendation #1 above should lead to long-term planning for more full-time faculty and more adequately-sized classroom space within budget constraints. Consideration of compounding factors like:

- a. retirements,
- b. terminal degree for faculty - MA or PhD needed,
- c. growing student enrollment,
- d. changes in the types of media outlets that employ students and programs to teach them skills,
- e. and begin to recognize other variables informing requests for new faculty.

**Understanding:** CTVA's strategic planning has led to our being able to hire five new tenure-track faculty members over the past three years. With the long-range goals of building our Media Theory and Criticism option and reviving our M.A. in Critical Studies, we hired a Media Theory scholar. With the goal of improving the quality of our Film, Multimedia and Television students' projects, we hired a Post-Production Sound specialist. With the goal of improving our students' abilities to produce and to do so safely, we hired a Production Management specialist. With the long-range goal of servicing our planned (and now actual) M.F.A. in Screenwriting program, we hired a Screenwriting professor. Finally, with an eye toward building the Multimedia Production option, and its video game component in particular, we hired a faculty member with a curricular interest in video games.

As of this writing, CTVA has several additional, critically urgent faculty needs, which are documented above. Most pressingly, we need another Television Production professor. One curricular need that this faculty member might fulfill is in the realm of reality television, a burgeoning sector of the industry that we do not currently teach. We also desperately need a new tenure-track professor in Electronic Media Management, and another in

**Multimedia Production, as the long-time option head has just entered the FERP program. Additionally, in order to launch our M.A. in Critical Studies, we would need a television studies scholar. Finally, it is worth noting again that over the past five years, we have lost four full-time faculty members to retirement.**

12. The Department should consider how to broaden its activities to better incorporate the university mission of serving the San Fernando Valley and region. This should be part of the discussion on a department vision, but also incorporated into mentorship of new faculty, scholarship recognition and service considerations.

**Understanding: As indicated elsewhere, the primary method by which CTVA serves the San Fernando Valley is by training our students to enter the workforce in the region's principal industry, Film/Television/Multimedia/Entertainment. We do this through our on-campus curricula and through our internship program. Additionally, as noted elsewhere, we have, in the past, involved our students in media programs based at local high schools such as Cleveland H.S., and we intend to explore new opportunities for collaborations with K-12 schools in the region, as well as for other service-learning experiences. Finally, as mentioned earlier, our TV students shoot PSAs for community-based organizations, and our documentary students routinely go into the community in search of material; many have created strong, involving pieces that explore various social/communal issues.**



# **Appendix B: Program SLOs, 5-Year Assessment Plan and Matrices**

# **DEPARTMENT OF CINEMA AND TELEVISION ARTS**

## **UNDERGRADUATE AND GRADUATE PROGRAM STUDENT LEARNING OUTCOMES**

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

1. understand and articulate the history, theories, and critical models of cinema and the electronic media;
2. research, structure, and write dramatic and non-dramatic scripts for cinema, television, and multimedia;
3. employ pre-production, production, and post-production techniques for all electronic and digital media formats in both the studio and the field;
4. conceptualize, produce, direct, edit, and distribute cinema projects for both entertainment and informational purposes;
5. operate and manage business structures, personnel, budgets, advertising, sales, research, and regulation of independent, studio, and network electronic media.

**5-Year Assessment Plan  
Department of Cinema & Television Arts  
2011-2016**

Year of PLO Assessment	Program Learning Outcomes (PLO)	Gateway Course	Capstone Course
<b>2011-12 Screen-Writing Option</b>	SLO 2  Ability to research, structure, and write dramatic and non-dramatic scripts for cinema, television, and multi-media.	<b>CTVA 220 Foundations of Media Writing</b>  Required of all pre-majors. Basic introductory course in writing for the film and electronic media, with emphasis on preparing scripts in proper formats. Includes a writing evaluation component as part of the course requirement.	<b>CTVA 425 Advanced Screenwriting</b>  Advanced problems in writing dramas. Available also for graduate credit.
		<b>Gateway Signature Assignment</b>	<b>Capstone Signature Assignment</b>
		<u>Entrance exam</u> , 20 multiple-choice questions; and  <u>Plot Synopsis</u> Write a detailed plot synopsis for a potential original short (20-30-minute) fictional narrative film. Standardized Rubric.	<u>Plot Synopsis</u> Write a detailed plot synopsis for a potential feature-length (85-120-minute), fictional narrative film. Standardized Rubric.
		<b>Graduate M.A. Gateway Course</b>	<b>Graduate M.A. Capstone Course</b>
<b>Graduate Screenwriting</b>		<b>CTVA 512 Seminar</b> Graduate Screenwriting Workshop	<b>CTVA 698 C Thesis Project</b> Individual creation of Full-length Screenplay under the guidance of Graduate Advisor.
		<b>Graduate Screenwriting Signature Assignment</b>	<b>Graduate Capstone Signature Assignment for M.A Degree</b>
		<u>Short Screenplay (45-60 pages)</u> Standardized rubric.	<u>Full-length Screenplay (85-120 pages)</u> 1) Standardized rubric 2) Juried Thesis

**5-Year Assessment Plan  
Department of Cinema & Television Arts  
2011-2016**

<b>Year of PLO Assessment</b>	<b>Program Learning Outcomes (PLO)</b>	<b>Gateway Course</b>	<b>Capstone Course</b>
<p style="text-align: center;">2012-2013</p> <p><b>Media Theory &amp; Criticism Option</b></p>	<p style="text-align: center;"><b>SLO 1</b></p> <p>understand and articulate the history, theories, and critical models of cinema and the electronic media;</p>	<p><b>CTVA 210 Television &amp; Film Aesthetics</b></p> <p>Required of all pre-majors. An introduction to the close analysis of international film and television texts; an examination of broad questions of their form and content, aesthetics and meaning, history and culture.</p>	<p><b>CTVA 415 International Cinema</b></p> <p>A film historiography course that explores the social, economic, and political aspects of international cinema, covering the various countries</p>
		<p><b>Gateway Signature Assignment</b></p>	<p><b>Capstone Signature Assignment</b></p>
		<p><u>Entrance Exam</u> A multiple choice exam in Film and Television Aesthetics is administered at the end CTVA 210.</p>	<p><u>Final Documented Research Paper.</u></p> <p>Standardized Rubric.</p>

**5-Year Assessment Plan  
Department of Cinema & Television Arts  
2011-2016**

Year of PLO Assessment	Program Learning Outcomes (PLO)	Gateway Course	Capstone Courses
2013-2014  <b>Television &amp; Radio Option</b>  <b>Multi-Media Option</b>	<b>SLO 3</b>  employ preproduction, production, and post-production techniques for all electronic and digital media formats in both the studio and the field	<b>CTVA 240 Fundamentals of Video Production</b>  Basic introduction to all aspects of television studio production, audio and video; microphones, audio recorders, cameras, lenses, switching, and lighting equipment. Principles of graphics and scenery. Lab with accompanying lecture, six hours per week.	<b>CTVA 464 Multimedia Design (Podcasts)</b> In this course students storyboard, produce and edit a video podcast. Key additional elements of this class is learning compression techniques and distribution on the Internet and the World Wide Web. Students test all material in all the available browsers (IE, Safari, Chrome, Firefox, etc.)  <b>CTVA 468 Multimedia Production (Videogames)</b> Students learn how to code in <i>Action Script</i> . Final project is a video game. Students storyboard, create artwork, and code the entire game. Students then post it online.  <b>CTVA 441 Directing the Documentary</b> Advanced television directing course emphasizing educational and documentary formats. Studio and remote production assignments. Lab with accompanying lecture, six hours per week.  <b>CTVA 442 Directing the Television Comedy/Drama</b> Advanced television directing course emphasizing dramatic formats. Producing and directing live and recorded studio situation comedy and drama programs.
		<b>Gateway Signature Assignment</b>	<b>Capstone Signature Assignment</b>
		<u>Entrance Exam</u> a 100-question multiple choice exam is administered at the end of CTVA 240 covering audio and video equipment usage, lighting and producing techniques.	1) <u>Exit Exam</u> the same 100-question exam is re-administered at the end of all Television and Multimedia capstone courses.  2) <u>Standardized rubrics</u> for all capstone productions are utilized to assess final productions in Television, Videogame creation and Podcasting.

**5-Year Assessment Plan  
Department of Cinema & Television Arts  
2011-2016**

<b>Year of PLO Assessment</b>	<b>Program Learning Outcomes (PLO)</b>	<b>Gateway Course</b>	<b>Capstone Course</b>
<p style="text-align: center;">2014-15</p> <p style="text-align: center;"><b>Film Option</b></p>	<p style="text-align: center;"><b>SLO 4</b></p> <p>conceptualize, produce, direct, edit, and distribute cinema projects for both entertainment and informational purposes</p>	<p><b>CTVA 250 Fundamentals of Film Production</b></p> <p>Introductory course in Television-Film Production. The use of film as creative medium and art form in mass communication, using 16mm production techniques. formats. Both group and individual projects are structured around theory and practice. Lab with accompanying lecture, six hours per week.</p>	<p><b>CTVA 452. Senior Film Project</b></p> <p>Capstone course using applied theories and techniques of film production. Approval of instructor required. Lab with accompanying lecture. Nine hours per week.</p>
		<p><b>Gateway Signature Assignment</b></p>	<p><b>Capstone Signature Assignment</b></p>
		<p>1) <u>CTVA 250 Final Exam</u>; and</p> <p>2) <u>CTVA 250 Individual Film Project Production Notebook</u> containing a) Script, b) storyboards, and c) a one-minute 16mm film project. Standardized Rubric.</p>	<p>CTVA 452 <u>Standardized Rubric and Outcome Assessment Forms</u> are used to grade the concept, production values, script, direction, cinematography and editing.</p>

**5-Year Assessment Plan  
Department of Cinema & Television Arts  
2011-2016**

<b>Year of PLO Assessment</b>	<b>Program Learning Outcomes (PLO)</b>	<b>Gateway Course</b>	<b>Capstone Course</b>
<p style="text-align: center;">2015-16</p> <p style="text-align: center;"><b>Electronic Media Management Option</b></p>	<p style="text-align: center;"><b>SLO 5</b></p> <p>operate and manage business structures, personnel, budgets, advertising, sales, research, and regulation of independent, studio, and network electronic media</p>	<p><b>CTVA 305 History of Broadcasting</b></p> <p>Fundamentals of the origins and development of the broadcast media, including the topics of financial support, influence in society, and changes in the future.</p>	<p><b>CTVA 482 Network Development Practices</b></p> <p>This is a production facility-based study of the processes, problems, and strategies involved in the development of broadcast/cable network programs from inception to completion.</p> <p>The course offers students the opportunity to learn to operate and manage business structures, personnel, budgets, advertising, sales, research, and regulation of independent, studio and network electronic media in a professional setting.</p>
		<p><b>Gateway Signature Assignment</b></p>	<p><b>Capstone Signature Assignment</b></p>
		<p><u>Entrance Exam</u></p> <p>Students in CTVA 305 are given 100-question exam at the end of the semester.</p>	<p><u>Exit Exam</u></p> <p>A comprehensive exam, made up of questions from several courses in the EMM Option, is administered to students upon completion of the Capstone course to assess proficiency in various areas of Media Management, including marketing, network practices, international distribution and audience analysis.</p>

**COURSE ALIGNMENT MATRIX: DEPARTMENT OF CINEMA & TELEVISION ARTS**

The courses below contribute to the program's student learning outcomes as follows:

I = Introduced

P = Practiced

M = Mastered

COURSE	SLO 1	SLO 2	SLO 3	SLO 4	SLO 5	COURSE	SLO 1	SLO 2	SLO 3	SLO 4	SLO 5
CTVA 100	I					CTVA 421		M			
CTVA 210	I					CTVA 425		M			
CTVA 220		I				CTVA 428		M			
CTVA 230			I	I		CTVA 440	M		M	M	
CTVA 240	I		I	I		CTVA 441	M	M	M	M	M
CTVA 250			I	I		CTVA 442	M	M	M	M	M
CTVA 301	P		P		P	CTVA 443	M	M	M	M	M
CTVA 305	P					CTVA 452	M	M	M	M	
CTVA 309	P					CTVA 453	M	M	M	M	
CTVA 310	P					CTVA 461	M	M	M	M	
CTVA 315	P		P		P	CTVA 464	M	M	M	M	
CTVA 319	P					CTVA 466			M	M	M
CTVA 320		P				CTVA 467	M				M
CTVA 327		P				CTVA 468	M	M	M	M	
CTVA 329			M		M	CTVA 475	M				M
CTVA 330		M	M			CTVA 480	M				M
CTVA 340	P	P	P	P		CTVA 481	M				M
CTVA 341	M	M	M	M	P	CTVA 482	M	M			M
CTVA 342		M	M	M	P	CTVA 487	M				M
CTVA 350			M	M		CTVA 494	M	M	M	M	M
CTVA 351			M	M		CTVA 495	M	M	M	M	M
CTVA 352			M	M		CTVA 496	M	M	M	M	M
CTVA 355		M	M	M		CTVA 499	M	M	M	M	M
CTVA 356			M	M		CTVA 500	M				
CTVA 357	M	M	M	M		CTVA 501	M				
CTVA 358			M	M		CTVA 505	M				
CTVA 359			M	M		CTVA 510		M			
CTVA 361	P	P	P	P		CTVA 512	M				
CTVA 362	P	P	P	P	P	CTVA 525	M	M			
CTVA 384	M				M	CTVA 532	M				
CTVA 395	M	M	M	M	M	CTVA 595	M	M	M	M	M
CTVA 400	M					CTVA 602	M				
CTVA 401	P					CTVA 622	M	M			
CTVA 405	M				M	CTVA 625	M	M			
CTVA 410	M					CTVA 692	M	M			
CTVA 412	M					CTVA 694	M	M	M	M	M
CTVA 413	M					CTVA 696	M	M			
CTVA 415	M					CTVA 697	M	M			
CTVA 416	M					CTVA 698	M	M			
CTVA 420		M				CTVA 699	M	M	M	M	M

**Department of Cinema and Television Arts Learning Outcomes (SLOs)**

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

1. understand and articulate the history, theories, and critical models of cinema and electronic media.
2. research, structure, and write dramatic and non-dramatic scripts for cinema, television, and multimedia.
3. employ pre-production, production, and post-production techniques for all electronic media formats in both the studio and the field.
4. conceptualize, produce, direct, edit, and distribute cinema projects for both entertainment and informational purposes.
5. operate and manage business structures, personnel, budgets, advertising, sales, research and regulation of independent, studio, and network electronic media.

Last Updated February 2014



University and College Alignment Matrix		Program SLOs
University SLOs	College SLOs	Cinema & Television Arts
Students will analyze information and ideas carefully and logically from multiple perspectives and develop reasoned solutions to problems.	CO1 To prepare our graduates to critically apply, interpret and analyze works, concepts and theories from the fields of Arts, Media & Communication.	SLO#1. understand and articulate the history, theories, and critical models of cinema and the electronic media;
Students will analyze and reflect on complex topics and appropriately synthesize their own and others' ideas in clearly written, well organized and edited American English	CO2 To prepare our graduates to demonstrate proficiency in oral, visual and written forms from the fields of Arts, Media & Communication.	SLO#2. research, structure, and write dramatic and non-dramatic scripts for cinema, television, and multimedia; SLO#4. conceptualize, produce, direct, edit, and distribute cinema projects for both entertainment and informational purposes;
Students will understand the basic concepts and practices associated with public speaking and will make public presentations of their own thoughts and research.	CO2 To prepare our graduates to demonstrate proficiency in oral, visual and written forms from the fields of Arts, Media & Communication.	SLO#2. research, structure, and write dramatic and non-dramatic scripts for cinema, television, and multimedia; SLO#5. operate and manage business structures, personnel, budgets, advertising, sales, research, and regulation of independent, studio, and network electronic media.
Students will understand the rich history and diversity of human knowledge, discourse and achievements of their own and other cultures as they are expressed in the arts, literatures, religions and philosophy.	CO3 To prepare our graduates to integrate history and the diversity of human knowledge from the fields of Arts, Media & Communication.	SLO#1. understand and articulate the history, theories, and critical models of cinema and the electronic media; SLO#3. employ pre-production, production, and post-production techniques for all electronic and digital media formats in both the studio and the field;
Students will develop cognitive, physical and affective skills which will allow them to become more integrated and well-rounded individuals within various physical, social, cultural and technological environments and communities.	CO4 To prepare our graduates to articulate social, cultural and technological understanding in the pursuit of life-long learning from the fields of Arts, Media & Communication.	SLO#1. understand and articulate the history, theories, and critical models of cinema and the electronic media;
Students will understand the diversity and multiplicity of cultural forces that shape the world through the study of cultures, gender, sexuality, race, religion, class, ethnicities and languages with special focus on the contributions, differences and global perspectives of diverse cultures and societies.	CO5 To prepare our students to cultivate diverse and meaningful relationships with knowledge and skills related to age, ethnicity, family structure, gender, marital status, class, sexual orientation, disability as well as the contributions of these cultures to society from the fields of arts, Media & Communication.	SLO#1. understand and articulate the history, theories, and critical models of cinema and the electronic media; SLO#3. employ pre-production, production, and post-production techniques for all electronic and digital media formats in both the studio and the field;

University and College Alignment Matrix		Program SLOs
University SLOs	College SLOs	Cinema & Television Arts
Students will understand (1) and reflect upon United States history, institutions and ideals; (2) the Constitution of the United States; (3) and the principles of state and local government as established in California.	CO6 To prepare our students to understand the importance of free speech and free expression from the fields of Arts, Media & Communication.	SLO#1. understand and articulate the history, theories, and critical models of cinema and the electronic media; SLO#2. research, structure, and write dramatic and non-dramatic scripts for cinema, television, and multimedia;

# **Appendix C: Annual Assessment Reports**

## Annual Assessment Report to the College 2008-2009

**College:** Mike Curb College of Arts, Media, and Communications

**Department:** Cinema and Television Arts

**Program:**

Note: Please submit report to your department chair or program coordinator and to the Associate Dean of your College. You may submit a separate report for each program which conducted assessment activities.

**Liaison:** Jared Rappaport

### 1. Overview of Annual Assessment Project(s)

1a. **Assessment Process Overview:** Provide a brief overview of the intended plan to assess the program this year. Is assessment under the oversight of one person or a committee?

The Department Liaison worked in direct conjunction with the Option Head of Film Production Studies to assess the Departmental SLO which states; “after having finished the course of studies, (as reflected by the curriculum in their individual option) the student will be able to: Conceptualize, produce, edit, and distribute cinema projects for both entertainment and informational purposes.”

We intended to assess both an introductory and an advanced course in the Film Production area: CTVA 250, Introduction to Film Production; and CTVA 351, Anatomy of Film Producing.

We also planned to revisit the method by which the Film Production Option allows students into their option—a portfolio process. This is discussed in detail in Section 5, below.

The Department Liaison also worked with the Coordinator of our Graduate Screenwriting Program to assess the Graduate Program SLO which states: “Upon the successful completion of all requirements for the Master of Arts in Screenwriting degree, students will be able to demonstrate: An advanced ability to construct screen stories and write feature length screenplays and episodic television scripts that reflect meaningful

themes, while engaging an audience.”

Assessment in Cinema and Television Arts is currently under the oversight of one person, Jared Rappaport.

**1b. Implementation and Modifications:** Did the actual assessment process deviate from what was intended? If so, please describe any modification to your assessment process and why it occurred.

The assessment process went as planned.

**2. Student Learning Outcome Assessment Project:** Answer questions according to the individual SLO assessed this year. If you assessed an additional SLO, report in the next chart below.

**2a. Which Student Learning Outcome was measured this year?**

Conceptualize, produce, edit, and distribute cinema projects for both entertainment and informational purposes.

**2b. What assessment instrument(s) were used to measure this SLO?**

One section of **CTVA 250, Fundamentals of Film Production**, was selected for assessment. The instructor assigned the following, which was collected and assessed:

Entrance exam, administered at the beginning of the semester, before any instruction. Each student answered 50 multiple-choice questions (100 total points), which were assessed using the Scantron grading tool.

Exit Exam, administered at the end of the semester, after all instruction had been delivered. The multiple-choice questions were exactly the same as those asked on the entrance exam (100 total points), which were assessed using the Scantron grading tool.

In addition, toward the end of the semester, each participant assessed was required to shoot a 1 roll 16mm camera and film editing exercise designed to create a multiple *cutting on motion* sequence. A rubric system with 100 total possible points was used to assess the effectiveness of the exercise.

Additionally, one section (only one section exists) of **CTVA 351, Anatomy of Film Producing**, was selected for assessment. The instructor assigned the following, which was collected and assessed:

Entrance exam, administered at the beginning of the semester, before any instruction. Each student answered 50 multiple-choice questions (100 total points), which were assessed using the Scantron grading tool.

Exit Exam, administered at the end of the semester, after all instruction had been delivered. The multiple-choice questions were exactly the same as those asked on the entrance exam (100 total points), which were assessed using the Scantron grading tool.

**2c. Describe the participants sampled to assess this SLO:** discuss sample/participant and population size for this SLO. For example, what type of students, which courses, how decisions were made to include certain participants.

**CTVA 250, Fundamentals Of Film Production**, is an introductory course in film production. It focuses on the introduction to; cinematic elements, production techniques & equipment, idea & vocabulary development, communication using images and sound, esthetics, and criticism. The course educates students in the creative and technical complexities of the film medium while a working knowledge of camera, lighting, writing, editing, directing, and sound is acquired. The students sampled take this course as an entrance to the CTVA Film Production Option. There are twenty participants (which is the class size) used in the assessment. It is assumed that those taking this entry level course have limited or no film production experience. This makes it a perfect course to assess. We chose a random section taught by lecturer Richard Ollis, MW 8:00AM-10:45AM.

**CTVA 351, Anatomy Of Film Producing**, is an introductory course in business management for independent film production. The course focuses on basic business procedures and the development of entrepreneurial skills. It covers; management of the independent project, financing for film projects, budgeting, distribution, legal matters as they relate to film production, and the structures & practices of the industry as it relates to the independent film producer/director.

The students sampled take this course as a required course for those accepted into the CTVA Film Production Option. There are forty-five participants (which is the class size) used in the assessment. It is assumed that those taking this course have limited or no experience in film business procedures and management. This makes it a perfect course to assess. The section is taught by Professor Nate Thomas, TH 6:00PM-8:45PM.

**2d. Describe the assessment design methodology:** For example, was this SLO assessed longitudinally (same students at different points) or was a cross-sectional comparison used (comparing freshmen with seniors)? If so, describe the assessment points used.

The students in **CTVA 250** were the same assessed at different points in their development, as was the case in **CTVA 351**.

**2e. Assessment Results & Analysis of this SLO:** Provide a summary of how the data were analyzed and highlight important findings from the data collected.

We have found that the average score for those assessed on the **CTVA 250** entrance exam was 32 out of 100 total points. The average score on the exit exam was 90. The average score on the film editing exercise was 89 out of a total of 100 points.

We found that there was a great disparity of knowledge about the basics of film production from incoming film production students, many of whom had never taken film production courses before.

Upon completion of the course, though, the students were consistently at a very high level of understanding of basic film production procedures.

These numbers suggest quite a high degree of success in ultimately communicating the SLO in this course.

We have found that the average score for those assessed on the **CTVA 351** entrance exam was 44 out of 100 total points. The average score on the exit exam was 88.

We found that there was a great disparity of knowledge about the basics of film business and producing procedures from students entering the course, most of whom had never taken a film business course before.

Upon completion of the course, the students were consistently at a very high level of understanding of basic film business and producing procedures.

These numbers again suggest a high degree of success in ultimately communicating the SLO in this course.

**2f. Use of Assessment Results of this SLO:** Think about all the different ways the results were or will be used. For example, to recommend changes to course content/topics covered, course sequence, addition/deletion of courses in program, student support services, revisions to program SLO's, assessment instruments, academic programmatic changes, assessment plan changes, etc. Please provide a clear and detailed description of how the assessment results were or will be used.

The data suggests that the course content in **CTVA 250** appears to be working to the extent that we hoped when we instituted the course. The challenge is always making sure that content is standardized from section to section when multiple sections are offered and with multiple

instructors. Another challenge is to keep abreast technologically because the tools of no art change as quickly as those of film art.

We feel that the course content in **CTVA 351** appears to be working to the extent that we hoped, as well. The students performed significantly better on the exit exam than they had on the entrance exam. It appears that **CTVA 351** succeeds in introducing students to basic film business procedures and the topics that fall under the SLO.

That said, we are always looking, on a semester-by-semester basis, through Option Meetings with Full and Part-time Faculty members, to re-examine the information taught, and the methods by which they are taught, specifically because this aspect of communications is so affected by rapidly evolving technology.

Some programs assess multiple SLOs each year. If your program assessed an additional SLO, report the process for that individual SLO below. If you need additional SLO charts, please cut & paste the empty chart as many times as needed. If you did NOT assess another SLO, skip this section.

**2a. Which Student Learning Outcome was measured this year?**

We also assessed one of our Graduate Program SLOs:

Upon the successful completion of all requirements for the Master of Arts in Screenwriting degree, students will be able to demonstrate:

1. An advanced ability to construct screen stories and write feature length screenplays and episodic television scripts that reflect meaningful themes, while engaging an audience.

**2b. What assessment instrument(s) were used to measure this SLO?**

1. An entrance exam was given at the first class meeting of **CTVA 595E**. All 16 students registered in the class, at that time, took the test. The questions pertained to practices and procedures related to episodic television writing. Two of the questions were true/false; the rest of the questions required written answers. Many of the questions required multi-part answers. Answers were marked correct or incorrect according to a pre-determined key. For multi-part questions a ½ point deduction was made if the answer was only partially correct.
2. In the middle of the semester students handed in Beat Sheets and were assessed (graded) according to a rubric.



3. At the end of the semester, the same objective exam that was given on day one, was administered. Answers were marked correct or incorrect according to the same pre-determined key. For multi-part questions a ½ point deduction was made if the answer was only partially correct.

**2c. Describe the participants sampled to assess this SLO:** discuss sample/participant and population size for this SLO. For example, what type of students, which courses, how decisions were made to include certain participants.

The one section of **CTVA 595E** we offered during the 2008-2009 school year was chosen to assess this SLO, which includes the writing of television scripts. We felt this was most representative of this Graduate SLO, as we continued to assess our Graduate Program.

All students in this class were included in the sample.

**2d. Describe the assessment design methodology:** Was this SLO assessed longitudinally (same students at different points) or was a cross-sectional comparison used (comparing freshmen with seniors)? If so, describe the assessment points used.

The students in **CTVA 595E** were the same assessed at different points in their development.

**2e. Assessment Results & Analysis of this SLO:** Provide a summary of how the data were analyzed and highlight important findings from the data collected.

The average score, based on the assessment exam given at the first class meeting, was approximately 20% (4.09 correct answers out of 20).

Beat-sheets were handed in by 13 students in the middle of the semester. The average grade was 83% (8.3 out of a possible 10 points.) Grading was based on a predetermined rubric.

The average score, based on the assessment exam given at the end of the semester (same exam as given in the beginning), was 72.5% (14.5 correct answers out of 20).

The evidence suggests that the majority of the students had little or no accurate knowledge regarding practices and procedures related to episodic television writing when they entered the class. An improvement of 52.5 percentage points, on the exit exam, suggests that the students had learned quite a bit about episodic TV writing during the course of the semester.

The average grade of 8.4 (84%) on the beat sheet represents a B- in the overall grading rubric for the class. Success on this assignment is

particularly significant because of how it relates to question 19 of the assessment exam. "Imagine you have acquired a position on a writing staff, describe the process for breaking the story for your first episode."

None of the students (0) were able to answer that question on the entrance exam, indicating that none of the students had any knowledge whatsoever of two fundamental techniques associated with episodic TV writing; working as a group at the white board, and writing beat sheets. Some weeks later, the students were working quite well at the white board in groups and writing perfectly respectable beat sheets. An average grade of B- on these newly learned techniques must be considered a significant acquisition of knowledge. The next class assignment, beat sheet #2 showed even more improvement.

**2f. Use of Assessment Results of this SLO:** Think about all the different ways the results were (or could be) used. For example, to recommend changes to course content/topics covered, course sequence, addition/deletion of courses in program, student support services, revisions to program SLO's, assessment instruments, academic programmatic changes, assessment plan changes, etc. Please provide a clear and detailed description of each.

Based on the findings of the assessment process, it appears that the students in this class gained a significant amount of knowledge regarding practices and procedures involved in writing episodic television; a popular form of writing that requires a unique body of knowledge and set of procedures that students are unlikely to learn in a fundamental screenwriting class.

Although a high percentage of the answers on the exit exam were correct, there was a discouraging lack of precision in the answers. Students seemed unable to succinctly articulate the knowledge they had gained, resorting to awkward or wordy answers that were correct, but not precise. In future iterations of this class we might stress the memorization or practice of specific critical definitions to ensure that students could, in the future, discuss these ideas more accurately and fluidly.

The 'preparation for pitch meetings,' was consistently answered incompletely on the exit exam. This is something that was covered early in the semester. We are now considering adding a mid-term exam, or some other sort of mid-term review, to refresh the student's memories about the material covered in the first half of the semester.

### **3. How do your assessment activities connect with your department's strategic plan?**

Our strategic plan has been established in our Five Year Plan. We are following that plan and are on target.

**4. Overall, if this year’s program assessment evidence indicates that new resources are needed in order to improve and support student learning, please discuss here.**

The assessment evidence did not indicate that we needed new resources, at least in the courses that were assessed for these SLOs.

**5. Other information, assessment or reflective activities not captured above.**

Because there is a tremendous demand for film production courses, and because there is a limit to the number of people that can effectively be served in the Film Production Option, the portfolio process is used to identify those people who are most likely to benefit from the program at this time. The requirements for eligibility and acceptance into the Film Production Option and the complete rubric scoring guidelines and justifications are available upon request but are not included here.

A portfolio rubric is used for the purpose of attaining consistency in the review of the portfolios submitted by students applying for acceptance into the Film Production Option. This rubric will provide guidance on priorities in the review process. The portfolio review committee uses a 100 point scale for scoring the film production applicants.

Short Answer	30 points
Essay	30 points
Photo Story	30 points
<u>Transcript</u>	<u>10 points</u>
Total	100 points

An evaluation committee of four or five members, made up of film production faculty, is assembled. The committee, which may include part-time instructors, randomly divides the applications amongst themselves and evaluates the portfolios using the same rubric. Subsequently, all

members of the committee meet and each member presents the top scoring 10% of their batch of portfolios. The natural distribution of scores is looked at, from highest to lowest. The faculty then discusses the portfolios, and selects the next semester's class of students based on the number of seats available, starting with the highest portfolio scores.

The film portfolio has been in existence for the last 6 years. It has been successful in selecting those fit for the film production program. Some modifications have been made to insure the process reflects the many changes in the film industry; changes in style, content, and synergistic changes in technology.

**6. Has someone in your program completed, submitted or published a manuscript which uses or describes assessment activities in your program? Please provide citation or discuss.**

No.

## Annual Assessment Report to the College 2009-2010

**College:** Mike Curb College of Arts, Media and Communications

**Department:** Cinema and Television Arts

**Program:** Electronic Media Management Option

Note: Please submit report to your department chair or program coordinator and to the Associate Dean of your College. You may submit a separate report for each program which has conducted assessment activities.

**Liaison:** Jared Rappaport, Dianah Wynter

### 1. Overview of Annual Assessment Project(s)

1a. **Assessment Process Overview:** Provide a brief overview of the intended plan to assess the program this year. Is assessment under the oversight of one person or a committee?

We have assessed two mid-level courses, one advanced course and internships in the Electronic Media Management Option: CTVA 305 "History of Broadcasting", CTVA 384 "Electronic Media Advertising", CTVA 482 "Television Network Program Development" and CTVA 494 A-F "Internships".

The department liaison worked with the option head of the Electronic Media Management Option to assess the student learning objective "to operate and manage business structures, personnel, budgets, advertising, sales, research, and regulation of independent, studio and network electronic media."

See CSUN University Catalogue 2008-2010 Page 161

Assessment in Cinema and Television Arts is currently under the oversight of Jared Rappaport and Dianah Wynter

**2. Student Learning Outcome Assessment Project:** Answer questions according to the individual SLO assessed this year. If you assessed an additional SLO, report in the next chart below.

**2a. Which Departmental Student Learning Outcome was measured this year?**

“to operate and manage business structures, personnel, budgets, advertising, sales, research, and regulation of independent, studio and network electronic media.”

**2b. What assessment instrument(s) were used to measure this SLO?**

One section of CTVA 305 Fall 2009 and one in Spring 2010 were selected for assessment. The instructor administered an entrance exam at the first class meeting of each semester before any instruction. Each student answered a 100-question exam. The total number of entrance exams was 245. That same exam was administered at the end of the semester.

One section of CTVA 384 Fall 2009 and Spring 2010 was selected for assessment. The instructor administered an entrance exam at the first class meeting of each semester before any instruction. Each student answered a 100-question exam. The total number of entrance exams was 110. That same exam was administered at the end of the semester.

One section of CTVA 482 Fall 2009 was selected for assessment. The instructor administered an entrance exam at the first class meeting of each semester before any instruction. Each student answered a 100-question exam. The total number of entrance exams was 35. That same exam was administered at the end of the semester.

Additionally, the interns’ supervisors’ evaluation reports were collected and assessed for Fall 2009 and Spring 2010 as assessment tools for the interns. The total number of interns’ supervisors’ evaluation reports were 395.

**2c. Describe the participants sampled to assess this SLO:** discuss sample/participant and population size for this SLO. For example, what type of students, which courses, how decisions were made to include certain participants.

The students are all majors/minors/graduate students in the CTVA department and have at least Junior standing. All students in each section were included as part of the sample.

**Course Description and Student Learning Objectives**

**CTVA 305 History of Broadcasting**

This course offers students the opportunity to gain a fundamental understanding of the origins and development of the broadcast media, including the topics of financial support, influence in society, and changes in the future.

This course also offers students the opportunity to learn “to operate and manage business structures, personnel, budgets, advertising, sales, research, and regulation of independent, studio and network electronic media.”

### **CTVA 384 Electronic Media Advertising**

This course is part of the CTVA Electronic Media Management Option where students learn “to operate and manage business structures, personnel, budgets, advertising, sales, research, and regulation of independent, studio and network electronic media.” CSUN University Catalog 2008-2010, p. 161.

This course covers the varied aspects of Electronic Media Advertising with focus on Television, Radio and the Internet. Each medium will be discussed in terms of programming or content, structure, operations, media sales, audience research and research applications. We will examine how media are evaluated and employed as platforms for advertising. Guests may participate in one or more of the lecture sessions.

#### **Student Learning Objectives:**

1. provide a basic understanding of electronic media in today’s advertising and entertainment marketplace in terms of economics
2. utilization of individual electronic media (a) as sources of entertainment and information to consumers, and (b) as platforms for advertising to these consumers
3. comprehension of the mechanics of media advertising sales.

### **CTVA 482 Television Network Program Development**

This course is a production facility-based study of the processes, problems, and strategies involved in the development of broadcast/cable network programs from inception to completion. This course also offers students the opportunity to learn “to operate and manage business structures, personnel, budgets, advertising, sales, research, and regulation of independent, studio and network electronic media.”

#### **Student Learning Objectives:**

1. To critically examine the development of network programs.
2. To learn professional business practices within a professional setting.
3. To understand the course material through lectures and examinations.

4. To learn critical thinking, organizational skills, and self-motivation/initiative through creating the written projects.
5. To operate and manage business structures, personnel, budgets, advertising, sales, research, and regulation of independent, studio and network electronic media.”

### **CTVA 494 A-F Internships**

The goal of the CTVA Internship Program is to instill in students the knowledge, expertise, and creative skills that will allow them to pursue their goals in the fields of cinema, television, screen writing, management, radio, and multimedia. The CTVA Internship Program promotes the critical, analytical, creative, ethical, and conceptual thinking that will enrich the students’ professional career paths.

#### **Student Learning Objectives:**

1. To demonstrate the core skills and degree-specific Student Learning Outcomes;
2. To integrate core skills into a culminating capstone experience within an organizational / business setting;
3. To demonstrate technological literacy;
4. To process information from a variety of sources;
5. To distinguish between fact and opinion;
6. To apply knowledge in making decisions and solving problems;
7. To read and comprehend material;
8. To speak and write coherently;
9. To understand diverse cultures, lifestyles, and viewpoints;
10. To develop alliances with the community to advance the educational, intellectual, artistic, civic, cultural, and economic goals of its members.

The entrance exams for CTVA 305 are from a required course. The other courses are not required of the majors.

**2d. Describe the assessment design methodology:** For example, was this SLO assessed longitudinally (same students at different points) or was a cross-sectional comparison used (comparing freshmen with seniors)? If so, describe the assessment points used.

The students in CTVA 305, 384, and 482, were given an entrance exam that contained verbatim sections of exams used throughout each course. There was no distinction between the information/materials referred to in the entrance exam and the course exams. These same exams were also used as exit exams to assess what the students knew going in, versus what they had learned during the course of the semester.



**2e. Assessment Results & Analysis of this SLO:** Provide a summary of how the data were analyzed and highlight important findings from the data collected.

CTVA 305

Entrance Exam Average: 55%

Exit Exam Average: 71%

CTVA 384

Entrance Exam Average: 70%

Exit Exam Average: 70%

CTVA 482:

Entrance Exam Average: 55%

Exit Exam Average: 73%

For these courses, not the internships, the entrance exams suggest that the majority of the students had minimal knowledge regarding Broadcast History, and Network Television Program Development when they entered the class. The students had a relatively high knowledge base upon entering Electronic Media Advertising, perhaps because of the exposure they already get in this media saturated society.

An improvement of 29-33% on the course exams for the other two courses demonstrates that the students did learn course material. For the 384 course, we feel that the assessment tool did not adequately assess the learning that the students came away with. We will, though, re-examine not only the testing procedure, but the course materials and curriculum as well, to determine if this class is adequately living up to its student learning objectives, then amend the course accordingly.

For the internships evaluations, 96% of the interns received “excellent” evaluations. These evaluations are not a sample; they are a required document from the internship supervisors. 3% received a “good” evaluation. 1% received a “fair” evaluation.

\*\*\*

Students who transfer in the CTVA Department with 100+ units are routinely advised to choose the CTVA-EMMGT Option since this option has virtually only large lecture sections and can accommodate students for timely graduation dates, whereas the other CTVA Options very probably cannot.

These 100+ units transfer students often have little interest in the option or in the major. They are solely interested in graduating. Their influence in entrance/exit exams has not been identified in detail.

Although the EMMGT Option historically has had no prerequisite structure other than CTVA 100, a Recommended Course Schedule has been created.

The vast majority of CTVA interns in the EMMGT Option, however, find positions in the electronic media management areas: programming, research, operations, development and sales. Their excellent evaluations by their supervisors point to a solid preparation that the entrance/exit exams do not reveal.

**2f. Use of Assessment Results of this SLO:** Think about all the different ways the results were or will be used. For example, to recommend changes to course content/topics covered, course sequence, addition/deletion of courses in program, student support services, revisions to program SLO's, assessment instruments, academic programmatic changes, assessment plan changes, etc. Please provide a clear and detailed description of how the assessment results were or will be used.

Based on the assessment results the students in the courses gained adequate knowledge of the course material. When compared with the internship supervisors' evaluations, that are overwhelmingly excellent, the contrast is obvious. Hands-on work experience in a professional setting is more engaging and challenging for the students. Issues of working on a movie lot when compared to working in a classroom are revealed here. Our students have professional career goals that match the internships opportunities. Enthusiasm for internship experience vs. classroom work is entirely different. Also, we think that perhaps the exams need revision as indicators of students' retained knowledge. So the entire assessment tools would have to be rethought the next time we attempt this.

### **3. How do your assessment activities connect with your department's strategic plan?**

Our strategic plan has been established in our Five Year Plan. We are following that plan and are on target.

#### **Long-Term Goals and Challenges**

- The option needs a minimum of two full-time faculty.
- The professionalism of the option should be maintained by encouraging industry persons to teach in both full-time and part-time capacities.
- The implementation of a portfolio-type or writing proficiency exam-type gate keeping mechanism should be considered. It could serve to reduce the number of students who reluctantly choose the option, and increase the number of students with media management career goals who enthusiastically select the option.

**4. Overall, if this year's program assessment evidence indicates that new resources are needed in order to improve and support student learning, please discuss here.**

The assessment evidence did not point towards a requirement for new resources.

**5. Other information, assessment or reflective activities not captured above.**

Due to the contrast between the assessment evidence of the classes and the internships, it would seem that the courses should closely mimic internship experience.

**6. Has someone in your program completed, submitted or published a manuscript which uses or describes assessment activities in your program? Please provide citation or discuss.**

Yes. "The Assessment of Student Expectations," Annual Meeting of the Western Association of Schools and Colleges, 2003.

## Annual Assessment Report to the College 2010-11

**College:** MIKE CURB COLLEGE OF ART, MEDIA & COMMUNICATION

**Department:** CINEMA & TELEVISION ARTS

**Program:** TELEVISION PRODUCTION

*Note: Please submit your report to (1) the director of academic assessment, (2) your department chair or program coordinator and (3) the Associate Dean of your College by September 30, 2011. You may submit a separate report for each program that conducted assessment activities.*

**Liaison:** PROF. DIANAH WYNTER

### 1. Overview of Annual Assessment Project(s)

la. **Assessment Process Overview:** *Provide a brief overview of the intended plan to assess the program this year. Is assessment under the oversight of one person or a committee?*

For the Academic year 2010, the Department of Cinema & Television Arts assessed SLO 3. This SLO deals with electronic and digital production in the studio and on location (field producing). This SLO is peculiar to Television, as opposed to Film or multimedia, because of the SLO's specific focus on electronic/digital format, i.e. not film, and its focus on studio production, which precludes Multi-media, at this time.

#### **Assessment Methodology:**

##### Gateway/Capstone Comparative Analysis

This assessment plan involved administering a comprehensive exam (covering all aspects of television production), first at the completion of the Television Option's gateway course (CTVA 240), and then to Seniors in Television upon completion of their capstone courses (CTVA 441 and CTVA 442). The gateway exam was given between Spring 2008 to Spring 2009. Exit Exam: In the Spring 2011, the same comprehensive 100-question multiple choice exam was administered to students in the Capstone courses, CTVA 442 Directing the Television Comedy/Drama and CTVA 441 Directing the Documentary. This comprehensive exam was designed to measure technical ability.

##### Jury Review

To assess artistic ability which is expected at the Capstone level, a Jury review process was employed for the Senior productions which were presented at the Television Showcase.

This assessment was under the oversight of Prof. Wynter. Data was provided by Prof. Quinn Saunders, Acting Head of Television, with the assistance of Profs. Diehl, Stratford and Ulrey.

**1b. Implementation and Modifications:** *Did the actual assessment process deviate from what was intended? If so, please describe any modification to your assessment process and why it occurred.*

There was no deviation from the original plan. SLO 3 had been selected for assessment for the 2010-2011 academic year, which is the final year of the 2006-2011 CTVA Five Year Plan.

**2. Student Learning Outcome Assessment Project:** Answer questions according to the individual SLOs assessed this year. If you assessed more than one SLO, please duplicate this chart for each one as needed.

**2a. Which Student Learning Outcome was assessed this year?**

**SLO 3**

Employ preproduction, production, and post-production techniques for all electronic and digital media formats in both the Studio and the Field. The Television Option fulfills this SLO.

**2b. What assessment instrument(s) were used to gather evidence about this SLO?**

Entrance Exam: A comprehensive 100-question multiple-choice exam was administered at the end of the gateway course CTVA 240. This exam is embedded into the gateway course. CTVA 240 provides the student with practical understanding of audio, video and broadcast equipment. It is a hands-on course. The CTVA Comprehensive Entrance/Exit exam is attached as Appendix C. The exam contains the following:

- 8 Questions on microphones
- 9 questions on location sound recording
- 11 questions on Producing
- 5 questions on Camera usage
- 11 questions on Lighting
- 7 questions on Camera lenses
- 5 questions on camera framing
- 1 question on Video effects
- 6 questions on broadcasting technology
- 3 questions on scanning systems
- 8 questions on Camera Technical attributes

- 14 questions on Directing
- 1 question on Master control
- 2 questions on video switching
- 2 questions on locations shooting
- 1 question on video equipment
- 2 question on CG effects
- 2 question on Studio recording 4
- question on Floor management

This Exam was also administered at the Capstone level for the purposes of assessment. It is not a reflection of competency with respect to artistic ability, but rather in the continued understanding with the technical aspects of Production.

Jury Review: In addition to the Comprehensive Entrance/Exit exams, artistic merit of Senior Thesis productions was evaluated by a Jury of entertainment industry professionals at the Television Showcase, held at the Writers Guild of America. Jurors were provided with standardized rubrics that rated the editing, directing, lighting and cinematography, production design and sound, and overall production values. Prof. Saunders created the Rubric.

**2c. Describe the participants sampled to assess this SLO:** *discuss sample/participant and population size for this SLO. For example, what type of students, which courses, how decisions were made to include certain participants.*

The sample group for the CTVA 240 gateway exam given in 2008-2009, was approximately eighty-eight (88) Pre-CTVA students. The sample group for the Capstone exam was approximately seventy (70) students who took CTVA 441 and CTVA 442 in Fall 2010 and Spring 2011. There is a small drop in sample size, because CTVA 240 serves as the prerequisite for three (3) other Options: Multi-media, Electronic Media Management and Screenwriting. All students enrolled in most sections of CTVA 240 in 2008 to 2009 took this exam.

**2d. Describe the assessment design methodology:** *For example, was this SLO assessed longitudinally (same students at different points) or was a cross-sectional comparison used (comparing freshmen with seniors)? If so, describe the assessment points used.*

It takes approximately four (4) semesters after completion of the gateway to arrive at the capstone. Therefore, Final Exam Scores were gathered from Fall 2008 to Spring 2009 at the end of the gateway CTVA 240 and compared to the scores of students completing the capstone, four (4) semesters later. The majority of the students in the Capstone sample were also in the gateway sample, although the actual number is not known. This method was employed in accordance with the recent (assessment directive for gateway-capstone comparisons.

**2e. Assessment Results & Analysis of this SLO:** *Provide a summary of how the evidence was analyzed and highlights important findings from the collected evidence.*

The Average Gateway score on the Comprehensive Entrance/Exit Exam (2008-2009) was 82.33%.

The Average Capstone score on the Comprehensive Entrance/Exit Exam (2010-2011) was 77%.

This indicates that, but for a 5% drop, Television students are retaining most of their foundational technical skills.

This slight drop is to be expected, since students at the Capstone level are concentrating in one area of proficiency, i.e. editing, directing, cinematography, etc. This drop off correlates with increased acumen in specialized fields of knowledge. This is validated by the students' final grades at the Capstone level in 2010-2011, as shown below.

Capstone average for the Final Grades for CTV 441 (Documentary): 90% Capstone

average for the Final Grades for CTVA 442 (Television Drama/Com): 89%

Findings from Scantron Data. Based on the data gathered in the Gateway-Capstone Comparative Analysis, Television Option Head Thelma Vickroy recommends a revision of the gateway course, CTVA 240 Introduction the Video Production. CTVA 240 is a multi-camera *studio* production course, i.e the shooting technique involves four camera on the studio floor rolling simultaneously. The remainder of the curriculum in the Television Option is focused on narrative and non-fiction television genres, often in single-camera formats. This is reflected in the Senior Productions, most of which were in single-camera productions, i.e. single-camera dramatic and single-camera documentary field production. It has become evident, that for a program that is now producing more single-camera productions on location, the gateway course has a disproportionate emphasis on multi-camera studio-based techniques. Subsequently, the 100-question Comprehensive Entrance/Exit exam when given at the Capstone level is not reflective what seniors should be retaining. Scores at the Capstone portray an inaccurately lower level of proficiency than is the case.

Prof. Vickroy recommends reducing multi-camera techniques as the foundation of CTVA 240, and broadening the focus to include narrative storytelling (in both documentary and dramatic formats). Upon adjustments to the Gateway course, the comprehensive exam used for Assessment will reflect the variations of the Television Option's trajectory.

### **Jury Rubric Evaluations of Senior Productions**

A key method of evaluation for students at the Capstone level is the Jury Review of the Senior Productions. The Jury is comprised exclusively of film and television professionals, individuals who are currently working in the industry. A total of twenty-one (21) participating Judges, measured the Senior Television productions by the standards of the Industry. The large number of judges ensured that the evaluations were fair, i.e. one judge's aberrantly atypical opinion would not be allowed to impact the overall evaluation in a disproportionate way.

The senior productions evaluated were produced in CTVA 442 (Directing the Television Comedy/Drama) and CTVA 441 (Directing the Documentary).

### The Rubrics for Senior Production Evaluations

The rubrics for the Jury Review process were used for each production, not the individual students. A Sample of the Rubrics is attached to this report as Appendix A.

The Rubric contained seven (7) categories of evaluation. There were no subcategories. Each of these items was graded on a scale from one (1) to five (5).

- 5= Best
- 4= Above Average
- 3= Average
- 2= Sub-par
- 1= Unsatisfactory

The seven (7) categories, for each production, were:

1) Overall Production	5	4	3	2	1
2) Story	5	4	3	2	1
3) Directing	5	4	3	2	1
4) Cinematography	5	4	3	2	1
5) Editing	5	4	3	2	1
6) Production Design, and	5	4	3	2	1
7) Sound/Composition.	5	4	3	2	1

The Average score for Overall Production was 3.3 or C+ for all productions.

The categories of Directing, Editing, Cinematography, and Production Design, productions garnered mostly 4's, 3's and 5's, in order of frequency. This is an extraordinary accomplishment. This demonstrates that there is above average proficiency in these categories. Summaries of the data gathered from the Rubrics are attached as Appendix B.

The Average Scores for Cinematography, Editing, and Production Design were 3.4, 3.3, and 3.5, respectively. These three areas of study were recently added to the Television curriculum and have made a significant positive impact in a short period of time. While Cinematography and Editing courses were added, the element of Production Design has been woven into the syllabi of CTVA 340, CTVA 341, and CTVA 442.



While the productions garnered average to excellent evaluations in the above categories, two (2) categories consistently received scores that were below average. The first category is Story. The average score for Story was 3.13 (C). Of the eleven (11) productions:

Four (4) productions scored below average, 2.4 and 2.5; Three (3) productions scored 3 in the story category; Two (2) productions scored 3.2 and 3.6 in the story category Only two (2) productions scored fours (4) in the story category.

The next category that lowered the overall production scores was that of Sound/Composite. The average score for Sound in all productions was 3.08 (Average). Of the eleven (11) productions:

Two (2) productions scored 2.4 and 2.5 in the sound category; Four (4) productions scored 3 in the sound category; Four (4) productions scored between 3.1 and 3.3 in the sound category Only one (1) production scored a four (4) in the sound category.

The 3.08 in Sound/Composition is a little muddled, because one can't be certain whether they are creating an average between the Sound Editing and Recording and the Musical Score, or giving more weight to one or the other. In upcoming years, those categories will be differentiated.

**2f. Use of Assessment Results of this SLO:** *Think about all the different ways the resulting evidence was or will be used to improve academic quality. For example, to recommend changes to course content/topics covered, course sequence, addition/deletion of courses in program, student support services, revisions to program SLO's, assessment instruments, academic programmatic changes, assessment plan changes, etc. Please provide a clear and detailed description of how the assessment results were or will be used.*

#### Implications of Senior Production Evaluations

The Senior productions presented at this year's Showcase the Writer's Guild of America demonstrated a high level of artistry and skill. Two categories received lower scores by the panel of industry professional. They were the two (2) areas of Sound and Story.

To address to the need for greater proficiency in the area of Sound, the department has opened up a second section CTVA 359, Post Production Sound for Film & Electronic Media, beginning Fall 2011. CTVA 359 introduces Television majors to Advanced level post-production sound procedures, including Dialog Editing, Sound Editing, Automatic Dialog Replacement (ADR), Foley and Pro-Tools software. The addition of the second section will help to ensure that all Senior production teams have crewmembers skilled in this critical area.

To address the Senior productions' the weaker scores in the Story category, serious consideration should be given to adding more sections of CTVA 320, Writing for Film and Television, possibly adding a section designated for Television Option Students, or creating a large Writing Theory course focusing on genres unique to the television format, e.g. the one-hour procedural, half-hour comedy, etc.

In addition to production evaluations and testing data, advancements in technology and changes in the marketplace indicate a need for new production resources and a need more frequent the updating of student production equipment. For example, the use of robotics in television studio production (for news and magazine formats) is now status quo in major cities. Additionally, "Reality" TV has become ubiquitous and has its own unique technical construct. These phenomena could be reflected in the Television Option's curriculum, to prepare our students for the real state of the industry. In the last assessment cycle, the Television Option's took measures to keep up with technological advancements by the acquisition of new digital equipment and the creation three (3) courses in digital technology.

**3. How do this year's assessment activities connect with your program's strategic plan and/or 5-yr assessment plan?**

This year's assessment activities reflect the recommendations of the Faculty during the last 5-Year cycle. Steps taken to improve proficiency, with respect to SLO 3, include an increase in the number of full-time faculty, and the addition of three (3) mandatory Elective courses: Digital Cinematography, Post Production Sound and Digital Editing (Final Cut Pro). The implementation of these recommendations had led to an increase in the production values of the Senior Television Productions for 2010-2011.

This assessment report is the final phase of the 2006-2011 CTVA Five Year Plan. SLO 3 will be examined in the third year of the department's 2011-2016 Five Year Cycle, in 2013-2014. At that time, the department will be examining SLO 3 as it pertains Television Option and the Multi-Media Option, which may expand its purview to include studio productions.

**4. Overall, if this year's program assessment evidence indicates that new resources are needed in order to improve and support student learning, please discuss here.**

The comments by the Jurors at Television Showcase indicate high production skill levels of Television Option students; writing and script development could be improved. The Department Chair and the Television Option Head are currently discussing the addition of an intermediate Television writing class that caters to the Television formats, (e.g. Writing the One-Hour Drama, half-hour comedy), to enhance the Television Option curriculum.

**5. Has someone in your program completed, submitted or published a manuscript that uses or describes assessment activities in your program? Please provide citation or discuss.**

"The Assessment of Student Expectations," Annual Meeting of the Western Association of Schools and Colleges, 2003.

## APPENDIX A

### **Eye of the Storm**

*Two brothers—one a cop, the other a criminal—struggle with the daunting task of keeping their professional and family lives separate.*

	<u>5-Best</u>	<u>4-Above Average</u>	<u>3-Average</u>	<u>2-Subpar</u>	<u>1-Lowest Score</u>
Overall Quality—Story and Technical Elements	X				
Story	X				
Directing		X			
Cinematography	X				
Lighting		X			
Editing		X			
Production Design					
Sound/Composition		X			

#### NOTES:

Please feel free to add any notes you think might be useful to the students including ways to improve their work, or elements which you thought were particularly successful.

**CTVA 442 Directing the TV Drama/Comedy - Fall 2010**

**DuDs TRT 10:00**

***Three friends live in a world where everyone has super powers..but them.***

	<u>5-Best</u>	<u>4-Above Average</u>	<u>3-Average</u>	<u>2-Subpar</u>	<u>1-Lowest Score</u>
Overall Quality—Story and Technical Elements	X				
Story	X				
Directing	X				
Cinematography		X			
Lighting		X			
Editing	X				
Production Design		X			
Sound/Composition	X				

**NOTES:**

Please feel free to add any notes you think might be useful to the students including ways to improve their work, or elements which you thought were particularly successful.

**CTVA 441 - Directing the TV Documentary/FALL 2010**

**The Field TRT 10:00**

***The Field exposes the viewer to the exciting world of airsoft as Marines, kids, and other warriors fight for the control of a mock city.***

	<u>5-Best</u>	<u>4-Above Average</u>	<u>3-Average</u>	<u>2-Subpar</u>	<u>1-Lowest Score</u>
Overall Quality—Story and Technical Elements		X			
Story			X		
Directing		X			
Cinematography			X		
Lighting					
Editing		X			
Production Design					
Sound/Composition			X		

**NOTES:**

Please feel free to add any notes you think might be useful to the students including ways to improve their work, or elements which you thought were particularly successful.

APPENDIX B

Security 3-2-1																						AVG	SUM
Overall Quality	4	3	3	3	2	2	4	3	3	3	3	2	1	2	3	3	3	3	2	2	3	2.7	53
Story	3	3	3	3	3	2	3	2	3	2	2	2	1	2	3	2	3	3	2	3	3	2.5	50
Directing	4	3	3	3	3	2	4	3	3	3	2	3	1	3	3	3	4	4	3	3	3	3.0	59
Cinematography	4	3	2	4	2	2	3	4	4	2	3	4	3	3	3	3	3	3	3	3	3	3.0	60
Editing	3	3	3	3	4	2	4	3	3	2	3	3	3	3	3	3	3	4	3	3	3	3.1	61
Production Design	4	3	2	4	4	3	4	3	3	2	5	4		2	3	3	3	3	4	4	3	3.3	62
Sound/Composition	3	3	3	3		4	3	4	3	3	3	4	3	3	3	3	3	3	3	2	3	3.1	59
Valley of the Scorned																							
Overall Quality	3	3	3	2	4	4	2	4	3	3	3	3	2	2	3	2	1	2	3	4	2	2.8	55
Story	2	4	2	3	3	2	2	3	2	2	4	3	2	1	3	3	1	2	3	3	2	2.5	50
Directing	3	3	3	3	4	3	2	3		3	4	3	1	2	2	3	2	2	3	4	2	2.7	52
Cinematography	3	3	3	3	4	5	4	4	2	4	4	3	2	2	3	2	4	3	3	3	4	3.3	65
Editing	3	3	4	1	4	3	2	1	3	4	4	3	2	2	2	2	2	2	3	3	3	2.7	53
Production Design	3	3	3	5	5	5	2	3	2	4	5	3	3	3	4	3		4	4	3	5	3.6	69
Sound/Composition	2	3	2	1	4	4	2	1	1	4	4	2	1	1	2	1	4	2	3	3	2	2.4	47

<b>Minimum Security</b>																							<b>AVG</b>	<b>SUM</b>	
Overall Quality	1	3	3	3	3	2	3	2	3	2	3	3	3	3	2	3	3	3					2.8	72	
Story	2	3	3	2	2	2	3	2	3	1	3	2	2	3	2	3	2	3					2.4	63	
Directing	2	4	4	3	3	2	3	2	4	2	3	3	3	4	2	3	3	3					3.0	68	
Cinematography	2	4	3	3	3	2	3	3	4	3	3	3	3	3	3	2	3	3					3.0	76	
Editing	2	3	3	3	3	2	3		4	2	4	3	3	4	3	3	3	3					3.1	71	
Production Design	2	3	4	4	4	1	3	3	3	2	3	3	3	4	2	2	4	4					3.1	64	
Sound/Composition	3	3	3	3	2	3	3	2	3	1	1	3	3	3	3	3	2	2					2.5	69	
<b>DuDs</b>																									
Overall Quality	3	3	4	5	3	3	4	4	4	4	2	3	3	3	3	5	3	3	2	2	3	4	3.3	72	
Story	2	3	3	4	4	3	4	4	4	2	3	2	3	3	5	2	3	2	2	3	4		3.2	63	
Directing	3	4	4	2	4	4	4	4	4	2	3	3	3	4	4	5	2	4	1	2	3	4	3.6	68	
Cinematography	4	4	4	3	2	4	3	3	4	3	3	3	3	4	4	4	4	3	2	2	3	4	3.3	76	
Editing	4	4	4	5	3	4	4	4	4	3	3	3	3	4	5	2	1	2	3	3	4		3.4	71	
Production Design	4	5		3	3	4	3	3		3	4	3	3	4	4	4	2	3	1	3	5		3.3	64	
Sound/Composition	4	4	4	4	2	5	3	3	4	3	3	3	3	3	5	4	2	3	1	3	4		3.3	69	

<b>Mid-Knight</b>																							<b>AVG</b>	<b>SUM</b>
Overall Quality	4.0	3	3	3	3	4	5	4	5	2	3	4	2	3	3	3	4	5	3	3	3		3.4	72
Story	4.0	2	4	4	3	3	4	3	5	1	3	4	2	2	2	2	3	5	3	2	2		3.0	63
Directing	5.0	3	3	3	4	3	4	4	5	2	3	4	2	2		3	4	5	3	3	3		3.4	68
Cinematography	4.0	3	4	4	3	4	5	4	5	3	4	5	3	2	3	3	4	4	3	3	3		3.6	76
Editing	3.0	3	4	4	3	3	4	4	5	2	4	3	3	2	3	4	4	4	3	3	3		3.4	71
Production Design	4.0	3	3	3	3	4	4		5	3	4	4		2	3		4	4	4	3	4		3.6	64
Sound/Composition	3.0	2	3	2	3	4	5	3	5	3	3	4	4	2	3	2	4	4	3	3	4		3.3	69
<b>Eye of the Storm</b>																								
Overall Quality	5.0	3	4	5	4	3	5	3	3	5	4	4	3	5	4	4	3	5	5	4	3		4.0	84
Story	4.0	2	4	5	3	3	5	3	3	4	3	4	3	3	4	4	2	5	5	4	3		3.6	76
Directing	4.0	2	4	4	3	3	5	3	3	5	3	4	2	5	4	4	3	5	5	4	4		3.8	79
Cinematography	4.0	3	4	5	4	3	5	4	4	5	4	4	3	5	5	3	4	5	5	4	4		4.1	87
Editing	3.0	3	3	4	4	4	5	3	4	5	4	4	3	5	4	3	3	5	5	3	4		3.9	81
Production Design	3.0	3	4	4	4	4	5	4	4	5	4	4	2	5	4	3	3	5		3	4		3.9	77
Sound/Composition	4.0	3	3	4	3	1	4	3	4	4	4	3	2	3	3	3	3	5	4	3	3		3.3	69



**CTVA 441 Documentary Senior Productions Rubric Summaries**

<b>Trick or Treat</b>																							<b>AVG</b>	<b>SUM</b>
Overall Quality	5	4	3	3	3	5	4	5	5	3	4	3	3	3	3	4	4	3	4	4		<b>3.71</b>	<b>78</b>	
Story	5	4	3	3	4	5	4	5	5	4	4	3	3	3	3	4	4	3	4	4		<b>3.81</b>	<b>80</b>	
Directing	5	4	3	4	4	5	4	5	5	3	3	3	3	2	3	3	4	4	3	4	4		<b>3.71</b>	<b>78</b>
Cinematography	5	4	2	4	4	5	4	4	5	3	3	4	3	2	3	3	4	3	3	3	3		<b>3.52</b>	<b>74</b>
Editing	4	4	3	3	3	5	4	5	5	4	3	3	3	4	3	3	4	4	3	4	3		<b>3.67</b>	<b>77</b>
Production Design	4				2				4	3													<b>3.25</b>	<b>13</b>
Sound/Composition	4	4	3	3	4	5	3	5	5	3	3	4	3	2	3	3	3	4	3	4	4		<b>3.57</b>	<b>75</b>
<b>Mobile Lunch Box</b>																								
Overall Quality	3	5	3	4	4	4	4	5	3	3	5	3	3	4	4	5	3	3	3	3	3		<b>3.9</b>	<b>82</b>
Story	5	4	3	4	4	4	4	5	4	3	5	3	3	3	4	5	4	4	4	4	4		<b>3.95</b>	<b>83</b>
Directing	4	5	1	4	4	3	4	5	3	3	5	4	2	4	4	4	3	3	4	4	3		<b>3.67</b>	<b>77</b>
Cinematography	3	5	2	4	4	3	3	4	2	2	3	2	2	3	4	5	2	3	3	3	3		<b>3.10</b>	<b>65</b>
Editing	3	4	2	4	4	4	4	5	3	3	4	4	2	4	4	4	3	3	4	4	4		<b>3.62</b>	<b>76</b>
Production Design	3	4	2	4	4		3	4										3					<b>3.38</b>	<b>27</b>
Sound/Composition																								

<b>The Field</b>																							<b>AVG</b>	<b>SUM</b>		
Overall Quality	3	3	4	3	3	3	3	3	3	3	4	3	3	3	3	2	3	4	3	3			<b>3.10</b>	<b>65</b>		
Story	3	2	3	3	3	3	2	2	3	3	3	3	3	2	3	3	2	4	2	3	3			<b>2.76</b>	<b>58</b>	
Directing	3	2	5	3	3	3	4	3	3	3	4	3	3	3	3	3	2	4	4	3	3			<b>3.19</b>	<b>67</b>	
Cinematography	3	3	5	2	4	3	3	3	3	3	3	4	3	4	3	3	3	5	3	3	4			<b>3.33</b>	<b>70</b>	
Editing	3	3	4	3	4	4	3	3	3	4	3	4	3	3	4	3	3	4	4	3	4			<b>3.43</b>	<b>72</b>	
Production Design	3						2		3				3											<b>2.75</b>	<b>11</b>	
Sound/Composition	3	3	5	4	2	2	1	2	2	3	2	2	3	3	4	2	3	3	4	3	4			<b>2.86</b>	<b>60</b>	
<b>Filter</b>																										
Overall Quality	1	5	3	3	3	3	2	4	3	3	4	4	3	3	4	4								<b>3.25</b>	<b>52</b>	
Story	1	4	2	4	4	3	3	4	3	4	5	3	3	3	4	4								<b>3.38</b>	<b>54</b>	
Directing	2	4	3	3	4	3	3	4	3	3	4	3	3	4	5	4								<b>3.44</b>	<b>55</b>	
Cinematography	2	4	3	3	3	4	2	3	3	3	5	3	3	3	4	4								<b>3.25</b>	<b>52</b>	
Editing	2	4	3	4	3	3	3	4	3	3	5	2	2	4	4	4								<b>3.44</b>	<b>55</b>	
Production Design				4	3				3															<b>3.33</b>	<b>10</b>	
Sound/Composition	3	4	3	4	2	2	3	2	2	3	4	3	3	2	3	4								<b>2.94</b>	<b>47</b>	

CTVA 442 Overall Statistics

	AVG					
Overall Quality	3.2					
Story	2.9					
Directing	3.3					
Cinematography	3.4					
Editing	3.3					
Production Design	3.5					
Sound/Composition	3.0					

CTVA 441 Overall Statistics

	AVG
Overall Quality	3.2
Story	2.9
Directing	3.3
Cinematography	3.4
Editing	3.3
Production Design	3.5
Sound/Composition	3.0

APPENDIX C

240 FINAL:

Multiple Choice

Identify the letter of the choice that best completes the statement or answers the question.

- 1) A term used to describe directional microphone's pickup pattern is
  - a) omnidirectional
  - b) flat
  - c) cardioids
  - d) circular
- 2) A highly microphone that is used to pick up sound from a distance is a \_\_\_\_\_ microphone
  - a) cannon
  - b) desk
  - c) shotgun
  - d) stand
- 3) A microphone that is widely used by news reporters and musicians and allows talent to control sound pick-up is a
  - a) hand held microphone
  - b) lavalier microphone
  - c) condensed microphone
  - d) offset microphone
- 4) A common device used to monitor volume levels is the
  - a) VU meter
  - b) expander
  - c) notch filter
  - d) gain control
- 5) Which microphone would be most appropriate for a company president delivering her weekly address from behind her office desk?
  - a) shot gun
  - b) lavalier microphone
  - c) headset mic
  - d) stand mic
- 6) Which is the best fishpole (boom) microphone
  - a) omnidirectional dynamic mic
  - b) omnidirectional ribbon mic
  - c) omnidirectional condenser mic
  - d) shotgun mic
- 7) To achieve optimal sound, what is the best placement of a lavalier on the talent playing a "guest"? The talent is an actor that is talking to a host that is seated to the "guest's" left?
  - a) Behind their ear
  - b) On the center of their collar
  - c) On the right hand side of their collar
  - d) On the left hand side of their collar
- 8) A \_\_\_\_\_ prevents loud audio from exceeding a system's upper limit
  - a) Preamp
  - b) Notch filter
  - c) Dynamic reducer
  - d) Limiter

---

Ap

- 9) Acoustically, hard surfaces cause natural reflection of sound waves which creates \_\_\_\_\_.
- a) Dead space
  - b) Reverberation
  - c) Expansion
  - d) Limitation
- 10) Sounds that add depth and realism to a production are \_\_\_\_\_.
- a) Musical scores
  - b) Narration
  - c) Sound effects
  - d) Voice over
- 11) Ensuring that the quality and level of audio in successive shots matches is called \_\_\_\_\_.
- a) Progression
  - b) Wild sound
  - c) Continuity
  - d) Anticipation
- 12) A common device used to monitor volume levels is the \_\_\_\_\_.
- a) Hand held microphone
  - b) Lavalier microphone
  - c) Mono microphone
  - d) Shotgun microphone
- 13) An audio signal by a non microphone device is known as \_\_\_\_\_.
- a) Mic level
  - b) Line level
  - c) Dynamic
  - d) Monaural
- 14) General background noise is known as the \_\_\_\_\_.
- a) Sound track
  - b) Audio track
  - c) Wild track
  - d) Jungle track
- 15) An audio signal generated by a microphone is known as \_\_\_\_\_.
- a) Mic level
  - b) Line level
  - c) Dynamic
  - d) Monaural
- 16) What is the optimal VU range when riding the gain for dialogue:
- a) -5 to 0 VU
  - b) 0 to 100 percent
  - c) 0 to +3 VU
  - d) 0 VU
  - e) -20 to +3 VU
- 17) What is the optimal VU range when riding the gain for dialogue:
- a) -5 to 0 VU
  - b) 0 to 100 percent
  - c) 0 to +3 VU
  - d) 0 VU
  - e) -20 to +3 VU
- 18) Video programs can be distributed via \_\_\_\_\_.
- a) TV sets only
  - b) Mobiles phones
  - c) The Internet
  - d) Projection screens
  - e) All the above
- 19) What is the optimal VU range when riding the gain for dialogue:
- a) Knowing how to handle equipment effectively
  - b) Knowing how to convey ideas convincingly
  - c) Knowing how organize a production
  - d) All of the above

## APPENDIX C

### 240 FINAL:

#### Multiple Choice

Identify the letter of the choice that best completes the statement or answers the question.

- 1) A term used to describe directional microphone's pickup pattern is
    - a) omnidirectional
    - b) flat
    - c) cardioid
    - d) circular
  - 2) A highly directional microphone that is used to pick up sound from a distance is a \_\_\_\_\_ microphone
    - a) cannon
    - b) desk
    - c) shotgun
    - d) stand
  - 3) A microphone that is widely used by news reporters and musicians and allows the talent to control sound pick-up is a \_\_\_\_\_.
    - a) hand held microphone
    - b) lavalier microphone
    - c) condensed microphone
    - d) offset microphone
  - 4) A common device used to monitor volume levels is the
    - a) VU meter
    - b) expander
    - c) notch filter
    - d) gain control
  - 5) Which microphone would be most appropriate for a company president delivering her weekly address from behind her office desk?
    - a) shotgun
    - b) lavalier microphone
    - c) headset mic
    - d) stand mic
  - 6) Which is the best fishpole (boom) microphone
    - a) omnidirectional dynamic mic
    - b) omnidirectional ribbon mic
    - c) omnidirectional condenser mic
    - d) shotgun mic
  - 7) To achieve optimal sound, what is the best placement of a lavalier on the talent playing a "guest"? The talent is an actor that is talking to a host that is seated to the "guest's" left?
    - a) Behind their ear
    - b) On the center of their collar
    - c) On the right hand side of their collar
    - d) On the left hand side of their collar
- B) A \_\_\_\_\_ prevents loud audio from exceeding a system's upper limit
  - a) preamp
  - b) notch filter
  - c) dynamic reducer
  - d) limiter

Ap

9) Acoustically, hard surfaces cause natural reflection of sound waves which creates \_\_\_\_\_.

- a) dead space
- b) reverberation
- c) expansion
- d) limitation

10) Sounds that add depth and realism to a production are \_\_\_\_\_.

- a) musical scores
- b) narration
- c) sound effects
- d) voice over

11) Ensuring that the quality and level of audio in successive shots matches is called \_\_\_\_\_.

- a) progression
- b) wild sound
- c) continuity
- d) anticipation

12) A small, unobtrusive, clip-on microphone that allows hands-free pickup of a talent's voice is a

- a) hand held microphone
- b) lavalier microphone
- c) mono microphone
- d) shotgun microphone

13) An audio signal created by a non-microphone device is known as

- a) mic level
- b) line level
- c) dynamic
- d) monaural

14) General background noise is known as the

- a) sound track
- b) audio track
- c) wild track
- d) jungle track

15) An audio signal generated by a microphone is known as

- a) mic level
- b) line level
- c) dynamic
- d) monaural

16) What is the optimal VU range when riding the gain for dialogue:

- a) -5 to 0 VU
- b) 0 to 100 percent
- c) 0 to +3 VU
- d) 0 VU
- e) -20 to +3 VU

17) What is the optimal level output when setting tone (or setting Unity)?

- a) -5 to 0 VU
- b) 0 to 100 percent
- c) 0 to +3 VU
- d) 0 VU
- e) -20 to +3 VU

18) Video programs can be distributed via

- a) TV sets only
- b) Mobiles phones
- c) the Internet
- d) Projection screens
- e) All of the above

19) The foundation of producing effective programs derives from:

- a) Knowing how to handle equipment effectively
- b) Knowing how to convey ideas convincingly
- c) Knowing how organize a production
- d) All of the above

20) The type of equipment required by a production is determined by:

- a) Production Style
- b) Shooting Circumstances
- c) Situational variations
- d) All of the above

21) The approach taken to producing a program is often determined by:

- a) The purpose of the program
- b) The intended audience for the program
- c) the working relationship between director and talent
- d) none of the above
- e) both a and b

22) The device used to switch between video inputs is the

- a) graphics generator
- b) audio console
- c) video recorder
- d) switcher

23) Which of the following types of programs would NOT be appropriate for a multi-camera/control room production? (Choose only one)

- a) soap opera
- b) game show
- c) football game
- d) documentary

24) A wide open space equipped with lights, sound control, cameras and protection from the weather is a

- a) breezeway
- b) dressing room
- c) control room
- d) studio

25) Horizontal movements (left/right; right/left) are along the

- a) X axis
  - b) Y axis
  - c) Z axis
  - d) V axis
-



26) Vertical movements (up/down; down/up) are along the

- a) x axis
- b) y axis
- c) z axis
- d) v axis

27) Movements away from or toward the viewer are on the

- a) x axis
- b) y axis
- c) z axis
- d) v axis

28) \_\_\_\_\_ is the relative brightness of the lightest and darkest areas in a shot.

- a) diffusion
- b) contrast
- c) softness
- d) dynamic range

29) The overall color quality of a light is referred to as \_\_\_\_\_.

- a) chroma
- b) brightness
- c) detail
- d) color temperature

30) Soft light that illuminates a wide area and softens shadows is \_\_\_\_\_.

- a) diffused
- b) directional
- c) closed
- d) on camera

31) The most common lighting plan used in studios is \_\_\_\_\_.

- a) fill lighting
- b) camera lighting
- c) 3 point lighting
- d) 3 way lighting

32) The main source of light in a three point lighting plan is called the \_\_\_\_\_.

- a) key light
- b) fill light
- c) back light
- d) side light

33) The \_\_\_\_\_ light reduces the shadows created by the primary light and is usually a diffused, soft light.

- a) key
- b) fill
- c) back
- d) side

34) The \_\_\_\_\_ light is used to separate the subject from the background.

- a) key
- b) fill
- c) back
- d) side

35) Sunlight (daylight) and studio (tungsten) light have different \_\_\_\_\_ and will affect the color quality of a shot.

- a) contrasts
- b) intensity
- c) color temperatures
- d) color blends

36) A light's "brightness" is referred to as \_\_\_\_\_ and affects exposure.

- a) intensity
- b) color temperature
- c) compensation
- d) existing light

37) A light that produces well-defined shadows, fast fall off, and well defined effects is \_\_\_\_\_.

- a) diffused
- b) directional
- c) open faced
- d) closed

38) A piece of transparent plastic used to change the color of a light is known as a \_\_\_\_\_.

- a) clamp
- b) scrim
- c) reflector
- d) gel

39) The three primary colors of video are

- a) red, green, blue
- b) yellow, cyan, magenta
- c) red, green, yellow
- d) black, white, gray

40) The two types of image sensors found with cameras are the:

- a) Vidicon and Transistor
- b) Filter and SECAM
- c) CCD and CMOS
- d) Key and Fill

41) This HDTV format uses an interlaced scanning and produces a high resolution image

- a) 720p
- b) 1080i
- c) 1080p
- d) 525i

42) Automatic camera controls are often problematic because

- a) they don't allow for manual control and artistic judgment
- b) they are only found on expensive cameras
- c) they are difficult to use
- d) only professionals can learn to use them

43) A long focal length

- a) covers a wide view of the scene and makes subjects appear closer
- b) covers a wide view of the scene and makes subjects appear further away
- c) covers a narrow segment of the scene and makes subjects appear closer
- d) covers a narrow segment of the scene and makes subjects appear further away

44) A telephoto lens can cause the following problems:

- a) shallow depth of field
- b) Depth is unnaturally compressed
- c) camera shakiness is emphasized
- d) depth and space are over emphasized
- e) a, b, and c

45) The larger the f-stop number

- a) the smaller the opening, less light
- b) the smaller the opening, more light
- c) the larger the opening, less light
- d) the larger the opening, more light

46) Of the following, which f-stop setting would allow in the greatest amount of light?

- a) f16
- b) f8
- c) f5.6
- d) f4

47) Of the following which f-stop would create the greatest depth of field?

- a) f16
- b) f11
- c) f3.5
- d) f2.0

48) The focal length of lens can affect the following factors

- a) sharpness of the scene
- b) depth of field
- c) prominence of the background
- d) camera shake
- e) All of the above

49) Zooming a lens

- a) changes the field of view
- b) changes the focal length of a lens
- c) both a and b
- d) neither a nor b

50) A short focal length

- a) covers a wide view of the scene and makes subjects appear small and far away
- b) covers a wide view of the scene and makes subjects appear closer
- c) covers a narrow segment of the scene and makes subjects appear closer
- d) covers a narrow segment of the scene and makes subjects appear small and far away

51) A zoom lens

- a) cannot focus on infinity
- b) has a fixed focal length
- c) has a variable focal length
- d) has a fixed focus

52) Which is the correct relationship between zooming and the resulting focal length?

- a) zooming in decreases the focal length
- b) zooming in increases the focal length
- c) zooming out puts the lens in a narrow-angle position
- d) zooming out increases the focal length

53) A short focal length creates this type of angle

- a) wide angle
- b) narrow angle
- c) sharp angle
- d) short angle

54) A long focal length creates this type of angle

- a) narrow angle
- b) short angle
- c) wide angle
- d) long angle

55) A prime lens has a \_\_\_\_\_ focal length

- a) variable
- b) long
- c) fixed
- d) moving

56) Of the following focal lengths, which would create the widest angle of view?

- a) 100mm
- b) 400mm
- c) 50mm
- d) 10mm

57) This shot is used to establish a scene and show the relative positions of subjects

- a) long shot
- b) medium shot
- c) close up
- d) extreme close up

58) This shot is used to show details and emphasize certain areas

- a) long shot
- b) medium shot
- c) close up
- d) medium wide shot

59) This shot is used to establish location and create an overall atmospheric impression

- a) long shot
- b) medium shot
- c) close up
- d) extreme long shot

60) LS is the abbreviation for

- a) long shot
- b) loose shot
- c) light shot
- d) line shot

61) MS is the abbreviation for

- a) middle shot
- b) medium shot
- c) make-up shot
- d) missed shot

62) Dividing the screens into thirds, both horizontally and vertically, for compositional purposes, is known as

- a) 3-way division
- b) the rule of thirds
- c) the box of nines
- d) the rule of eight

63) A series of rough sketches that help visualize a production is known as a

- a) treatment
- b) chalkboard
- c) storyboard
- d) concept

64) The three stages of production in television are:

- a) Planning/preparation, production and post-production
- b) Pre-production, planning and budgeting
- c) Production, Shooting and Taping
- d) Post-production, editing and distribution

65) Production efforts which take place after field or studio camera work has been completed are known as

- a) production
- b) post production
- c) pre production
- d) preparation

66) Which of the following is done during the pre-production stage?

- a) writing a script
- b) hiring a director
- c) choosing a setting
- d) All of the above

67) A list of shots to be used by an individual camera operator is called a

- a) camera list
- b) shot list
- c) instruction sheet
- d) cue card

68) The purpose of a script is to

- a) help a director clarify ideas
- b) coordinate the production team
- c) help assess resources needed
- d) All of the above

69) Film-style productions and single-camera videos often use this type of script format

- a) semi-style
- b) one-column
- c) two-column
- d) full-style

70) Traditional television productions often use this type of flexible script format

- a) two-column
- b) three-sided
- c) one-column
- d) full page

71) Words spoken to the camera or between people are called

- a) definitions
- b) dialogue
- c) movements
- d) directions

72) Fine stripes, checks, or herringbone patterns on clothing can be a problem on television as they can cause

- a) excessive reflection
- b) distorted size
- c) bright highlights
- d) flicker and loss of detail

73) HDTV make up treatment are different from non HD makeup because

- a) facial hair is more noticeable on HD
- b) makeup brush strokes are more visible
- c) opaque cremes are more obvious
- d) All of the above

74) Which video recording medium has traditionally been the most popular because of its availability, ease of use, and high comfort level among professionals?

- a) film
- b) flash memory
- c) DVD
- d) videotape

75) Which types of video display devices are designed to provide accurate, stable images, but do not include tuners?

- a) televisions
- b) cameras
- c) monitors
- d) receivers

76) 720p and 1080p are examples of

- a) SD interlaced scanning rates
- b) HDTV progressive scanning systems
- c) plasma voltage rates
- d) LCD pixels

77) Which type of video display system scans all lines sequentially?

- a) progressive
- b) interformat
- c) interlaced
- d) matrix

78) Which type of display system scans all odd numbered lines first and then goes back and scans all even numbered lines?

- a) progressive
- b) regressive
- c) interlaced
- d) overlaced

79) Image processing in the form of video control to ensure a quality video signal is known as

- a) shading
- b) darkening
- c) lightening
- d) colorizing

80) Cameras need to be white balanced because

- a) white looks best on Television
- b) the color white doesn't really exist on television
- c) red, green and blue are used to create white
- d) different light sources have different color temperatures

81) A camera control that automatically adjusts a camera's color-balance so that a light source will be reproduced accurately as white is called

- a) color control
- b) gain control
- c) black balance
- d) white balance

82) Cards positioned near a camera for talent to read are known as \_\_\_\_\_

- a) read cards
- b) talent cards
- c) cue cards
- d) sight cards



83) What is a disadvantage of working with amateur talent?

- a) They're expensive
- b) They work quickly
- c) They may work slowly
- d) they always master their lines easily

84) What are the advantages of using professional talent?

- a) they work faster
- b) their work is higher quality
- c) none of the above
- d) both a and b

85) The best professional performers can be counted on to \_\_\_\_\_

- a) repeat performances through several takes
- b) improvise when things go wrong
- c) modify delivery to fit a situation
- d) take instructions and guide
- e) All of the above

86) When talent arrives late and a production must go live, the production team will find itself in an \_\_\_\_\_

- a) unusual situation
- b) advanced rehearsal
- c) unrehearsed studio production
- d) ideal production situation

87) The best way for a director to deal with inexperienced talent to \_\_\_\_\_

- a) pay them well
- b) instill them with fear of failure
- c) rely on them to improvise
- d) put them at ease and give clear instructions

88) What is the chief function of the director?

- a) to translate the script into specific video and audio images
- b) to translate the idea into a script
- c) to schedule the production times and facilities
- d) to design a budget

89) Which person operates the switcher in a studio production?

- a) producer
- b) LD
- c) TD
- d) AD

90) Which person cues the talent on the set?

- a) director
- b) Floor Manager
- c) AD
- d) TD



91) Who counts down the slate and the countdown during a live production?

- a) director
- b) Producer
- c) TD
- d) AD

92) What is the floor manager telling you when they point at you?

- a) it is your cue to perform/talk
- b) You are making a mistake
- c) You are talking too loud
- d) You need to hurry it up but then at ease and give clear instructions

93) How should you react to the floor manager's cue?

- a) not at all if you think the floor manager gave you the wrong cue
- b) follow it after giving a subtle nod to acknowledge that you received it
- c) follow it immediately
- d) follow it only if you think it will enhance your performance

94) In the Card Exercise Program in our class, where did the title/image of the Friends' gang for our title card "Television Revisited" come from?

- a) CG
- b) Still Store
- c) Camera One
- d) Channel One

95) In our final projects in our class, where did the slate and count down video input come from?

- a) CG
- b) Still Store
- c) Camera One
- d) Channel Two

96) Which installation is essential for proper studio teamwork?

- a) soundproof walls
- b) large studio doors
- c) well-functioning intercom system
- d) smooth studio floor

97) On the two-column TV script where is any title or graphic listed?

- a) It isn't listed on the script but is listed on the TD run down
- b) In the video column
- c) Inside the dialogue
- d) It is marked at the beginning of the script

98) In directing a show, how should you refer to talent and camera operators?

- a) talent by name, camera operators by name
- b) talent by number, camera operators by number
- c) talent by name, camera operators by number
- d) talent by number, camera operators by name

99) What is the correct placement of the audio and video columns in a two-column script?

- a) audio left, video right as they well
- b) video left, audio right
- c) video and audio right, effects cues left
- d) audio and video on the left, director's markup on the right

100) The novice director begins the videotaping of a simple interview show with the following cues: "Ready C.G., slate. Take C.G.-read slate. Ready black. Fade to black. Ready to come up on 1. Ready to cue Paula. Open mic, cue Paula, fade in 1." What is the major mistake in this opening sequence?

- a) did not say "Ready to fade to black"
- b) opened mic before cueing Paula
- c) failed to start VTR
- d) said "come up on" instead of "fade in"
- e) cued Paula before fading in camera 1

**Annual Assessment Report to the College 2011-12**

**College:** Mike Curb College of Arts, Media & Communications

**Department:** Cinema & Television Arts

**Program:** Screenwriting Option

Note: Please submit report to your department chair or program coordinator, the assessment office and to the Associate Dean of your College by September 28, 2012. You may submit a separate report for each program which conducted assessment activities.

**Liaison:** Dianah Wynter

**1. Overview of Annual Assessment Project(s) (optional)**

**1a. Assessment Process Overview:** Provide a brief overview of the assessment plan and process this year.

Gateway/Capstone Comparative Assessment Method (Simplified Assessment) Method

**2. Student Learning Outcome Assessment Project:** Answer questions according to the individual SLO assessed this year. If you assessed an additional SLO, report in the next chart below.

**2a. Which Student Learning Outcome was measured this year?**

**CTVA SLO 2** -- Conceptualize, structure and write dramatic and non-dramatic scripts for cinema, television and new media.

**2b. Does this learning outcome align with one of the following University Fundamental Learning Competencies? (check any which apply)**

**Critical Thinking** \_\_\_\_\_

**Oral Communication** \_\_\_\_\_

**Written Communication**  \_\_\_\_\_

**Quantitative Literacy** \_\_\_\_\_

**Information Literacy** \_\_\_\_\_

**Other (which?)** \_\_\_\_\_

**2c. What direct and indirect instrument(s) were used to measure this SLO?**

A rubric was used to assess students' screenplays, measuring them in six categories: Format, Protagonist/Goal, Conflict, Structure, Dialogue and Descriptions. Points were tabulated category by category such that a screenplay could earn up to a total of 100 possible points.

For this year's Annual Assessment of the SLO 2 and the Screenwriting Option, CTVA took advantage of the beta testing of AMEE software (Assessment Made Easy) authored by Dr. Sakile Camara. The AMEE software program provided us the ability to process the raw data in a more meaningful way. (See Addendum B) We understand that there is now a move toward gathering student content in digital formats for assessment purposes and look forward to becoming more familiar with all the functions and features of AMEE.

**2d. Describe the assessment design methodology:** For example, was this SLO assessed longitudinally (same students at different points) or was a cross-sectional comparison used (comparing freshmen with seniors)? If so, describe the assessment points used.

Gateway/Capstone Comparative Assessment was utilized. The final screenplay projects from CTVA 220 (Foundations of Media Writing) were compared to the final screenplay projects written in CTVA 425 (Advanced Screenwriting). CTVA 220 is the gateway course that is required of all students in the department, in which students are introduced to the fundamental principles of screen storytelling. The final project is a 20-30-page script, a complete screen story. CTVA 425 is the capstone course in the screenwriting option, required of all screenwriting majors. The final project is a complete, originally conceived feature-length screenplay (typically, 90-130 pages).

**2e. Assessment Results & Analysis of this SLO:** Provide a summary of how the evidence was analyzed and highlight important findings from collected evidence.

The final projects from four sections of CTVA 220, a total of 75 screenplays, were measured using the rubrics, as were the final projects from two sections of CTVA 425, a total of 37 screenplays. We compared the overall performances from the two groups and found that, as expected, the students in CTVA 425 performed better than those in CTVA 220. The average score of the 220 students was 79 out of 100, and the average score of the 425 students was 87 out of 100. If 79% translates to a letter grade of C+, this indicates that the 220 students performed at a better-than-average level. If 87% translates to a high B or a B+, this indicates that the 425 students performed at a good-to-very-good level. This suggests that CTVA 220 provides a solid introduction to core screenwriting concepts, and that the intermediate level courses taken prior to CTVA 425 serve to reinforce and enhance those concepts, such that by the time screenwriting students reach the capstone level, the students have absorbed the concepts and are able to apply them in a good-to-very-good manner. Surely, though, we should strive for excellence in our student outcomes, so there must be opportunities to improve.

Looking more closely at the rubrics, we observe the following: In 220, 37% of the students scored average or poor in the Protagonist/Goal category (6% poor), 41% scored

average or poor in Conflict (4% poor), 48% scored average or poor in Structure (3% poor), 44% scored average or poor in Dialogue (4% poor), and 47% scored average or poor in Descriptions (21% poor). Of these, the first three are such fundamental concepts that it behooves us to explore methods by which we can strengthen these lessons in 220 such that student outcomes will improve. Dialogue and Descriptions are more difficult concepts; we thus should explore methods to strengthen the pedagogy in these topics in the next course in the sequence, CTVA 320 (Writing for Film and Television). In 425, 22% of the students scored average or poor in the Protagonist/Goal category (3% poor), 19% scored average or poor in Conflict (3% poor), 30% scored average or poor in Structure (0% poor), 22% scored average or poor in Dialogue (3% poor), and 19% scored average or poor in Descriptions (8% poor). Clearly, the significant majority performed at a good-to-excellent level in all these categories, a success of which to be proud, but there certainly is room for improvement. With the assessment-inspired adjustments at the 220 and 320 levels indicated above, student outcomes in 425 likely would improve. Still, there is room to explore the strengthening of the pedagogy in 425, and we will consider methods to do so.

**2f. Use of Assessment Results of this SLO:** Were assessment results from previous years or from this year used to make program changes in this reporting year?

Type of change:

On the basis of the first time this SLO was assessed, we saw areas in which the CTVA 220 curriculum could be strengthened and we put those adjustments in place. These were not curriculum modifications. Instead, the screenwriting faculty discussed ways to strengthen our ability to teach certain topics. In particular, we concentrated on building a stronger foundation in Dramatic Structure at the CTVA 220 level.

Have any previous changes led to documented improvements in student learning? (describe)

The preponderance of “good” or “excellent” performance ratings in this recent round of assessment indicate that these efforts were somewhat successful.

Some programs assess multiple SLOs each year. If your program assessed an additional SLO, report the process for that individual SLO below. If you need additional SLO charts, please cut & paste the empty chart as many times as needed. If you did NOT assess another SLO, skip this section.

**3. How do your assessment activities connect with your program's strategic plan and/or 5-yr assessment plan?**

The 2011-2012 Assessment Report coincides with the beginning of a new 5-Year Assessment cycle.

During the last Five Year Plan, it was determined that greater access to computers with screenwriting software was needed. This need has been met with the expansion of the computer labs in Manzanita Hall.

**4. Other information, assessment or reflective activities or processes not captured above.**

**APPENDIX A**  
**Closing the Loop**  
**Goals for Honing and Refining Screenwriting Rubric**

In addition to assessing our student outcomes, the screenwriting faculty currently is engaged in the act of assessing the very tool used for assessment. Ongoing pedagogical and philosophical discussion likely will lead to a revised rubric when next we assess SLO 2. Among the areas of discussion:

I. Structure

The Aristotelian notion of beginning, middle and end is, in fact, a structural principle that applies to any and all narratives. However, when students attempt to create and implement new forms of structure, they may sometimes deserve to be rewarded rather than punished for their creative approach to storytelling. The screenwriting faculty will explore ways to evaluate student experimentation in structure.

II. Conflict

As professors, it can be constructive for us to point out to our students when conflicts along sexual, racial, or ethnic lines (etc.) perpetuate bias, as opposed to when they accurately show a stage in a character's arc where such issues are called into question. Some students take on conflicts -- whether about gender, race, ethnicity, sexual preference, class or religion of its characters, or global warfare or environmental conflicts, for example -- that challenge pre-existing biases and lead to intellectual, creative and social transformation for their characters, their writing, or the consciousness of their fellow students (when sharing their work in class). This is an issue the screenwriting faculty will discuss in the ongoing development of the rubric.

III. Categories for possible addition

Concept & Research

Students are encouraged to tackle socially significant ideas, but it is not imperative in the department. Some faculty suggest that students be rewarded for pioneering in the field that includes tackling socially conscious ideas, environmental issues or other storylines that haven't been told in a vibrant, compelling manner before, whether by Hollywood or through independent productions.

The Screenplay Rubric in its current form does not quantify originality or implementation of research. These are important creative and academic goals. Important though these issues are, it is difficult to measure them objectively via a rubric. These are judgments that reside in the realm of subjectivity. There will be ongoing discussion of this level of evaluation among the screenwriting faculty.

**APPENDIX B  
Rubric Data**



**Mike Curb College of Arts Media and Communication  
Department of Cinema Television Art**

» Assignment overall ratings on: Capstone Screenplay-Rappaport CTVA 425

Individual Assignment Rating Results Per Participant	
Participant #	Individual Rating Average
1. 849064	21.00
2. 960691	23.00
3. 506977	21.00
4. 906295	22.00
5. 560599	22.00
6. 938593	21.00
7. 728383	18.00
8. 831170	21.00
9. 584238	21.00
10. 396945	21.00
11. 208670	21.00
12. 327196	19.00
13. 612265	20.00
14. 820619	21.00
15. 627947	23.00
16. 481536	20.00
17. 553333	21.00
18. 386376	22.00

Assignment Descriptive Statistics	
Mean	21.00
Mode	21.00
Median	21.00
Standard Deviation	1.24
Variance	1.53
Valid Responses	18
Total Responses	18
Total Responses	19

Assignment Score Criteria		
Assignment Score Criteria	Total of participants	Percentage
0-16 Poor	2	10.53%
17-19 Average	10	52.63%
20-21 Good	5	26.32%
22-24 Excellent	2	10.53%
Number of Answers	19	





**Mike Curb College of Arts Media and Communication**  
 Department of Cinema Television Art

» Assignment overall ratings on: Capstone Screenplay-Kravsilovsky CTVA 425

Individual Assignment Rating Results Per Participant	
Participant #	Individual Rating Average
1. 339844	17.00
2. 35150	17.00
3. 500610	22.00
4. 658117	19.00
5. 630220	19.00
6. 986675	22.00
7. 381839	20.00
8. 717143	22.00
9. 220072	22.00
10. 516841	23.00
11. 920740	23.00
12. 337392	23.00
13. 214783	20.00
14. 83936	19.00
15. 151539	23.00
16. 223500	24.00
17. 681883	15.00
18. 35153	24.00

Assignment Descriptive Statistics	
Mean	20.78
Mode	23.00,22.00
Median	22.00
Standard Deviation	2.65
Variance	7.01
Valid Responses	18
Total Responses	18

Assignment Score Criteria		
Assignment Score Criteria	Total of participants	Percentage
0-16 Poor	1	5.56%
17-19 Average	5	27.78%
20-21 Good	2	11.11%
22-24 Excellent	10	55.56%
Number of Answers	18	



**Mike Curb College of Arts Media and Communication**  
 Department of Cinema Television Art

» Assignment overall ratings on: Gateway Screenplay-McWilliams CTVA 220

Individual Assignment Rating Results Per Participant	
Participant #	Individual Rating Average
1. 938229	19.00
2. 433582	21.00
3. 808854	21.00
4. 553740	20.00
5. 268540	19.00
6. 442126	18.00
7. 805502	19.00
8. 314539	20.00
9. 469986	16.00
10. 931244	18.00
11. 621674	19.00
12. 86433	20.00
13. 551771	20.00
14. 825573	20.00
15. 606910	21.00
16. 624976	18.00
17. 221206	19.00
18. 165848	22.00

Assignment Descriptive Statistics	
Mean	19.44
Mode	19.00,20.00
Median	20.00
Standard Deviation	1.42
Variance	2.03
Valid Responses	18
Total Responses	18

Assignment Score Criteria		
Assignment Score Criteria	Total of participants	Percentage
0-16 Poor	1	5.56%
17-19 Average	8	44.44%
20-21 Good	8	44.44%
22-24 Excellent	1	5.56%
<b>Number of Answers</b>	<b>18</b>	



**Mike Curb College of Arts Media and Communication**  
 Department of Cinema Television Art

» Assignment overall ratings on: Gateway Screenplay-Garcia CTVA 220

Individual Assignment Rating Results Per Participant	
Participant #	Individual Rating Average
1. 97299	23.00
2. 350432	21.00
3. 691482	21.00
4. 861390	15.00
5. 578383	13.00
6. 446184	23.00
7. 258801	12.00
8. 359231	24.00
9. 194120	20.00
10. 972502	18.00
11. 706759	20.00
12. 261111	17.00
13. 846829	15.00
14. 508876	16.00
15. 852400	20.00
16. 7471	13.00
17. 471542	19.00
18. 877907	16.00
19. 100447	18.00

Assignment Descriptive Statistics	
Mean	18.11
Mode	20.00
Median	19.00
Standard Deviation	3.57
Variance	12.77
Valid Responses	19
Total Responses	19

Assignment Score Criteria		
Assignment Score Criteria	Total of participants	Percentage
0-16 Poor	7	36.84%
17-19 Average	4	21.05%
20-21 Good	5	26.32%
22-24 Excellent	3	15.79%
Number of Answers	19	





**Mike Curb College of Arts Media and Communication**  
 Department of Cinema Television Art

» Assignment overall ratings on: Gateway Screenplay-Portnoy CTVA 220

Individual Assignment Rating Results Per Participant	
Participant #	Individual Rating Average
1. 406828	20.00
2. 291188	19.00
3. 420540	19.00
4. 181584	20.00
5. 258661	20.00
6. 628406	19.00
7. 551546	20.00
8. 659588	19.00
9. 822079	23.00
10. 812505	19.00
11. 744207	22.00
12. 940941	21.00
13. 266737	21.00
14. 756404	23.00
15. 109779	20.00
16. 380081	20.00
17. 62809	23.00
18. 941526	20.00

Assignment Descriptive Statistics	
Mean	20.44
Mode	20.00
Median	20.00
Standard Deviation	1.42
Variance	2.03
Valid Responses	18
Total Responses	18

Assignment Score Criteria		
Assignment Score Criteria	Total of participants	Percentage
0-16 Poor	0	0%
17-19 Average	5	27.78%
20-21 Good	9	50%
22-24 Excellent	4	22.22%
<b>Number of Answers</b>	<b>18</b>	



**Mike Curb College of Arts Media and Communication**  
 Department of Cinema Television Art

» Assignment overall ratings on: Gateway Screenplay-Potts CTVA 220

Individual Assignment Rating Results Per Participant	
Participant #	Individual Rating Average
1. 579032	18.00
2. 171647	21.00
3. 422035	20.00
4. 72683	19.00
5. 743370	19.00
6. 753175	20.00
7. 29456	18.00
8. 528428	18.00
9. 341326	19.00
10. 934887	19.00
11. 801846	21.00
12. 800444	18.00
13. 900061	19.00
14. 353614	20.00
15. 455231	15.00
16. 258947	15.00
17. 65658	22.00
18. 360981	22.00
19. 184072	19.00

Assignment Descriptive Statistics	
Mean	19.05
Mode	19.00
Median	19.00
Standard Deviation	1.90
Variance	3.61
Valid Responses	19
Total Responses	19

Assignment Score Criteria		
Assignment Score Criteria	Total of participants	Percentage
0-16 Poor	2	10.53%
17-19 Average	10	52.63%
20-21 Good	5	26.32%
22-24 Excellent	2	10.53%
<b>Number of Answers</b>	<b>19</b>	

## 2012-2013 Annual Program Assessment Report

Please submit report to your department chair or program coordinator, the Associate Dean of your College and the assessment office by Monday, September 30, 2013. You may submit a separate report for each program that conducted assessment activities.

**College:** MIKE CURB COLLEGE OF ARTS, MEDIA & COMMUNICATION

**Department:** CINEMA & TELEVISION ARTS

**Program:** MEDIA THEORY & CRITICISM

**Assessment Liaison:** Joel Krantz & Dianah Wynter

### Overview of Annual Assessment Project(s).

#### Provide a brief overview of this year's assessment plan and process.

Based on our rotating 5-year Assessment Plan (2013-18), this year's annual report focuses on SLO#1, which corresponds to the Media Theory and Criticism Option.

SLO #1: "Students will understand and articulate the history, theories, and critical models of cinema and the electronic media."

Using the Assessment strategy of Gateway/Capstone Simplified Assessment, we examined *CTVA-210: Television & Film Aesthetics* as our gateway course. This gateway course used a multiple-choice exam given at the end of the course as a baseline for measuring student knowledge and critical thinking skills at the beginning of their studies. We then used student critical analyses (final papers) from our Capstone Media Theory 400-level courses: *CTVA-412: Analysis of Classic Filmmakers*, *CTVA-413: Women as Filmmakers*, *CTVA-415: International Cinema*, and *CTVA-416: Documentary Tradition* with a newly-created standardized rubric for measuring student knowledge (specifically critical thinking skills). Our objective for the capstone class assessment was to measure the Media Theory & Criticism option's

ability to enhance and develop the critical thinking skills of their students, so that by the end of their studies, the students demonstrate improved critical thinking skills, exhibited through their own original essays.

**2. Assessment Buy-In. Describe how your chair and faculty were involved in assessment related activities. Did department meetings include discussion of student learning assessment in a manner that included the department faculty as a whole?**

The full-time faculty of the Department of Cinema and Television Arts (CTVA) meets regularly on a monthly basis to discuss departmental related business (including program assessment). The chair of our department (Prof. Jon Stahl) has always been very supportive of the assessment process in general, and understands and appreciates the need for program assessment. CTVA monthly faculty meetings always include “Assessment” as an agenda item. During faculty meetings, our assessment liaison is given ample time to provide an update/report of current assessment activities, answer any faculty inquiries regarding assessment, explain the current assessment plan, and coordinate the gathering of assessment data from relevant faculty. Although there are some faculty members who don’t (yet) understand the value of assessment, overall most of the faculty is very supportive, understanding how program assessment informs instruction and ultimately benefits the students by allowing strengths and weaknesses in the program to be identified. After discovery of the strengths and weaknesses of our programs, we can then make the appropriate changes that will benefit our students. Now that all of our faculty understand that program assessment results will be tied more directly to budgeting, including hardware and software purchases, facilities upgrades, and new faculty and staff hires, we are getting more faculty buy-in for assessment.

**3. Student Learning Outcome Assessment Project. Answer items a-f for each SLO assessed this year. If you assessed an additional SLO, copy and paste items a-f below, BEFORE you answer them here, to provide additional reporting space.**

**3a. Which Student Learning Outcome was measured this year?**

CTVA SLO #1: “Students will understand and articulate the history, theories, and critical models of cinema and the electronic media.”

### **3b. Does this learning outcome align with one or more of the university's "Big 5 Competencies"?**

Our CTVA SLO#1 aligns directly with one of the university's "Big 5 Competencies" (critical thinking), by requiring our Media Theory and Criticism students not just to understand, but also to articulate intelligently the history, theories, and critical models of cinema, by constructing their own original critical essays that are clearly organized and supported with logical thinking combined with their own independent research, making credible and convincing arguments that demonstrate their ability to gather, organize, and meld a wide range of ideas and concepts into a compelling and convincing essay.

### **3c. Does this learning outcome align with University's commitment to supporting diversity through the cultivation and exchange of a wide variety of ideas and points of view? In what ways did the assessed SLO incorporate diverse perspectives related to race, ethnic/cultural identity/cultural orientations, religion, sexual orientation, gender/gender identity, disability, socio-economic status, veteran status, national origin, age, language, and employment rank?**

CTVA-412: Analysis of Classic Filmmakers: "This course focuses on directors and issues in independent cinema. "We will examine the style, themes, and concerns of noted filmmakers whose works were made, and often viewed, outside of the Hollywood system. Though we will explore the industrial, socio-cultural and formal-aesthetic characteristics of independently produced, distributed and/or exhibited narrative features, we will also study experimental and avant-garde approaches. In addition, we will address the validity and usefulness of the label of "independence" and what that term implies (industrial autonomy, innovation, ideologies, and aesthetics) within the present media context.

This class used a variety of films that introduce students to many different perspectives and issues relating to gender, race, class, ethnicity, disability, and sexual orientation. These issues raised in various film screenings were also used as a basis for class discussion." --*Syllabus*

A sampling of film screened in this class, in their entirety or in excerpt, which explore diverse perspectives related to race, ethnicity, cultural identity, religion, sexual orientation, and language include:



3 Women (Robert Altman 1977)  
Woman under the Influence (Cassavetes 74)  
Barking Water (Sterlin Harjo 2009)  
Boys Don't Cry (Kimberly Peirce 1999)  
Bush Mama (Gerima 1979)  
Carnival of Souls (Herk Harvey 1962)  
Daughters of the Dust (Julie Dash 1991)  
Dawn of the Dead (Romero 1978)  
Dim Sum (Wayne Wang 1984)  
Dogfight (Nancy Savoca 1991)  
Donnie Darko (Richard Kelly 2001)  
Drugstore Cowboy (Van Sant 1989)  
Easy Rider (Dennis Hopper 1969)  
Eraserhead (David Lynch 1977)  
Eve's Bayou (Kasi Lemmons 1997)  
Faces (John Cassavetes 1968)  
Ganja and Hess (Bill Gunn 1973)  
Gas Food Lodging (Allison Anders 1992)

Ghost Dog (Jim Jarmusch 1999)  
Girlfriends (Claudia Weill 1978)  
Go Fish (Rose Troche 1994)  
Habit (Larry Fessenden 1997)  
Hester Street (Joan Micklin Silver '76)  
Household Saints (Savoca 1993)  
In the Company of Men -Labute '97)  
Killer of Sheep (Chas. Burnett '77)  
King of New York (Ferrara 1990)  
Kiss Me Deadly (Robt Aldrich '55)  
Kissing Jessica Stein (Charles Herman-Wurmfeld 2001)  
Lone Star (Sayles 1996)  
Manhatta (Charles Sheeler / Paul Strand 1921)

Nadja (Michael Almereyda 1994)  
Naked Kiss (Fuller 1964)  
Night Catches Us (Tanya Hamilton 2010)  
Night of the Hunter (Charles Poison (Todd Haynes 1991)  
Sankofa (Haile Gerima 1993)  
Shock Corridor (Sam Fuller 1963)  
Shopping for Fangs (Quentin Lee, Justin Lin 1997)

A sampling of readings in this class that includes topics related to gender, race, and socio-economic status, etc:

Becker, "A Point of Little Hope"  
Duritz, "A Conversation with Kevin Smith"  
Elsaesser, "Shock Corridor"  
Vicari, "Vampire as Metaphor: Revisiting Ferrara's The Addiction"  
Viera, "The Work of Cassavetes"  
Wood, "Images and Women: Hollywood Feminism"

CTVA-413: Women as Filmmakers: “This course examines the work of women directors from an international perspective. Though we will begin with women directors from the development of cinema, the primary focus will be on contemporary filmmakers. Our course will include documentary and avant-garde/experimental texts as well as fictional narratives, emphasizing close textual analyses that make use of feminist critical theory. We will consider how historical, cultural, and industrial factors shape the work of women directors.

This class uses a variety of films that introduce many different perspectives and issues relating to gender, race, class, sexuality, ethnic and cultural orientation, age, language, and national origin. The issues raised in various film screenings were also used as a basis for class discussion.” - *Syllabus*

A sampling of films screened, in their entirety or in excerpt, which explore diverse female perspectives related to race, ethnicity, cultural identity, religion, sexual orientation, and language include:

*I Like it Like That* (Darnell Martin 1994)  
*Silent Feminists: America's 1st Women Directors*  
(J. Goodman / A.Slide 2008)  
*Christopher Strong* (Dorothy Arzner 1933, US)  
*Cleo from 5 to 7* (Agnes Varda 1962, France)\  
*Lovely and Amazing* (Nicole Holofcener 2001, UK)  
*Body Beautiful* (Ngozi Onwurah 1991, UK)

*Marianne and Juliane* (Margarethe von Trotta 1981, Germany)  
*Habitual Sadness* (Byun Young-joo 1997, Korea)  
*Princess Aurora* (Eun Jin Pang 2005, Korea)  
*Strange Days* (Kathryn Bigelow 1995, US)  
*Watermelon Woman* (Cheryl Dunye , US)

A sampling of readings in this class that includes topics related to gender, race, and socio-economic status:

Artel and Wengraf, “Positive Images”  
Williams, “Something Else Besides a Mother”  
de Lauretis, “Rethinking Women’s Cinema”  
Wood, “Images and Women”  
Chung, “Reclamation of Voice”

Grant, “Strange Days: Gender and Ideology in New Genre Films”  
Gaines, “White Privilege and Looking Relations”  
Shim, “From Yellow Peril to Model Minority...”  
Peña “Fast Forward to History”

CTVA-415: International Cinema: “This course aims to examine and put into context the new international cinemas that arose in the decade of the 1960s. Through a survey of representative films from various international new waves, this course traces the historical circumstances that gave rise to these new film movements and outline the specific national characteristics of each. It also documents and examines the common political and aesthetic radicalism which marked all of these new movements and which differentiated them from mainstream commercial cinema of the period. Finally we will attempt to recognize and acknowledge the lasting legacy of these new cinemas on film cultures to the present day.” --  
*Syllabus*

A sampling of films screened, in their entirety or in excerpt, which explore diverse female perspectives related to race, ethnicity, cultural identity, religion, sexual orientation, and language include:

Hiroshima Mon Amour (Resnais, 1959)

The Loneliness of the Long Distance Runner  
(Richardson, 1962)

Darling (Schlesinger, 1965)

Cléo from 5 to 7 (Varda, 1962)

Contempt (Godard, 1963)

8 ½ (Fellini, 1963)

Red Desert (Antonioni, 1964)

Daisies (Chytilová, 1966)

Black God, White Devil (Rocha, 1964)

Memories of Underdevelopment (Alea, 1968)

Pierrot le fou (Godard, 1965)

Weekend (Godard, 1967)

Faces (Cassavetes, 1968)

A sampling of readings in this class that includes topics related to gender, race, and socio-economic status:

Nowell-Smith, “Introduction: “What Were the Sixties?” “Cinema-Verite and the New Documentary,” “World Cinema in the 1950s,” “New Cinemas, National Cinemas,” “Sex and Censorship,” “Criticism and Culture,” “New Cinemas, New Politics”

CTVA-416: Documentary Tradition: This course uses documentaries that are viewed in class according to the film canon in the field, arranged chronologically and for which there is remarkable agreement; for example an ethnographic film like "Nanook of the North", a propaganda one like "Triumph of the Will", and a Direct Cinema piece are seen in their historical, artistic and political contexts. They are staples of any history of the documentary film. As the Spanish philosopher Jose Ortega y Gasset noted that "I am myself and my circumstance", the fact that I am a Hispanic female from South America, raised in a cosmopolitan environment, a frequent traveler and a speaker of several languages, gives my course an international slant. As a result of the diversity of the films used in this course, diverse perspectives related to race, ethnic/cultural identity/cultural orientations, religion, sexual orientation, gender/gender identity, disability, socio-economic status, veteran status, national origin, age, language, and employment rank are all covered in the variety of documentaries selected for the course.

Also included in the course are ten titles to be seen outside of class, about which the students write in the final exam, and that are also the subject of the film analysis writing assignment. The films selected in the Spring 2013 class were:

Brother, Can You Spare a Dime? (1975, Philippe Mora)  
Être et avoir (2002, France, Nicolas Philibert)  
Exit through the Giftshop (2010, Banksy)  
The Fog of War (2003, Errol Morris)  
Grizzly Man (2005, dir. Werner Herzog)

Koyaanisqatsi (1983, Godfrey Reggio)  
Olympia (1938, Germany, Leni Riefenstahl)  
Searching for Sugar Man (2012, Malik Bendjelloul)  
Sherman's March (1986, Ross McElwee)  
Unknown Chaplin (1982, Kevin Brownlow)

### **3d. What direct and/or indirect instrument(s) were used to measure this SLO?**

- i. Gateway/Capstone Comparative Assessment Method (Simplified Assessment)
- ii. Gateway course final exam for CTVA 210 – Television & Film Aesthetics

- iii. The Critical Thinking Rubric for Capstone Final Papers, measured students' critical analyses across in six (6) categories: a) Thesis / Originality; b) Organization; c) Evidence/ Film Analysis; d) Development/ Style; e) Research/ Amount of Work/ Relevance; and f) Overall fulfillment of College Standards. Points were tabulated category by category, such that a final paper could earn up to a total of 24 possible points.

The current program assessment method for this report utilized a 75 question multiple choice exam as our gateway class (CTVA-210: Television and Film Aesthetics), which included critical thinking skills questions that are aligned with our departmental SLO#1: "Students will understand and articulate the history, theories, and critical models of cinema and the electronic media".

We then used a different testing method (written student critical analyses) with a standardized writing rubric for our capstone class assessment data (CTVA-412: Analysis of Classic Filmmakers, CTVA-413: Women as Filmmakers, CTVA-415: International Cinema, and CTVA-416: Documentary Tradition).

We know that comparing the data from a multiple choice exam in our gateway class with written student critical essays from our capstone classes is NOT an ideal way to assess our students mastery of departmental SLO#1 (Students will understand and articulate the history, theories, and critical models of cinema and the electronic media.). While the data does offer relevant information about the strengths and weaknesses of our Media Theory & Criticism program, it would have been better to use data from similar evaluation methods. We plan to re-evaluate and change our assessment methods for the future, so that we can use identical evaluation methods for both gateway and capstone program evaluation.

**3e. Describe the assessment design methodology: For example, was this SLO assessed longitudinally (same students at different points) or was a cross-sectional comparison used (Comparing freshmen with seniors)? If so, describe the assessment points used.**

Gateway/Capstone cross-sectional comparative assessment was utilized, comparing freshman students in the gateway class, with senior students in the capstone class. Using this assessment method, we were not able to measure, track, and compare the exact same students in both our gateway and capstone classes. *CTVA 210 (Television & Film Aesthetics)* is the gateway course for Media Theory, and has an average of 285 students per semester. It is required of all students in the department. The sample used for this

assessment was Section 02 of Spring 2012; the number of students in the class was 75. Results from this class were compared to the final exam grades during the previous five-year assessment cycle (2007-08). The final exam for Section 02 of Spring 2012 contain 75 multiple choice questions, five (5) of which require critical thinking; and one essay, worth 25 points.

The four (4) capstone courses, *CTVA 412 Classic Filmmakers*, *CTVA 413 (Women as Filmmakers)*, *CTVA 415 International Cinema* and *CTVA 416 Documentary Tradition*, were assessed, using the final papers, i.e. documented Critical Analyses, to measure student acumen both critical thinking, critical writing with respect to film theory.

Detailed rubric data on the Critical Analyses paper for all Capstone courses can be found at the end of this report.

### **3f. Assessment Results & Analysis of this SLO: Provide a summary of how the results were analyzed and highlight findings from the collected evidence.**

A comparison of the 2007 and 2012 gateway courses' final exam grades demonstrates a minor lowering of the class averages. Whereas the 2007-08 exit exams were completely multiple-choice, the section of CTVA 210 examined for 2012 had implemented a written portion on the final exam. However, this was not a factor in the overall lowering of the average course score in Section 02 (Spring 2012). In fact, data (see pages 11-12) indicates that the average for the written portion of the exam was 21.8 out of 25, or 87%. CTVA 210 is a lower-division elective, open to all students (not just CTVA). Varying levels of interest and commitment to the course contents can impact the overall grades.

This data was gathered from #882 Scantrons for CTVA 210 Section 02 (Spring 2012), and the assessment report for 2007-08.

#### Key Findings – Gateway Course

Analysis of CTVA 210 Section 02 (Spring 2012) final exam, which included an essay, indicates that students possess a greater ability to reflect critically on cinema and articulate their theories than a multiple choice exam can measure. The essay was 25% of the exam; and students scored an average of 87% on the essay portion. The remainder of the exam consisted of fact-based multiple choice questions; students garnered 76% on the multiple-choice portion. The presence of the written portion raised their overall score on the Gateway exam.

## New Assessment Instrument: Rubric for Critical Writing

Spring 2013 marked the implementation of a new “Student Research Paper” rubric for the Media Theory Option’s capstone courses. This rubric was created by our newest full-time faculty member, Dr. Frances Gateward, with significant input from Option Head, Dr. John Schultheiss. This rubric has made a significant improvement in our ability to measure and assess the narrower categories within critical writing. The use of the rubric in Excel also allows us the ability to store the data for use in ongoing comparative analyses of capstone performance, on a yearly basis or semester-by-semester, if desired. With the introduction of this new tool, we can examine the strengths and weaknesses of a Critical Analysis paper, and target the areas in need of greater support from faculty. At this point in time, that is Writing Structure and Writing Style.

Also culled from the use of the new “Student Research Paper” rubric in our Media Theory Capstone class, is that our students excel in the area of Originality of Thesis, which is an indicator of the uniqueness of our students. We will continue to address their challenges, but also increase our efforts to develop their strengths. In the realm of Media Theory and Criticism, success is most often measured by the originality of one’s thesis. The department can use this discovery in order to enhance pedagogy and to encourage our students’ growth in this particular area.

Spring 2013 Capstone grades will be used as a baseline for future assessment of Media Theory/Criticism Capstone courses.

**3g. Use of Assessment Results of this SLO: Describe how assessment results were used to improve student learning. Were assessment results from previous years or from this year used to make program changes in this reporting year? (Possible changes include: changes to course content/topics covered, changes to course sequence, additions/deletions of courses in program, changes in pedagogy, changes to student advisement, changes to student support services, revisions to program SLOs, new or revised assessment instruments, other academic programmatic changes, and changes to the assessment plan.)**

The primary recommendation from the previous assessment for “the instructors of CTVA 210” was that they “develop creative strategies to accomplish this goal in conjunction with a re-emphasis on the importance of course attendance and participation.”

Media Theory Option Head, Dr. Schultheiss has enhanced course attendance and participation in CTVA 210 by putting the department’s newest scholar, Dr. Gateward on the case. Dr. Gateward’s field of study includes Asian

Cinema, women and international filmmakers. So often, new faculty are brought into departments and then not allowed to teach to their strengths. With CTVA 210, Dr. Gateward (one of the three professors teaching this class), has brought her own sensibility to the teaching of film aesthetics. While her CTVA 210 syllabus includes the requisite classical and European cinema, she also includes contemporary Asian Cinema with *Sympathy for Mr. Vengeance* by Korean filmmaker Park Chan Wook, John Sayles’ treatise on race in America *Lone Star*, and other important works that have resonance with students, such as *Run, Lola, Run* and Danny Boyle’s *Trainspotting*. She also includes “realism” in her course (a genre too often overlooked in this postmodern era), and screens *Ali Zoua* by African filmmaker Nabil Ayouch.

This semester, the Media Theory and Criticism Option is presenting an experimental class in Genre. The genre being examined in the first offering is The Action Movie. While the content will be appealing to students, the theory and critical examination is vigorous and scholarly.

Contemporary media theory and criticism focuses on new works. It behooves the Media Theory and Criticism option to continue to include contemporary film, new theories and modes of examination into its curriculum, to enhance student learning, participation and achievement.

**4. Assessment of Previous Changes: Present documentation that demonstrates how the previous changes in the program resulted in improved student learning.**

Comparative Data of Gateway Courses			
Previous Assessment period 2007-08			
Current Assessment period 2012-13			
	CTVA 210 2007		CTVA 210 2012
Section	Avg. Course Score		Avg. Course Score
			Section
01	78%		77% C+ (2.373)
03	82%		78%
			02*
			03

*Data from Institution Research/ CSUN Portal*

*\*This section of the gateway final exam contained essay questions.*



**GATEWAY COURSE**

**CTVA 210 Film Aesthetics**

**Final Exam Essay Question:** Using proper film terms, discuss how the following scene utilizes the tools of the cinema to engage the viewer and sets up what you image will follow. Be sure to discuss genre (how do you know what genre it fits into), narrative structure, mise en scene, lighting, editing style, sound and cinematography.

Table A

CTVA 210	Final Exam Overall %	Short Answers %	Essay Question/ Critical Thinking %
AVG	<b>78.97</b>	<b>76%</b>	<b>87%</b>
		57.15 out of 75pts	21.82 out of 25pts

**SUPPORTING DATA**

**SAMPLING OF SHORT ANSWER CRITICAL THINKING QUESTIONS**

CRITICAL THINKING QUESTIONS	8. <i>Sympathy For Mrs. Vengeance</i> can be seen as a treatise on a) capital-sm, b) race and gender c) horrors of war atrocities d) the impact of climate change.	12. In a narrative film, a sound it is non-diegetic if it a) doesn't contribute to cause/flow of events b) it is off-screen rather than on c) it is not part of the world of the depicted narrative d) it is not represented in the plot but can be inferred.	13. <i>Run Lola Run</i> presents unique manipulations of time, because the story is structured in which of the following ways: a) three cause-and-effect situations b) in reverse chronological order c) in random order d) through five separate character perspectives.	28. A major principle of development in <i>Sympathy for Mr. Vengeance</i> is a) shifts from comic to tragic and back again b) the use of a clock to limit plot duration c) the use of a fairy tale structure d) parallelism.
% of correct answers	<b>98%</b>	<b>71%</b>	<b>89%</b>	<b>57%</b>

**5. Changes to SLOs? Please attach an updated course alignment matrix if any changes were made. (Refer to the Curriculum Alignment Matrix Template, [http://www.csun.edu/assessment/forms\\_guides.html](http://www.csun.edu/assessment/forms_guides.html).)**

No changes were made to CTVA departmental SLOs at this time, although this is something that warrants ongoing self-examination and reflection, in order to ensure that our SLOs continue to meet the needs of our diverse student body, as well as reflecting the needs and realities of the entertainment industry.

**6. Assessment Plan: Evaluate the effectiveness of your 5-year assessment plan. How well did it inform and guide your assessment work this academic year? What process is used to develop/update the 5 year assessment plan? Please attach an updated 5 year assessment plan for 2013-2018. (Refer to Five Year Planning Template, plan B or C, [http://www.csun.edu/assessment/forms\\_guides.html](http://www.csun.edu/assessment/forms_guides.html).)**

We feel that we have met the goals for CTVA 210 and CTVA 310, as set forth in the 2007-2008 Assessment of SLO #1. Those goals were to reinforce basic course information with the development of creative strategies.

However, with the new assessment tools and increased diversity of our curriculum, as demonstrated in *this* assessment report, we recognize the need to see even more improvement in student performance, particularly in critical thinking and critical writing. The maintaining of raw data, for the duration of the 5-year cycle will be helpful in measuring this growth.

Note: An updated “CTVA 5-Year Assessment Plan 2013-18” is included as a separate PDF attachment.

**7. Has someone in your program completed, submitted or published a manuscript that uses or describes assessment activities in your program? No.**

**8. Other information, assessment or reflective activities or processes not captured above.**

For the next time we assess this SLO, we will consider administering the entrance exam only to students in the CTVA major (this class is available for GE credit). We also will consider using the new media theory and criticism rubric to assess the essay written in the gateway course as well.

### CTVA 412 Dr. Gateward Capstone Data

CRITERIA	THESIS/ ORIGINALITY	ORGANIZATION	EVIDENCE/ FILM ANALYSIS	DEVELOPMENT/ STYLE	RESEARCH/AMOUNT OF WORK/ RELEVANCE	OVERALL	TOTALS	%AGE
STUDENT ID NUMBER	Does the paper have a clear and strong argument? Does it reconsider the chosen topic with a strong individual vision? (1 - 4)	Is the paper clearly and tightly structured and easy for the reader to follow? Are paragraphs sequences logical and transitions clarify relation-ships of ideas? (1 - 4)	Does the writer present substantial and credible evidences /film analysis to support the argument? (1 - 4)	Is the paper neat and free from grammatical and typographical error? Does the writer use film terminology appropriately to analyze films? (1 - 4)	Does the paper represent a substantial amount of work? Does it relate to the course topics? Does it have a works cited page with proper formatting? Does it use research (books as well as journals) appropriately? (1 - 4)	How does the paper measure up to college standards and the work of peers? (1 - 4)		
	4	3	4	3	3	3	20	83.32
	3	2	3	2	3	2	15	62.49
	2	2	2	2	2	2	12	49.992
	3	3	2	2	2	2	14	58.324
	1	1	1	1	1	1	6	24.996
	3	3	3	3	3	3	18	74.988
	2	2	3	2	2	2	13	54.158
	3	2	2	3	3	2	15	62.49
	3	4	3	3	4	3	20	83.32
	3	4	4	3	4	4	22	91.652
	3	3	3	3	3	3	18	74.988
	3	2	3	2	2	3	15	62.49
	3	2	2	2	2	2	13	54.158
	3	4	3	3	4	3	20	83.32
	3	4	4	4	3	3	21	87.486
	3	4	3	3	3	3	19	79.154
	3	4	4	3	4	4	22	91.652
	3	4	3	3	3	3	19	79.154
	3	4	3	3	3	3	19	79.154
	3	3	3	3	3	3	18	74.988
	2	2	2	2	2	2	12	49.992
	3	4	4	4	4	4	23	95.818
	3	3	4	4	4	4	22	91.652
	3	3	2	3	3	3	17	70.822
	3	4	4	4	4	4	23	95.818
	3	2	3	2	2	2	14	58.324
	3	3	2	3	3	3	17	70.822
	3	3	3	3	3	3	18	74.988
	3	3	3	3	3	3	18	74.988
	3	2	2	2	3	2	14	58.324
	3	3	3	3	3	3	18	74.988
	3	4	4	4	3	4	22	91.652
	3	3	3	3	3	3	18	74.988
	3	2	2	3	3	2	15	62.49
	4	4	4	4	4	4	24	99.984
	3	2	2	3	3	2	15	62.49
	3	2	2	2	2	2	13	54.158
	3	3	3	3	3	3	18	74.988
	4	3	3	4	3	3	20	83.32
<b>TOTALS</b>	<b>3.03125</b>	<b>3.09375</b>	<b>3.047619048</b>	<b>3.03125</b>	<b>3.09375</b>	<b>2.96875</b>	<b>18.1875</b>	<b>75.769125</b>
% per category	84%	74%	82%	77%	77%	82%	AVG TOT	AVG GRADE
	THESIS/ ORIGINALITY	STRUCTURE	ANALYSIS	WRITING STYLE	RCH/AMOUNT OF WORK/ RELEV	OVERALL		

CTVA 413 Classic Filmmakers - Dr. Gateward  
Final Paper Capstone Data

CRITERIA	THESIS/ ORIGINALITY	ORGANIZATION	EVIDENCE/ FILM ANALYSIS	DEVELOPMENT/ STYLE	RESEARCH/AMOUNT OF WORK/ RELEVANCE	OVERALL	TOTALS	%AGE
STUDENT ID NUMBER	Does the paper have a clear and strong argument? Does it reconsider the chosen topic with a strong individual vision? (1 - 4)	Is the paper clearly and tightly structured and easy for the reader to follow? Are paragraphs sequences logical and transitions clarify relationships of ideas? (1 - 4)	Does the writer present substantial and credible evidences /film analysis to support the argument? (1 - 4)	Is the paper neat and free from grammatical and typographical error? Does the writer use film terminology appropriately to analyze films? (1 - 4)	Does the paper represent a substantial amount of work? Does it relate to the course topics? Does it have a works cited page with proper formatting? Does it use research (books as well as journals) appropriately? (1 - 4)	How does the paper measure up to college standards and the work of peers? (1 - 4)		
	1	1	1	1	1	1	6	24.996
	3	3	3	3	3	3	18	74.988
	3	4	3	3	4	3	20	83.32
	3	3	3	3	3	3	18	74.988
	3	3	3	3	4	3	19	79.154
	4	3	4	3	4	4	22	91.652
	4	3	4	4	4	4	23	95.818
	2	3	2	2	2	2	13	54.158
	4	4	4	4	4	4	24	99.984
	4	4	4	4	4	4	24	99.984
	1	1	1	1	1	1	6	24.996
	3	3	2	2	2	2	14	58.324
	3	3	4	3	4	3	20	83.32
	3	4	3	3	4	3	20	83.32
	4	3	3	3	3	3	19	79.154
	3	2	2	3	2	2	14	58.324
	1	1	1	1	1	1	6	24.996
	3	4	3	4	3	3	20	83.32
	3	3	3	4	3	3	19	79.154
	4	3	4	3	3	3	20	83.32
	3	3	3	2	3	3	17	70.822
	3	2	2	3	2	2	14	58.324
	4	4	4	4	4	4	24	99.984
	3	3	3	3	3	3	18	74.988
	3	2	2	2	2	2	13	54.158
	3	3	2	3	3	3	17	70.822
	3	3	2	3	3	3	17	70.822
	4	3	3	3	3	3	19	79.154
	4	4	4	4	4	4	24	99.984
	3	4	4	3	3	3	20	83.32
	1	1	1	1	1	1	6	24.996
	3	3	3	3	3	3	18	74.988
	3	4	3	3	3	3	19	79.154
	3	3	3	3	3	3	18	74.988
	2	2	2	1	1	2	10	41.66
	4	3	3	3	3	3	19	79.154
	4	3	3	3	3	3	19	79.154
	3	3	4	3	3	3	19	79.154
	4	3	3	4	3	3	20	83.32
	3	3	3	3	3	3	18	74.988
	3	4	3	3	3	3	19	79.154
	3	3	4	3	3	3	19	79.154
	2	2	2	2	2	2	12	49.992
<b>TOTALS</b>	<b>3.0625</b>	<b>2.9375</b>	<b>2.761904762</b>	<b>2.84375</b>	<b>2.78125</b>	<b>2.75</b>	<b>17.21875</b>	<b>71.7333125</b>
% per category	84%	74%	82%	77%	77%	82%	AVG TOT	AVG GRADE
	THESIS/ ORIGINALITY	STRUCTURE	ANALYSIS	WRITING STYLE	RCH/AMOUNT OF WORK/ RELE	OVERALL		



CTVA 416 Documentary Tradition – Dr. De Las Carreras

CRITERIA	THESIS/ ORIGINALITY	ORGANIZATION	EVIDENCE/ FILM ANALYSIS	DEVELOPMENT/ STYLE	RESEARCH/ AMOUNT OF WORK/ RELEVANCE	OVERALL		
STUDENT ID NUMBER	Does the paper have a clear and strong argument? Does it reconsider the chosen topic with a strong individual vision? (1 - 4)	Is the paper clearly and tightly structured and easy for the reader to follow? Are paragraphs sequences logical and transitions clarify relationships of ideas? (1 - 4)	Does the writer present substantial and credible evidences /film analysis to support the argument? (1 - 4)	Is the paper neat and free from grammatical and typographical error? Does the writer use film terminology appropriately to analyze films? (1 - 4)	Does the paper represent a substantial amount of work? Does it relate to the course topics? Does it have a works cited page with proper formatting? Does it use research (books as well as journals) appropriately?	How does the paper measure up to college standards and the work of peers? (1 - 4)		
							<b>TOTALS</b>	<b>TOTALS %age</b>
	4	4	4	4	4	4	24	99.98
	3	3	3	2	3	3	14	58.32
	3	3	3	2	3	3	14	58.32
	3	3	3	2	3	3	14	58.32
	4	4	4	4	4	4	24	99.98
	3	3	3	2	3	3	17	70.82
	3	3	3	2	3	3	17	70.82
	4	4	3	4	4	4	23	95.82
	4	4	4	3	4	4	19	79.15
	3	3	3	2	3	3	17	70.82
	2	2	2	2	2	3	13	54.16
	2	2	2	2	2	3	13	54.16
	2	3	3	2	2	3	15	62.49
	4	4	3	4	4	4	23	95.82
	4	4	4	4	4	4	24	99.98
	3	2	2	3	3	3	16	66.66
	3	3	3	3	3	3	18	74.99
	3	2	2	2	2	2	13	54.16
	4	4	4	4	4	4	24	99.98
	2	2	2	2	2	3	13	54.16
	2	3	3	3	3	3	17	70.82
	2	2	2	2	3	3	14	58.32
	2	2	2	2	2	2	12	49.99
<b>TOTALS</b>	<b>3.00</b>	<b>2.95</b>	<b>2.91</b>	<b>2.70</b>	<b>3.04</b>	<b>3.22</b>	<b>17.30</b>	<b>72.09</b>
<b>% per Category</b>	<b>75%</b>	<b>74%</b>	<b>73%</b>	<b>67%</b>	<b>76%</b>	<b>80%</b>	<b>Avg Total</b>	<b>vg Grad</b>
	<b>THESIS/ ORIGINALIT</b>	<b>STRUCTURE</b>	<b>ANALYSIS</b>	<b>WRITING STYLE</b>	<b>IT RESEARCH/ RELEVAN</b>	<b>OVERALL</b>		

CTVA 415s INTERNATIONAL CINEMA – Prof. Halloran

CRITERIA	THESIS/ ORIGINALITY	ORGANIZATION	EVIDENCE/ FILM ANALYSIS	DEVELOPMENT/ STYLE	RESEARCH/AMOUNT OF WORK/ RELEVANCE	OVERALL	TOTALS	%AGE
STUDENT ID NUMBER	Does the paper have a clear and strong argument? Does it reconsider the chosen topic with a strong individual vision? (1 - 4)	Is the paper clearly and tightly structured and easy for the reader to follow? Are paragraphs sequences logical and transitions clarify relation-ships of ideas? (1 - 4)	Does the writer present substantial and credible evidences /film analysis to support the argument? (1 - 4)	Is the paper neat and free from grammatical and typographical error? Does the writer use film terminology appropriately to analyze films? (1 - 4)	Does the paper represent a substantial amount of work? Does it relate to the course topics? Does it have a works cited page with proper formatting? Does it use research (books as well as journals) appropriately? (1 - 4)	How does the paper measure up to college standards and the work of peers? (1 - 4)		
	2	3	2	2	3	3	15	62.49
	2	1	3	2	2	2	12	49.992
	3	2	4	3	4	3	19	79.154
	4	3	4	3	4	4	22	91.652
	4	4	4	4	4	4	24	99.984
	3	4	3	4	4	4	22	91.652
	3	2	2	2	2	3	14	58.324
	4	2	3	2	3	3	17	70.822
	3	2	2	2	2	3	14	58.324
	4	3	4	4	4	4	23	95.818
	2	2	3	2	3	3	15	62.49
	4	4	4	4	3	4	23	95.818
	3	2	4	2	4	3	18	74.988
	4	4	4	4	4	4	24	99.984
	4	3	3	3	3	3	19	79.154
	4	4	4	4	4	4	24	99.984
	3	3	3	3	3	3	18	74.988
	4	3	3	3	3	3	19	79.154
	4	4	4	4	4	4	24	99.984
	3	2	2	3	2	3	15	62.49
	3	4	4	4	3	4	22	91.652
	3	1	2	2	2	2	12	49.992
	3	3	2	4	2	3	17	70.822
	3	2	1	2	2	2	12	49.992
	3	3	2	3	2	3	16	66.656
	3	2	1	2	2	2	12	49.992
	4	4	4	4	4	4	24	99.984
	3	4	3	4	3	3	20	83.32
	4	3	3	3	3	3	19	79.154
	4	4	3	4	3	4	22	91.652
	4	4	3	4	4	4	23	95.818
	4	4	3	3	4	4	22	91.652
<b>TOTALS</b>	<b>3.375</b>	<b>2.96875</b>	<b>3.285714286</b>	<b>3.09375</b>	<b>3.09375</b>	<b>3.28125</b>	<b>18.8125</b>	<b>78.372875</b>
% per category	84%	74%	82%	77%	77%	82%	AVG TOT	AVG GRADE
	THESIS/ ORIGINALITY	STRUCTURE	ANALYSIS	WRITING STYLE	EARCH/AMOUNT OF WORK/ RELEVA	OVERALL		

# **Appendix D: Faculty Vitae**

## CURRICULUM VITAE

### **JON STAHL**

Chair, Department of Cinema and Television Arts  
California State University, Northridge  
818-677-3192 (office)  
jon.stahl@csun.edu

#### **EDUCATION:**

University of California, Los Angeles. **M.F.A. in Film and Television**; June 1996.  
Specialization in Screenwriting.

State University of New York at Binghamton. **B.A. in Political Science**; May 1980.  
Academic concentration in film and video production.

#### **ADMINISTRATIVE EXPERIENCE:**

California State University, Northridge. **Chair, Department of Cinema and Television Arts**;  
January 2011 – present.

California State University, Northridge. **Option Head, CTVA Screenwriting Area of Emphasis**;  
August 2005 – present.

California State University, Northridge. **Acting CTVA Graduate Program Coordinator**;  
Spring 2007.

#### **TEACHING EXPERIENCE:**

California State University, Northridge. **Professor, Cinema and Television Arts**;  
August 2009 – present.

Courses: *Foundations of Media Writing, Writing the Short Film, Comedy Writing, Advanced Screenwriting, Graduate Screenwriting Colloquium, Undergraduate and Graduate Independent Study*. Thesis Advisor for M.A. candidates. Script Advisor for Senior Project Film Productions.

California State University, Northridge. **Associate Professor, Cinema and Television Arts**;  
August 2004 – August 2009.

Courses: *Foundations of Media Writing, Writing for Film and Television, Writing the Short Film, Comedy Writing, Film/Television Aesthetics, Undergraduate and Graduate Independent Study*. Thesis Advisor for M.A. candidates. Script Advisor for Senior Project Film Productions.

California State University, Northridge. **Assistant Professor, Cinema and Television Arts**;  
August 1998 – August 2004.

Courses: *Foundations of Media Writing, Writing for Film and Television, Writing the Short Film, Film/Television Aesthetics, Fundamentals of Video Production, Advanced Television Production and Editing, Undergraduate and Graduate Independent Study*. Thesis Advisor for M.A. candidates.



**TEACHING EXPERIENCE (CONT'D):**

UCLA Extension. **Instructor**; June 1992 - April 1998.

Courses: *Production I, Production II, Fundamentals of Directing, Introduction to Directing for the Camera.*

State University of New York at F.I.T. **Adjunct Instructor**; January 1989 - June 1991.

Courses: *Broadcasting Workshop, Video Field Production.*

Brooklyn College. **Adjunct Lecturer**; Fall 1990.

Course: *Elements of Television Production.*

New York City High Schools. **Substitute teacher**; January 1989 - June 1990.

Subjects: Film, Video, Photography, English, Social Studies.

**SELECTED COMMITTEE SERVICE:**

Member, CSUN Dialogues with the Provost (and Guests) Planning Committee;

November 2012 - present.

Member, CSUN Council of Chairs; May 2012 - present.

Member, Mike Curb College of Arts, Media and Communication Administrative Council;

January 2011 - present.

Member, CTVA Chair's Advisory Council; August 2005 - December 2010.

Chair, CTVA Personnel Committee; Fall 2009 - Spring 2010, Fall 2005 - Spring 2006.

Chair, CTVA Chair Search and Screen Committees; Spring 2008, Spring 2006.

Member, MCCAMC Academic Council; Fall 2006 - Spring 2008.

Chair, CTVA Curriculum Committee; Fall 2006 - Spring 2008.

Member, CSUN Probationary Faculty Grants Screening Committee; Fall 2007, Fall 2006.

Chair, CTVA Graduate Studies Committee; Spring 2007.

Member, CSUN Faculty Senate Extended Learning Committee; Fall 2005 - Spring 2007.

Chair, CTVA Budget Committee; Fall 2003 - Spring 2004.

Member, CTVA Faculty Search and Screen Committees; Fall 2003 - Spring 2004,

Fall 2002 - Spring 2003, Fall 1999 - Spring 2000, Fall 1998 - Spring 1999.

Chair, CTVA Professional Activities Committee; Fall 1999 - Spring 2001.

Member, CSUN Faculty Senate Library Committee; Fall 1998 - Spring 1999.

**EXTERNAL ACADEMIC SERVICE:**

Member, California State University/California Community Colleges Statewide Film-Television-Electronic Media Faculty Discipline Review Group (TMC and C-ID creation); Fall 2011- Spring 2013.

External Personnel Reviewer for Professor Marie Drennan, San Francisco State University; Summer 2012.

Member, Moorpark College Film-Television-Media Advisory Committee; Fall 2011 - present.

External Personnel Reviewer for Professor Stephen Pullen, Old Dominion University; Fall 2009.

**PARTICIPATION IN PROFESSIONAL ORGANIZATIONS:**

Officer, Broadcast Education Association Writing Division; 2008-2011.

Chair, Broadcast Education Association Writing Division Academic Paper Competition; 2008-2011.

Judge, Broadcast Education Association Student Scriptwriting Competition; 2006-2007, 2000-2002.

Delegate, Academy of Television Arts and Sciences Faculty Seminar; 2001.

Member, Academy of Television Arts and Sciences.

Member, University Film and Video Association.

Member, Broadcast Education Association.

**PANELS AND PRESENTATIONS:**

Moderator, "My Favorite Movies with Jeff Greenstein," CSUN Cinematheque, November 2013.

Workshop Leader, "Higher Ed in the Brave New World" symposium, CSUN, September 2013.

Panelist, "Our Best Lessons for Teaching Screen Story," 67<sup>th</sup> Annual University Film and Video Association Conference, Orange, CA, August 2013.

Presenter, "Mass Incarceration and Political Prisoners: A Conversation with Danny Glover," CSUN, February 2013.

Presenter, "Student Pathways in an Artistic Milieu," CSUN Faculty Retreat, January 2013.

Moderator, "Cracking Screen Story: In Search of a New Teaching Paradigm," 57<sup>th</sup> Annual Broadcast Education Association Convention, Las Vegas, NV, April 2012.

Panelist, "The Undergraduate Short Narrative Film: What to Teach, What to Expect," 57<sup>th</sup> Annual Broadcast Education Association Convention, Las Vegas, NV, April 2012.

Moderator, "My Favorite Movies with Dale Launer," CSUN Cinematheque, March 2012.

Moderator, "Television Production," Dean's Circle Opportunities Project, February 2012.

Moderator, "My Favorite Movies with Marc Guggenheim," CSUN Cinematheque, February 2012.

Presenter, "Student Films: From Campus to Cannes," CSUN Volunteer Leadership Summit, December, 2011.

Moderator, "My Favorite Movies with Donald Petrie," CSUN Cinematheque, November 2011.

Moderator, "Knowledge and Skills Needed for Storytelling in Visual Media," CSUN Summer Arts Institute – Visual and Performing Arts Immersion for Professional Educators, July 2011.

Moderator, "Crafting the Laughter: The Theory and Practice of Television Comedy Writing," 56<sup>th</sup> Annual Broadcast Education Association Convention, Las Vegas, NV, April 2011.

Moderator, "My Favorite Movies with Tom Schulman," CSUN Cinematheque, April 2011.

Moderator, "Writing for Mobile Media Platforms: Does Form Modify Content?" 55<sup>th</sup> Annual Broadcast Education Association Convention, Las Vegas, NV, April 2010.

Panelist, "Ethics of Teaching Screenwriting," 54<sup>th</sup> Annual Broadcast Education Association Convention, Las Vegas, NV, April 2009.

Moderator, "The TV Writers' Room – Are 12 Heads Better than One?" 54<sup>th</sup> Annual Broadcast Education Association Convention, Las Vegas, NV, April 2009.

**PANELS AND PRESENTATIONS (CONT'D):**

- Panelist, "Postage-Stamp Screens: Creating and Producing Content for Mobile Media," 53<sup>rd</sup> Annual Broadcast Education Association Convention, Las Vegas, NV, April 2008.
- Moderator, "An Evening with Pierce Gardner," CSUN Cinematheque, October 2007.
- Moderator, "An Evening with Nicholas Meyer," CSUN Cinematheque, October 2006.
- Panelist, "The Action's In the Writing," 49<sup>th</sup> Annual Broadcast Education Association Convention, Las Vegas, NV, April 2004.
- Moderator, "Issues Facing Screenwriters Today," CSUN Cinematheque's *Six Evenings in Search of a Screenwriter* symposium, October 2001.
- Moderator and panelist, "The Streaming Future Is Now: Teaching Writers The Short Narrative Script," 46<sup>th</sup> Annual Broadcast Education Association Convention, Las Vegas, NV, April 2001.

**PUBLICATIONS:**

- Essay: "Twelve Films for the Canon," *The Film Canon*, CSUN Cinematheque Press, September 2007, pp. 66-70.
- Article: "Character, Action, Image: Discovering the Intrinsic Connections," *Feedback*, Vol. 46, No. 2, 2005, pp. 47-50.
- Article: "Guiding the Creation of the Short, Narrative Script: A Pedagogical Model," *The Journal of Film and Video*, Vol. 54, No. 4, Winter 2002, pp. 47-53.
- Essay: "Issues Facing Writers Today," *Six Evenings in Search of a Screenwriter*, CTVA Press, October 2001, pp. 63-64.
- Book review: *The World of Film and Video Production: Aesthetics and Practices* by Ken Dancyger. *Feedback*, Vol. 40, No. 4, Fall 1999, p. 43.

**ADDITIONAL ACADEMIC WRITING:**

- Article: "Deep Structure: Screenwriting From the Core," currently being readied for journal submission.

**SELECTED SCREENWRITING EXPERIENCE:**

- MAGIC BUS*, feature-film project. Comedy/road movie. Optioned by Rhino Films (*The Sessions*, *Fear and Loathing in Las Vegas*).
- M.O.D.*, television series. Comedy. Optioned by Ternion Pictures (*Extract*, *The Goode Family*).
- LIVE THE DREAM*, web series. Comedy. Developed with producer Michael della Femina (DFM Media).
- PARK AVENUE BASEBALL*, feature-length screenplay. Family comedy. Winner, 2008 Broadcast Education Association's juried Faculty Scriptwriting competition. Winner, "Best of Festival," 2008 Broadcast Education Association's Festival of Media Arts. Optioned by producer Jonathan Prince (*18 Again*, *American Dreams*).
- THE ZONE*, feature-length screenplay. Futuristic political thriller. Optioned by producer Cari-Esta Albert (*The Truth About Cats and Dogs*).
- PLAYING WITH FIRE*, feature-length screenplay. Romantic comedy. Co-written with Barbery Byfield. Optioned by producers Cari-Esta Albert and Jackie Levine (*Mighty Joe Young*, *Grosse Pointe Blank*).

**SELECTED SCREENWRITING EXPERIENCE (CONT'D):**

*SPEAKER OF THE HOUSE*, feature-length screenplay. Political thriller. Optioned by Meg Ryan's Prufrock Pictures.

*FAST LANE*, short screenplay. Comedy. Winner, *Award of Excellence*, 2003 Broadcast Education Association's juried Faculty Scriptwriting competition.

*MOUNT OLYMPUS*, feature-length screenplay. Comedy/fantasy. Optioned by producer David Foster (*McCabe and Mrs. Miller*, *The River Wild*).

*TURN OF THE CENTURY*, feature-length screenplay. Political science fiction. Optioned by producer Nina Sadowsky (*The Wedding Planner*, *Lost Souls*).

*DANCING BAREFOOT*, feature-length screenplay. Romantic comedy. Semi-finalist in the Nicholl Fellowship screenwriting competition.

**SELECTED FILM EXPERIENCE:**

*Writer/Director*. Moving Limbs Productions; May 1993 - March 1994. Commercials.

*Property Master*. RUNAWAY; June 1988. PBS TV film.

*Property Master*. THE STREET; October 1987 - March 1988. MCA TV series.

*Production Coordinator*. SATURDAY NIGHT LIVE; September 1986 - May 1988. Filmed segments for NBC TV show.

*Production Coordinator*. Puopolo Productions; November 1985 - June 1987. Commercials.

*Location Assistant*. STREETS OF GOLD; May 1986 - July 1986. 20th Century Fox feature film.

*Art Department Assistant*. IZZY AND MOE; May 1985 - July 1985. CBS TV film.

**TELEVISION AND VIDEO EXPERIENCE:**

*Camera Operator/Lighting Designer*. Vidlo Video; September 1987 - August 1989. Cable television productions.

*Videotape Editor*. Park Avenue Video; February - December 1984. Private event videos.

*Director/Videographer*. WBNG-TV, Binghamton, New York (CBS affiliate); 1982-1983. Directed, shot and edited commercials for local and regional sponsors. Wrote, directed, shot, edited, and co-produced weekly award-winning children's magazine program. Created, produced and directed special programs.

*Studio Technician*. WBNG-TV; 1980-1982. Operated studio cameras for all in-house productions. Operated location cameras for sports telecasts. Involved in all facets of studio production, including lighting, set preparation, and videotape operation. Directed and switched daily public affairs program, as well as various commercial and promo spots.

**RADIO BROADCASTING EXPERIENCE:**

*Announcer/Disc Jockey.* WKOP-AM, Binghamton, New York. February - December 1980.

**AWARDS AND HONORS:**

*Best of Competition*, 2011 Broadcast Education Association juried Faculty Scriptwriting competition, mobisode/webisode category, for *Live the Dream*.

*Distinguished Patron of the Arts*, 2009 SoCal Film Festival.

*Best of Festival*, 2008 Broadcast Education Association's Festival of Media Arts, for feature-length screenplay *Park Avenue Baseball*.

*Best of Category*, 2008 Broadcast Education Association juried Faculty Scriptwriting competition, feature-length screenplay category, for *Park Avenue Baseball*.

2008 CSUN Kappa Kappa Gamma *Certificate of Appreciation*, awarded to "an outstanding and inspiring member of the CSUN faculty."

2007 CSUN Kappa Kappa Gamma *Certificate of Appreciation*, awarded to "an outstanding and inspiring member of the CSUN faculty."

2006 CSUN Ambassadors' *Polished Apple Award*, for excellence in teaching and mentorship.

*Award of Excellence*, 2003 Broadcast Education Association juried Faculty Scriptwriting competition, for short screenplay "Fast Lane."

*CSUN Blue Key Leadership Honor Society 2002 Distinguished Faculty Award*.

Included in several editions of *Who's Who Among America's Teachers* since 2002.

*National Association of Broadcasters 1984 Service to Children Award*, for WBNG-TV program *Play Ball* (writer, director, videographer, editor, co-producer).

*New York State Broadcasters' Association 1984 Award for the Best Locally Produced Program for Children in New York State*, for *Play Ball*.

**COMMUNITY SERVICE:**

Volunteer, School on Wheels. Tutor for homeless children in shelters, 1999 - present.

Coach, Community Basketball League, 2008-2010.

Member, Community Little League Board of Directors, 2005-2010.

Coach and Manager, Community Little League, 2003-2010.

### **Academic Administrative Positions**

**8/2008 to 1/2011**      **Associate Chair**, Cinema and Television Arts Department. Responsibilities included the department's schedule of classes to meet the college and the university schedule, FTES and budget expectations; responsible for maintaining all part-time faculty contracts and supervising the updating of part-time faculty employment reviews; and supervision of department curriculum development by chairing the departments curriculum committee and representative to the college's academic council. Additionally, assigned duties by the Dean to deal with contractual and legal issues for part-time faculty.

**8/2005 to present**      **Option Head**, Cinema and Television Arts Department, Television Production Option. Radio Production Option 8/2005-8/2011. Responsibilities include submission of schedule of classes for the television and radio option; supervision of courses and content for fifteen class sections; coordinate and supervise equipment and staffing of television production facilities and equipment; and supervise eight part-time faculty class sections in television option.

### **Academic Positions**

**8/10 to present**      **Professor, with tenure**  
California State University, Northridge Department of Cinema and Television Arts- Northridge, CA  
Responsibilities included teaching undergraduate level courses in beginning, intermediate and advanced studio production. Also teaching single camera, remote and documentary television production. Additionally advised students and serve on departmental and school committees.  
Head, Television and Radio option.  
Current Courses teaching: CTVA 341 Producing, Directing, Editing single camera television production and CTVA 441 Producing, Directing, Editing television documentary production.  
Current Courses responsible for supervising courses and content: CTVA 240 Beginning Television Production, CTVA 340 Intermediate Television Production, CTVA 342 Digital Cinematography, CTVA 358 Sound Production, CTVA 352 Digital Editing, CTVA 440 Directing for Television, CTVA 442 Episodic Narrative Television Production.  
Curriculum development: Responsible for developing hybrid production courses enabling students to fully utilize the moodle-learning environment while strengthening critical thinking, communication and problem solving skills. These restructured courses allowed students to work more independently reducing campus visits, staffing and facility usage. Additionally, I have lead television area tenure-track and part-time faculty in the creation, revision and adaption of core curriculum to reflect current production techniques in the entertainment industry.

**8/06 to 8/10**      **Associate Professor, with tenure**  
California State University, Northridge Department of Cinema and Television Arts- Northridge, CA  
Responsibilities included teaching undergraduate level courses in beginning, intermediate and advanced studio production. Also teaching single camera, remote and documentary television production. Additionally advised students and serve on departmental and school committees.  
Head, Television and Radio option.

**8/00 to 8/06**      **Assistant Professor, tenure-track**  
California State University, Northridge Department of Cinema and Television Arts- Northridge, CA  
Responsibilities included teaching undergraduate level courses in beginning, intermediate and advanced studio production. Also teaching single camera, remote and documentary television production. Additionally advised students and serve on departmental and school committees.  
Head, Television and Radio option (8/2005).

**7/00 to 6/12**      **Educational Content Expert- Consulting**  
Documentary Studies and Production Program (DOCS ROCK), International Documentary Association. -Los Angeles, CA

Created a documentary media education program for middle and high school students in LAUSD. This project curriculum has been adopted by Los Angeles Unified School District. This course also meets college admission requirements.

9/01 to 1/04  
4/97 to 6/99

**Visiting Assistant Professor**

UCLA, Department of Film and Television - Los Angeles, CA

Responsibilities included teaching graduate and undergraduate level multi camera remote production course covering pre-production, script development, production and postproduction. Also teaching undergraduate senior studio production course covering pre-production, script development and analysis, production and postproduction. Developed, produced and manage new television magazine production course where students produce a weekly show to be cablecast.

1/87-6/87

**Visiting Assistant Professor**

Loyola Marymount University, Department of Film and Television- Los Angeles, CA

One-year appointment full time faculty. Taught studio production, field production and video editing courses. Advised students, supervised independent studies projects and coordinated television production facilities.

1/98-9/00  
1/83-12/84

**Visiting Assistant Professor and Lecturer**

California State University, Los Angeles -Los Angeles, CA

Taught undergraduate level courses in beginning, intermediate and advanced studio production, video editing, remote and documentary video production. Advised students, coordinator of the internship program, coordinator of the production facilities and the Broadcast Area coordinator.

## **Professional Educational Activities**

### Publications

**Teaching the D-Word in J-School**, University of California Berkeley Graduate School of Journalism." International Documentary. September-October 2004.

**"Docs Rock at the Teachers Workshop."** International Documentary. March 2003.

**"The 'Fab Four' of Verite Reunited In Sun Valley."** International Documentary. July/August 2000.

**"Media 101: The National Media Education Conference."** International Documentary. September 1999.

**Book review** of "The Search for Reality: the Art of Documentary Film." by Michael Tobias Journal of Film and Video. Winter 1998-1999.

**"Live From Norwalk: How One City Saved Community Programming."** Special issue Journal of University Film and Video Association. 1987.

### Publication Equivalent

***Ahmed, Say Something Funny*** (2008), awarded Best Feature Documentary and Best Comedy Feature at the juried Action on Film 2008 Festival Awards July 31, 2008. Also the documentary was a nominee for Best Documentary-Political and Best Female Filmmaker-Feature at the juried Action on Film Festival 2008. Screen publicly on July 29, 2008 Action on Film 2008 Festival Laemmle's One Colorado Theatre Pasadena, California. Additionally, invited to participate in Dubai Film Market December 11-18, 2008 in Dubai, United Arab Emirates. As well as, invited to screen at Der lachende Orient (Humor in the Muslim World) festival in Cologne Germany April 24-26 2009. Screen publicly on April 25, 2009 at the Kolner Film Haus Cologne, Germany.

***Gunshots and Word Thoughts, Producer, Director*** (2002),

A quirky, entertaining and enlightening documentary portrait of 74-year-old Lloyd Vickroy-a Renaissance man (of the mid-western variety).

Premiere: Lake Arrowhead International Film Festival September 2003.

### Conference Presentations

**"Student Activism: Using The Power Of Student Documentary Storytelling To Create Awareness Of Social Problems."** *University Film and Video Association Conference*, July 2013. Panelist

**"Partnership That Re-Imagines The Power Of Student Storytelling."** *University Film and Video Association Conference*, July 2013. Panelist

**“The Collaborative Documentary Project.”** *Broadcast Education Association Convention*, April 2013. Panelist.

**“Producing Hot Topic Documentaries in a Politically Correct World.”** *Broadcast Education Association Convention*, April 2007. Panelist.

**“Building Bridges: Values, Knowledge, and skills for Vibrant Communities and Campuses,”** *The Eight Annual Continuums of Service Conference*. April 2005.

**“Docs Rock,”** Digital Media Education Summit, NYC ShowBiz Expo March 2004.

**“Documentary Studies & Production Program”**, Alliance for a Media Literate America, the National Media Education Conference. Moderator and Panelist June 2001.

**“The Streaming Future is Now: Teaching Writers the Short Narrative Script”**, Broadcast Education Association annual meeting. Panelist, April 2001.

**“Commercial Advertising On Cable Television”**, The Canadian Cable Television Association annual meeting. Panelist, 1986.

**“Local Programming: The Winning Formulae”**, the Western Show, The California Cable Television Association annual meeting. Panelist, 1985.

#### Programs and Workshops

**Der lachende Orient**, Cologne, Germany. “Ahmed, Say Something Funny.” Filmmaker presentation. April 23-25, 2009

**Action on Film Festival 2008.** “How you can Make, Market and Sell your Films.” Panelist. July 28, 2008.

**Action on Film Festival 2008.** “Ahmed, Say Something Funny.” Filmmaker presentation. July 28, 2008.

**The Society of Professional Journalist**, Los Angeles chapter. Panelist. “How YouTube is Transforming Journalism,” the effect of camera phones and video-sharing Web site on news coverage. February 15 2007.

**The International Radio & Television Society Faculty/Industry Seminar.** Invited participate. “Programmed for Success” is a high level seminar with faculty and senior entertainment executives to bridge the gap between the entertainment industry and the classroom. October 23 and 24, 2006.

**“DOCS ROCK Institute,”** Workshop Creator/Co-leader. A two-day, intensive, high school teacher training workshop for eight Los Angeles area high schools sponsored by NEA. DOCS ROCK is a critical film studies and documentary production curriculum that integrates English and Visual Arts standards. October 17 and 18, 2002.

**document**, Sun Valley Documentary Film Festival. Panel Moderator, “The Future of Film in the Digital Age,” “Looking Back on the American Documentary and Music,” and “Movies and Money.” March 2000.

**International Documentary Congress 3**, Academy of Motion Picture Arts and Sciences and the International Documentary Association 3rd International Conference. Moderator, “Getting Started in a Documentary Career in the U.S.” October 1998.

**The 7th Annual Roy W. Dean Film & Video Awards**, Studio Film & Tape and Heart Productions. Film Judge. A yearly grant to one filmmaker and videographer. August 1998.

**1998 IFP/West Independent Film Financing Conference**, Independent Feature Project/West. Moderator, “Sources of Financing for Non-Fiction Films.” July 1998.

**DOctober**, International Documentary Festival. First annual film festival at State Theater Pasadena CA. A film festival qualifying documentary feature and short subject films for Academy Awards nominations. Outreach Coordinator, October 1997, 1998 and 1999.

**DocuFest Outreach Program**, International Documentary Association. Resident Artist, Spring 1997.

**DocuDay**, International Documentary Association and Los Angeles County Museum of Art. Program Moderating, March 1997.



## Awards

**Best Comedy Feature Award.** Action on Film Festival. Ahmed, Say Something Funny. Dir. Thelma Vickroy. 2008.

**Best Feature Documentary Award.** Action on Film Festival. Ahmed, Say Something Funny. Dir. Thelma Vickroy. 2008.

**Nomination, Best Female Filmmaker-Feature.** Action on Film Festival. Ahmed, Say Something Funny. Dir. Thelma Vickroy. 2008

**Nomination, Best Documentary Political.** Action on Film Festival. Ahmed, Say Something Funny. Dir. Thelma Vickroy. 2008.

**CINE Gold Eagle,** “My Father the President.” Associate Producer Thelma Vickroy. 1982

**American Film Festival Blue Ribbon,** “My Father the President.” Associate Producer Thelma Vickroy. 1982

## Grants

**SAMSHA: Substance Abuse and Mental Health Service Administration Campus Suicide Prevention Grant.** Consultant. Fall 2012-Spring 2015.

**College Collaborative Documentary Project. Principal Investigator,** Wyncote Foundation. July 2012-February 2014.

**Sabbatical.** California State University, Northridge. Mike Curb College of Arts, Media and Communication. Spring 2011.

**Research and Creative Activities Grant.** Mike Curb College of Arts, Media and Communication. “Archive Library of American Documentary Filmmaker.” 2007/2008.

**Research and Creative Activities Grant.** Mike Curb College of Arts, Media and Communication “Ahmed, Say Something Funny.” 2006/2007.

**Instructionally Related Fund (IRA) Grants.** California State University, Northridge. Television Senior Showcase 2007-08, 2008-09 and 2009-10.

## Educational Evaluation

**Evaluator,** academic personnel review Professor William McDonald’s for promotion to full professor. University of California, Los Angeles. July 2008.

**External reviewer,** California State University Los Angeles, Department of Television and Film. Five year program review of the Television and Film Department. October 30, 31 and November 1, 2006.

**Review,** Update book proposal, “Portable Video: ENG and EFP” by Norman Medoff and Edward Fink, Focal Press. November 2009.

**Review,** Book proposal, “The Historic Documentary: A Producer’s Handbook” by James Forsher. Holcomb Hathaway, Publishers. July 2009.

## Contributions to the University and Community

### Membership in Department Committees

CTVA Chair’s Advisory Committee, Fall 2005-Present.

Budget Committee, Fall 2005-Present.

Chair, Curriculum Committee, Fall 2008 – Spring 2011.

Curriculum Committee, Fall 2006 - Spring 2008.

Chair, Search Committee Television Production, Fall 2006-Spring 2007.

Personnel Committee, Fall 2006 - Spring 2007.

CTVA Living Learning Community Committee, Spring 2004-Spring 2005.

Professional Activities, Fall 2002-Spring 2003.

Search Committee Television Production, Fall 2002-Spring 2003.

Chair, Budget Committee, Fall 2001–Spring 2002.

Budget Committee, Fall 2000-Spring 2001

Professional Activities Committee, Fall 2000-Spring 2002.

Ex Official member, Search Committee for Multimedia, Fall 2001-Spring 2002.

### Membership in College Committees

MCCAMC Academic Council, Fall 2008 – Spring 2010.

Arts Specialization Committee, Liberal Arts Study Group, Fall 2009-Spring 2010.

College Research and Creative Activity Grant, Fall 2007-Spring 2008.

AMC Teacher Preparation Workgroup, Fall 2002-Spring 2004.

### Membership in University Committees

Beck Grant Selection Committee, Faculty Development, Spring 2006.  
 New Valley High School Committee, MCCAMC Advisor, Fall 2004-Spring 2005.  
 Teachers for a New Era (TNE), TNE High School Planning Committee, Spring 2003-Spring 2005.  
 Center for Excellence in Learning and Teaching (CELT) Advisory Committee, Fall 2002-Spring 2005.

### Professional Credits

- 2009**      **Shrink Flint, Producer, Director**  
 A one-hour television documentary on Flint, Michigan's effort to downsize the city in order to fend off total economic collapse. Proposal and budget completed for funding.
- 2008-2002**      **Ahmed Ahmed, Producer, Director, Editor**  
 A documentary on Arab-Muslim-American comedian Ahmed Ahmed. Awarded Best Feature Documentary and Best Comedy Feature at the juried Action on Film 2008 Festival Awards July 31, 2008. Screened publicly on July 29, 2008 Action on Film 2008 Festival Laemmle's One Colorado Theatre Pasadena, California. Also nominated for Best Documentary-Political and Best Female Filmmaker-Feature at the juried Action on Film Festival 2008. Invited to participate in Dubai Film Market December 11-18, 2008. Invited to screen at Der lachende Orient (Humor in the Muslim World) festival in Cologne Germany April 24-26 2009. Screened publicly on April 25, 2009 at the Kolner Film Haus Cologne, Germany.
- 2003-2001**      **ucla: next, Executive Producer**  
 Half-hour news, entertainment, culture, history, travel and lifestyle program. Broadcast: Weekly on DISH Network.
- 2002**      **Gunshots and Word Thoughts, Producer, Director.**  
 A quirky, entertaining and enlightening documentary portrait of 74-year-old Lloyd Vickroy-a Renaissance man (of the mid-western variety). Premiere: Lake Arrowhead International Film Festival September 2003.
- 2000-1999**      **Extraordinarily Ordinary, Producer, Director.**  
 A documentary on Los Angeles Latina Artist Val Echavarria. Premiere: DOCTober '99, The International Documentary Film Festival. Qualified for Academy Award consideration. October 1999. Film selection Lake Arrowhead International Film Festival. May 2000.
- 1998**      **1998 IDA Annual Awards Gala Show, Producer.** Award show for the International Documentary Association.
- 1997**      **1997 IDA Annual Awards Gala Show, Producer.** Award show for the International Documentary Association.
- 1996**      **Partners In Education, Producer.** A short video document of the volunteers, businesses and community members making a difference through PUSD Partners In Education program.
- 1994**      **Who else?, Producer, Director.** A short documentary on four community leaders in the City of Pasadena.
- 1984-1986**      **Falcon Cable TV, Program and Production Manager.** Sixty-three productions video productions, which included public affairs, local and special events programming produced at Falcon Cable TV.
- 1983**      **The Indomitable Teddy Roosevelt, Sound Person.** A two-hour television special with George C. Scott, by ANACAPA Productions. Broadcast: June 1986. Emmy Nomination, 1986.
- 1982**      **Being with JFK, Film Archives Research.** A television documentary on the 20th anniversary of JFK's death. Produced by Robert Drew and Nancy Dickerson.
- 1982**      **An Evening of Forbidden Books, Producer.** A television production on book banning in America sponsored by PEN, Playboy Cable, CBS and Farrar Straus and Giroux. Broadcast: June 7, 1982.
- 1982**      **784 Days That Changed America: From Watergate to Resignation, Drew Associates Staff Liaison.** A compilation of the Watergate affair produced by Nancy Dickerson and Robert Drew. Broadcast: June 1982.
- 1981**      **My Father the President, Producer.** A film on Theodore Roosevelt narrated by his daughter. Winner: Cine Eagle and American Film Festival Blue Ribbon.

- 1981**      **Herself Indira Gandhi, Production Coordinator, Assistant Editor.** A portrait of the Indian Prime Minister. A Corporation for Public Broadcasting and Drew Associate film. Broadcast: July 1982, PBS.
- 1981**      **Joust, Associate Producer, Assistant Director.** A video documentary on jousting sponsored by Martell Cognac.
- 1981**      **Fire Season, Staff Researcher, Assistant Editor.** A video project on the California Conservation Corps funded by CPB and produced by Drew Associates. Broadcast: Fall 1982, PBS.

### **Pioneering Work in Profession**

**Interview**, Jolliff, Genevieve and Andrew Zinnes, *The Documentary Film Makers Handbook*, New York, Continuum Books, 2006. Print.

**Founder, Educational Content Expert and Documentary filmmaker**, ongoing support of the DOCS ROCK curriculum to the International Documentary Association, Los Angeles Unified School District, San Pedro High School, DOCS ROCK lead teacher Tony Saavadra and the high school students in the DOCS ROCK program. 2002- 2012.

**Presenter**, Docs Rock Film Festival: A Celebration of High School Student Films. 2006, 2008, and 2009.

**Member**, *National Study Group on Arts Education*. May 25-27, 2005. A National Study Group of art educators from around the country assisting the Arts Education Branch of LAUSD to review and refine Los Angeles Unified School District ten year arts education plan.

**Member**, *LAUSD Media Arts Study Group*. January 2005. A Media Arts Study Group assisting the Arts Education Branch of LAUSD to develop a framework for Media Arts learning and study for all students in the Los Angeles Unified School District. The Media Arts will now join Visual and Performing Arts, English, Mathematics, Science, Social Studies, History and Technology as a subject of study and practice available to all students during the school day, in Los Angeles and as a model throughout California.

**Instructional Team Member**, *LAUSD Arts Community Partnership*. 2004-2005. A \$89,000 grant to develop, train and implement the DOCS ROCK program at new LAUSD high schools. Additionally the grant provides for further training and resources to the high schools that now offer DOCS ROCK. Grant was approved.

**Workshop CO-Leader**, “DOCS ROCK INSTITUTE.” 17-18 October 2002. DOCS ROCK Institute a two-day, intensive, high school teacher training workshop for eight Los Angeles area high schools. DOCS ROCK is a critical film studies and documentary production curriculum that integrates English and Visual Arts standards set by the Los Angeles Unified School District. This is the first media curriculum to meet these requirements. This workshop received a National Endowment for the Arts grant, with additional support from John Langley of Langley Productions (COPS), International Documentary Association, Los Angeles Unified School District, Pacific Coast Capital Partners & Overton Moore Properties, San Pedro High School and Boys & Girls Club of America, San Pedro.

**Author**, “DOCS ROCK Documentary Production Curriculum,” Fall 2002. Authored the documentary production curriculum along with additional teaching material for DOCS ROCK.

**Founder, Educational Content Expert and Documentary filmmaker**, July 2000 to present. “Documentary Studies and Production Program (DOCS ROCK).” Creation of a documentary media education program for middle and high school students that meets the California Educational Standards for English and the Visual and Performing Arts. DOCS ROCK high school curriculum does meet the University of California arts requirement. This project was funded by a \$211,000 grant for the Los Angeles Cultural Affairs Department Arts Development fee. This project is a collaboration of Los Angeles Unified Schools Local District K, San Pedro High School, The Visual and Performing Arts Unit of Los Angeles Unified School District and the International Documentary Association. This program has received additional support and funding from National Endowment for the Arts, John Langley of Langley Productions (COPS), and the County of Los Angeles Arts funding.

## **Teaching Effectiveness and Direct Instructional Contributions**

**Faculty Advisor and Producer**, “Department of Cinema and Television Arts Student Television Showcase.” 2002-2010. Received Instructionally Related Fund (IRA) grants 2007-08, 2008-09 and 2009-10 for Television Showcase activities. In 2007, created Best in Show Competition of industry judges. In 2008, created graduating senior television option student and television industry professional reception at Fox Studios (2008) and Sony Studios (2009, 2010).

### **STUDENT ACHIEVEMENTS (SELECTED)**

Selected awarding winning projects on which I was the Supervising Professor:

#### **2013**

**1000XNo: Students Giving Voice to a Silent Epidemic** (10 minute Documentary), Atlantic City Film Festival Special Jury Prize, October 12, 2013.

#### **2012**

**Homegirl** (5 minute Documentary), CSU Media Arts Finalist Best Documentary

#### **2008**

**Humble Pie** (12 minute Documentary), CSU Media Arts Finalist Best Documentary 2008.

#### **2007**

**Catharsis “The story of a survivor's art”** (10 minute Documentary), CSU Media Arts Winner Best Documentary 2007 and Spuds Festival Idaho Finalist 2008.

**Undying Monster** (10 minute Magazine), Spuds Festival Idaho Finalist 2008, Best In Category, Short Form Award in the Student Documentary Competition of the Broadcast Education Association 2007, Shock Film Festival. Vine Theater on Hollywood Nov 1, 2008.

#### **2006**

**Jenny’s Journal** (10 minute Documentary), Idaho Panhandle International Film Festival- Best Northwest Filmmaker, Calgary International Fringe Film Festival- Finalist, Westwood International Film Festival- Finalist.

**Dairy Cow** (10 minute Documentary), Broadcast Education Association Winner Best Documentary 2006, Spuds Festival Idaho- Best Cinematography of Festival Award, CSU Media Arts 2<sup>nd</sup> Place Best Documentary, LA Short Film Festival-Finalist, 2006 Bluegrass Independent Film Festival-Finalist.

**Unmask the Future** (PSA), CSU Media Arts Winner Best of Television 2006.

#### **2005**

**The White Line** (10 minute Documentary), CSU Media Arts Winner Best Cinematography of Festival, CSU Media Arts 2<sup>nd</sup> Place Best Documentary.

**Extended Love** (10 minute Documentary), CSU Media Arts Winner Best Documentary 2005.

#### **2004**

**The Ultimate Price** (10 minute Documentary), CSU Media Arts Finalist Best Documentary 2004.

## **Education**

M.F.A. Film and Television. New York University. June 1982.

B.A. Theater Arts. California State University Fullerton. June 1980.

**PROFESSOR NATE THOMAS**  
**Curriculum Vitae**  
818-677-3162

December, 2013

Department of Cinema and Television Arts  
Mike Curb College of Arts, Media, and Communication  
California State University, Northridge

*EDUCATION*

**Master of Fine Arts, Cinema Production, 1984.**  
University of Southern California, *prestigious* School of Cinema/Television.  
*Awarded Graduate Production Fellowship by Warner Brothers.*

**Bachelor of Arts, Theatre Arts, 1979.**  
St. Edward's University, Austin, Texas.

*RELEVANT EXPERIENCE*

*1. Teaching*

**Professor.** *California State University, Northridge, 2005-Present.*  
Promoted to Full Professor Fall Semester 2005 in the Department of Cinema  
And Television Arts. Courses Taught: CTVA 355 Intermediate Film Production,  
CTVA 351 Anatomy of Film Producing, CTVA 452 Senior Film Project.  
**Head, Film Production Option, Fall 2002-Present.**

**Associate Professor.** *California State University, Northridge, 1999-2005.*  
Early tenure and promotion effective Fall Semester 1999 in the Department of Cinema  
and Television Arts. Courses Taught: CTVA 355 Intermediate Film Production, CTVA  
351 Anatomy of Film Producing, CTVA 452 Senior Film Project.  
**Head, Film Production Option, Fall 2002-Spring 2005.**

**Assistant Professor.** *California State University, Northridge, 1994-1999.* Appointed  
full-time tenure track faculty effective August 24, 1994 in the Department of  
Radio/Television/Film. Courses Taught: RTVF 250 Fundamentals of Film Production,  
RTVF 355 Cinematography and Editing, RTVF 351 Anatomy of Film Producing.

**Instructor.** *California State University, Northridge, 1989-1994.*  
Part-time faculty in the Department of Radio/Television/Film.  
Courses Taught: RTVF 250 Fundamentals of Film Production, RTVF 355  
Cinematography and Editing, RTVF 371 Anatomy of Film Production.

**Instructor.** *Columbia College, 1985-1989.*  
Part-time faculty teaching film production and film business courses.

## 2. Professional

### **Director/Producer. 2005-Present.**

Various television public service ads for non-profit organizations and government agencies such as the FBI/ U.S. Department of Justice, Inter-Agency Council on Child Abuse and Neglect (Los Angeles County), A Hope for Children, Society of St. Vincent De Paul, Florence Crittenton Center, Eggleston Family Services, Filipino American Service Group, Inc., and California Family Counseling Center. These 30 seconds spots were telecast locally, regionally, and nationally.

- \* Received a *commendation* in 2010 from FBI Director Robert Mueller for creating “Family Dinner,” a 30 second television public service ad on cyber predators.

### **Director/Producer. 2006.**

**Stompin’**, an independent feature film about two brothers who struggle to mend their estranged relationship as their college campus gears up for a major Stepshow competition. Featuring Comedian/Actor Sinbad. The film appeared on pay-per-view and is currently available on home video.

### **Director/Writer/Producer. 1996-1998.**

**East of Hope Street**, an independent feature film about a young Hispanic girl who escapes the civil war violence of El Salvador only to struggle to survive the abuses of home, an inner city, a foster home, and an overburdened social system in a Los Angeles most of us never see. The fact-based film was distributed by *Cinema Guild Theatrical/Maverick Entertainment* and had a limited theatrical release in late 1999/early 2000. It is now available on home video. It has garnered such accolades as **Best Urban Drama** at the **New York International Independent Film Festival**, **Best Feature Film** at the **New Orleans Urban Film Festival**, **1st Place, Cross Cultural** at the **Black Filmmakers Hall of Fame Festival** and a **Jury Award** at the **Hollywood Black Film Festival**. It won 2 honors at the **8th Annual First Americans in the Arts Awards** show and was nominated for a prestigious **Imagen Award**, the Spanish image awards. Printed articles about the film have been done in the **Los Angeles Daily News**, **Ventura County Star**, **Austin American Statesman**, **Arizona Daily Star**, **California Faculty** magazine, etc. Television features were done on **E! Entertainment Television**, **Starz Movie News**, Los Angeles news stations **KCOP** and **KNBC**.

### **Director/Producer. 1990-1995.**

Various local television commercials, Public Service Announcements, and music videos. All produced on 35mm film. Clients included Motown Records, Epic/CBS Records, California Department of Alcohol and Drug Programs, Glendale Galleria, Valencia Town Center, Fox Hills Mall, MainPlace/Santa Ana.

**Director/Producer.** 1989-1990.

A behind-the-scenes Featurette and Electronic Press Kit for *Universal Pictures' Ghost Dad* starring **Bill Cosby**. Also several television commercials for the film's release featuring Mr. Cosby.

**Line Producer.** *Graphic Films Corp.*, 1988-1989.

An Expo '89 World's Fair **IMAX** 70mm presentation. Filmed on location in Hawaii and California.

**Director/Producer.** *Zebra Film Productions*, 1988.

Various television commercials for 1988 Presidential Candidate **Jesse Jackson**. Also a 16mm promotional film **Under the Rainbow** narrated by **Casey Kasem**. Spent in-flight and ground travel time with the campaign.

**Assistant to the Production Executive.** *The Disney Channel*, 1984-1985.

Assisted the executive in the development and production oversight of features, series, and interstitials for the pay channel.

**Producer.** *Zebra Film Productions*, 1982-1983.

**The Last of the One Night Stands**, a 16mm nationally telecast **PBS** Big Band documentary. Received funding from the Corporation for Public Broadcasting and the Nebraska Committee for the Humanities.

*Professional Awards and Honors:*

CINE Golden Eagle for **The Last of the One Night Stands**, 1984.

Focus Award for **The Last of the One Night Stands**, 1984.

Black American Cinema Society Award for **The Last of the One Night Stands**, 1985.

Honors at the San Francisco International Film Festival for **The Last of the One Night Stands**, 1985.

Honors at the 14th Wellington Film Festival in New Zealand for **The Last of the One Night Stands**, 1985.

**The Last of the One Night Stands** is held in the film archives of the Smithsonian Institution.

- \* The Focus Awards were sponsored by Nissan, Amblin Entertainment, and Universal Pictures to honor outstanding up and coming filmmakers. The winners also won a Nissan car.

## *PARTICIPATION IN PROFESSIONAL ORGANIZATIONS (From 2005)*

### *1. Memberships*

Active member of the Screen Actor's Guild, 2005-Present.

Active member of the American Federation of Television and Radio Artists, 2005-Present.

Active member of the University Film & Video Association, 2005-Present.

Active Member of the Academy of Television Arts and Sciences, 2007-Present.

### *2. Attendance At Professional Meetings*

Attended the 60<sup>th</sup> Annual University Film & Video Association Conference at the University of Toledo in Toledo, OH, 8/3/06-8/7/06.

Attended the 53<sup>rd</sup> Annual University Film & Video Association Conference at Emerson College in Boston, MA, 8/4/99-8/7/99.

### *3. Participation Before Professional Groups*

Moderator for panel *Reaching Out: Media as Social Practice* at 60<sup>th</sup> Annual University Film & Video Association Conference at the University of Toledo in Toledo, OH 8/3/06-8/7/06.

**Presented paper** entitled *Social Work Practice with Film and Media*.

**Presenter** at the 11<sup>th</sup> Annual University of Southern California School of Social Work All School Conference held at the Radisson Hotel, Los Angeles, 2/6/03.

Topic: Social Work Practice with Art and Media: Celebrating the Creative Capacity of our Clients and Communities.

**Presenter/Panelist** for the Screen Actors Guild/American Federation of Television and Radio Artists 9<sup>th</sup> Annual Ethnic Equal Employment Career Day, 2/9/02.

Topic: *I Did It Myself- Making Your Own Film Or TV Series*.

**Presenter** at the 53<sup>rd</sup> Annual University Film & Video Association Conference at Emerson College in Boston, MA 8/4/99-8/7/99.

Topic: *From Inception to Distribution: The Making of East of Hope Street*.

## CONTRIBUTION TO UNIVERSITY (From 2005)

President, California Faculty Association CSUN Chapter, 2011-Present.

Member, Task Force on Becoming a Smoke-Free Campus, 2013-2014.

Member, Associate Vice-President of Faculty Affairs Search Committee, 2013.

Vice-President, California Faculty Association CSUN Chapter, 2009-2011.

Member, MCCAMC College Personnel Committee, 2008-2009, 2009-2010.

Member, CTVA Personnel Committee, 2006-2007, 2007-2008.

Member, University Freshman First Year Experience Committee, 2007.

Faculty Advisor of CTVA Living Learning Community, 2005-Present.

CTVA Advisory Committee, 2005-Present.

Chair, MCCAMC Associate Dean Search Committee, 2006.



CONTRIBUTION TO COMMUNITY

Board of Directors, Los Angeles Cable Television Cable Access Corporation (LA36),  
2013-2015.

# KAREN DEE CARPENTER

644 Ashland Ave. Apt C Santa Monica, CA 90405 ph:323.898.2559 e:karen.dee.carpenter@gmail.com

---

## EDUCATION

M.F.A., FILM AND MEDIA ARTS, TEMPLE UNIVERSITY, PHILADELPHIA, PA, 2006

Thesis film, *Sarah & Dee* (2007), was awarded the prestigious 2005 Princess Grace Film Scholarship Award. *My Scarlet Letter* (2004) was awarded Best Graduate Student Film at the 2004 Hamptons International Film Festival, among others.

B.F.A., PAINTING, TYLER SCHOOL OF ART, ELKINS PARK, PA, 1987

Awarded the Exhibition Travel Grant by the Partners of the Americas, Washington, D.C. for Solo Senior Painting exhibition at O Cavalete Galeria in Salvador, Brazil.

## ACADEMIC EXPERIENCE

CALIFORNIA STATE UNIVERSITY, NORTHRIDGE, CA (2011- currently)

Assistant Professor, Cinema + Television Arts Department, Film Production

Principles of Production Management explores the theory and practice of managing motion picture production.

Fundamentals of Film Production, an introductory course in film production.

CALIFORNIA STATE UNIVERSITY, NORTHRIDGE, CA (2008-11)

Adjunct Instructor, Cinema + Television Arts Department

Fundamentals of Film Production, an introductory course in film production.

Designing the Media Message, an in-depth investigation into the preparation of creating media texts.

Introduction to Mass Media, an introduction to the materials, methods, history and politics of mass media.

COLUMBIA COLLEGE – HOLLYWOOD, TARZANA, CA (2009-10)

Instructor, Film + Video Production

Cinematography 1, an introduction to the concepts, methods and technical aspects of cinematography.

Experimental Video Workshop, an historical overview of the medium of "Video Art" with weekly exercises that explore production techniques, including installation and performance, and results in a final project exhibition.

Principles of Production, Introduction to all stages of narrative film/video production using a small crew model, with an emphasis on safety and equipment.

CALIFORNIA STATE UNIVERSITY, CHANNEL ISLANDS, CAMARILLO, CA (2007)

Instructor, Arts Department

Digital Filmmaking, a course that explores the tools of recording and structuring video.

TEMPLE UNIVERSITY, PHILADELPHIA, PA (2002-06)

Adjunct Instructor, Film and Media Arts Department

Writing for Media II, An advanced course in narrative screenwriting.

Media Arts II, A course in media arts production and theory, which examines image making, sound, and new technology for those students who have production experience.

S-16 Cinematography Workshop, An advanced cinematography workshop that explores techniques concerning the Super-16mm film format, including, blow-up to 35mm film and digital intermediate technologies.

Film and Video Analysis, Film and television analysis through screenings, lectures, and readings in the context of theory, history, and aesthetics.

Writing for Media I, Seminar and workshop exploration of fiction media writing.

Teaching Assistant, Senior Projects, Film and Media Arts Department (2003-05)  
Advanced pre-production, production and post-production of film, video and emerging technologies with specific emphasis on producing works of artistic and social consequence. Intensive field and laboratory work leading towards individual or collaborative final project for exhibition.

Teaching Assistant, Videography, Film and Media Arts Department (2004)  
Intensive instruction and practice with the tools of recording and structuring video. Coursework will consist of individual and group exercises and projects conducted in the studio and in the field.

## SCRIPTWORKS

**RED WAVE/BLACK SAND**, Feature screenplay, In progress

Byrdcliffe Writing Residency, Woodstock, NY, 2013

Azule Writing Residency, Paris, France, 2013

**UNTITLED STREET PLAY**, Full length play, In progress

Kennedy Center Summer Writing Intensive Workshop, 2011

**YOU TRY LIVING HERE**, One act play, 2012

LA Fresh Produced, The Other Theater, Los Angeles, CA 2013

ATHE Play Development Workshop, Washington, D.C., 2012

**MY SCARLET LETTER**, 18 pages, 2004 – revised 2007

Semifinalist- American Gem Short Script Competition, 2007

**PICK-UP**, 30 pages, 1997

Independent Feature Film Market Selection, 1997

Quarterfinalist- CineStory Screenwriting Awards

Semifinalist- American Gem Short Script Competition

Reading: THE LAB, Mike Lemon Casting Studios, Philadelphia, PA

## FILMS / VIDEOS

**SARAH + DEE**, 35mm film, 20 min., 2007 (writer, director, producer)

Awarded: 2005 Princess Grace Graduate Film Scholarship for Production  
Screened: 2010 CAA Conference, Chicago  
2008 West Chester Film Festival  
2007 Aspen Shortsfest  
Newport Beach International Film Festival  
Black Lily Film Festival  
Holly Shorts Short Film Festival - **Honorable Mention**  
Baja International Film Festival  
LA Shorts Fest  
Mill Valley Film Festival  
LA Femme Film Festival  
Cucalorus Film Festival  
Sidewalk Moving Pictures Film Festival

**MY SCARLET LETTER**, 35mm film, 10 min., 2004 (writer, director, producer)

Screened: 2006 Akira Kurosowa Memorial Foundation Comp. - **Finalist**  
Jackson Hole Film Festival  
Tampere International Short Film Festival  
Santa Cruz Film Festival  
Delaware Valley Film Festival **Winner**-Best Short Film  
Phila. Student Film Festival **Winner**-Best Graduate Film  
2005 Mill Valley International Film Festival  
Ojai Film Festival  
Chlotrudis International Film Festival  
Ohio Independent Film Festival  
West Chester Film Festival  
Chicago Reel Shorts International  
Bucks Fever Film Festival **Winner**- Best Graduate Film  
Rhode Island International Film Festival  
Brooklyn International Film Festival  
Rural Route Film Festival  
Trenton Film Festival  
Philadelphia Film Festival  
Cherbourg Int'l Film Festival- FASTTRACK **Finalist**  
Corrida Audiovisuelle, Toulouse, France  
Gen Art's Acura Screening Series  
2004 Torino Film Festival, Turin, Italy - Americana Program  
Hamptons Int'l Film Festival **Winner**-Best Graduate Film  
Palm Beach International Film Festival

**TWENTY QUESTIONS**, Video, 11 min., 2003 (writer, director, producer)

Screened: 2003 Festival Internacional del Cine Pobre, Gibara, Cuba  
Diamond Screen Student Film Festival, Philadelphia, PA  
2002 Prince Music Theater, Philadelphia, PA

**SLUMBER PARTY**, 16mm film, 17 minutes, 1994 (writer, director, producer)

Screened: 1997 I Enjoy Being A Girl, Nexus Gallery, Philadelphia, PA  
1996 Tripper's Rock Film Festival, Newport, PA  
1994 Trocadero Theatre, Philadelphia, PA

**TRAILER**, 16mm film, 5 minutes, 1992 (writer, director, producer)

Screened:        1996 Termite TV Music series, Drexel University Television  
                     1993 Festival of Independents, Philadelphia World Cinema  
                                 She Speaks, Vox Populi Gallery, Philadelphia, PA  
                                 Feminist Film Series, Community Ctr., Philadelphia, PA

## FINE ART EXHIBITIONS

- 1995            Art in Performance: Costumes by Artists, Borowsky Gallery, Phila., PA  
                     Tyler School of Art Alumni Show, Diamond Club Gallery, Phila., PA
- 1993            Works on Paper, Beaver College Art Gallery, Glenside, PA  
                     DIRT, Group Show, S.S. White Building, Philadelphia, PA
- 1992            Gender Engendered, Community Education Center, Philadelphia, PA  
                     Window on Broad installation, University of the Arts, Philadelphia, PA  
                     DIRT, Group Show, S.S. White Building, Philadelphia, PA
- 1991            Delaware Museum Biennial, Wilmington, DE  
                     Cheltenham Art Center, Juried Show, Cheltenham, PA
- 1990            Artists Cultural Exchange, Juried Show, Harrisburg, PA
- 1988            Metro Arts Gallery, One Person Show, Harrisburg, PA  
                     University of Delaware Biennial, Newark, DE  
                     Art Association of Harrisburg, Annual Juried Show, Harrisburg, PA
- 1987            O Cavalete Galeria, One Person Show, Salvador, Brazil  
                     Minor Injury Gallery, EGO Show, New York, NY  
                     Cheltenham Art Center, annual Juried Show, Cheltenham, PA

## PUBLIC COLLECTIONS

University of Delaware Permanent Collection  
Epoca Galeria, Salvador, Brazil  
Bigraf Printing Corporation, Salvador, Brazil  
McDonald's Corporation, King of Prussia, PA

## FELLOWSHIPS/GRANTS/RESIDENCIES

- 2013            Byrdcliffe Writing Residency, Woodstock, NY  
                     Azure Writing Residency, Paris, France
- 2012            Azure Writer's Residency, Hot Springs, NC
- 2009            Kimmel Harding Nelson Center Writer's Residency, Nebraska City, NE

- 2008 Colorado Art Ranch Writer's Residency, Salida, Colorado
- 2005 Princess Grace Foundation, Princess Grace Award (Film Scholarship)  
Graduate Film Scholarship for production of thesis film *Sarah + Dee*
- Temple University, Department of Film and Media Arts  
MFA Thesis Grant for production of S-16mm film *Sarah + Dee*
- 2003 Temple University, Department of Film and Media Arts  
MFA Grant for post-production of S-16mm film, *My Scarlet Letter*
- 2002 Philadelphia Independent Film and Video Association, Philadelphia, PA  
Subsidy Grant for post-production of the video, *Twenty Questions*
- 1999 Pennsylvania Council on the Arts, Media Arts Fellowship for Scriptwriting
- 1998 Pennsylvania Council on the Arts, Media Arts Project Grant for  
post-production of the video documentary, *Cult of the Mermaid*
- 1997 Pennsylvania Council on the Arts, Media Arts Fellowship for Filmmaking
- 1995 Pennsylvania Council on the Arts, Media Arts Project Grant for  
development of the 16mm film, *Dirty*, later re-titled, *Sarah + Dee*
- 1994 Pennsylvania Council on the Arts, Media Arts Project Grant for  
post-production of 16mm film, *Slumber Party*
- 1993 Pennsylvania Council on the Arts, Media Arts Project Grant for  
production of the 16mm film, *Slumber Party*
- 1992 Philadelphia Independent Film and Video Association, Philadelphia, PA  
Subsidy grant for post-production of the 16mm film, *Trailer*
- 1987 Partners of the Americas, Washington, D.C. - Travel Grant for  
Solo Painting exhibition at O Cavalete Galeria in Salvador, Brazil

## AWARDS

- 2006 Competition Finalist, Akira Kurosowa Memorial Foundation  
Best Short Film, Delaware Valley Film Festival  
Best Grad Student Film, Greater Phila. Student Film Festival
- 2005 Best Graduate Student Film, Bucks Fever Film Festival
- 2004 Best Graduate Student Film, Hamptons International Film Festival
- 2003 Beatrice Deglin Leder Film Production Award  
Best Experimental Grad Film, Diamond Screen Film Festival
- 1999 Finalist, American Film Institute Directing Workshop for Women

- 1996 Philadelphia Foundation Legacy Fund Award
- 1993 Emerging Artist Award, Works On Paper, Arcadia Art Gallery
- 1990 Best of Show, Artists Cultural Exchange Juried Exhibit
- 1988 Purchase Prize, University of Delaware Biennial  
First Place, Harrisburg Art Association Annual Exhibit
- 1987 Tobe Leah Weschler Award, Cheltenham Art Center

## LECTURES, PANELS, JURIES

- Juror, CSUN Student Research and Creative Works Symposium, 2013
- Juror, California State University Media Festival, Narrative Film Category, 2012
- Panelist, *Best Practices in Film and Academia*, UFVA Conference, Chicago 2012
- Visiting Artist, Screening of films, University of California, Los Angeles 2008
- Visiting Artist, Screening of films, Corrida Audiovisuelle, Toulouse, France, 2005
- Visiting Artist, Screening of films and Film Festival Lecture, Univ. of Arkansas, 2005
- Panelist, *Hollywood and the Short: How to Use Your Short Film as a Calling Card for Hollywood and Beyond*, Hamptons International Film Festival, 2004
- Juror, Cine Eagle Festival/Awards, Documentary News Category, 2003
- Panelist, *Job Opportunities in the Arts*, University of the Arts, 1994
- Juror, Partners of the Americas Travel Grant for Brazilian Art Student, 1987

## ACADEMIC SERVICE

DEPARTMENT OF CINEMA + TELEVISION ARTS, CALIFORNIA STATE UNIVERSITY, NORTHRIDGE, CA

- 2013 University Library Committee member
- Curriculum Committee member
- Scholarships and Awards Committee
- 2012 Created the new course, "Principles of Production Management"  
Created the "Senior Project Safety Plan"
  - All thesis projects from the Film and Television Options are vetted for safety issues
  - Set visits to thesis shoots provide oversight and support

Created the "Production Safety Seminar"

- Creation a 1.5 hour Safety Seminar with text, video and discussion
- Presented each semester to CTVA production students

Scholarship and Awards Committee member

Space Committee member

Web Committee member

2011 Scholarship and Awards Committee member

Space Committee member

#### DEPARTMENT OF FILM AND MEDIA ARTS, TEMPLE UNIVERSITY, PHILADELPHIA, PA

- 2005 Orientation and advising for incoming and prospective students
- 2004-05 Departmental Projects Coordinator
- DVD compilation of student work; selection, creation, design
- 2004 Departmental Projects Coordinator
- Researched student funding resources
  - Wrote student funding proposal
- 2003-05 University Film and Video Association's NextFrame Film Festival
- Festival Tour Director
  - Narrative Programmer
- Master's Program Committee
- Faculty Liaison
  - Faculty Search Committee, Graduate Student Coordinator

#### REFERENCES

Professor LeAnn Erickson, Temple University, Philadelphia, PA  
ph. 215-884-0896 email: lerickson3@aol.com

Professor Elizabeth Leister, California State University-Channel Islands  
ph. 310-625-0635 email: elizleister@aol.com

Professor Eran Preis, Temple University, Philadelphia, PA  
ph. 215-204-6991 email: epreis@temple.edu

Professor Jeff Rush, Temple University, Philadelphia, PA  
ph. 215-204-4372 email: jrush@temple.edu



**ALEXIS KRASILOVSKY, PROFESSOR**

Department of Cinema and Television Arts

California State University, Northridge

818.677.3192

[alexis.krasilovsky@csun.edu](mailto:alexis.krasilovsky@csun.edu)

<http://alexiskrasilovsky.com>

Home address:

1607 Landa Street

Los Angeles, CA 90026-2065

tel. 323.662.5746

alexiskras@aol.com

**Professional Preparation:**

A. Education

- ! California Institute of the Arts, MFA (Film/Video), 1984.
- ! Yale University. B.A. cum laude (Film/Art History), 1971.
- ! Smith College (including Sophomore Year Abroad at University of Florence, Italy), 1967 – 1969.
- ! Horace Greeley High School (Chappaqua, New York), 1967.

Additional Educational Experience:

- Directors Guild of America Educators Workshop, 1996.
- RTVF 415, “International Cinema: The Documentary Tradition,” Prof. Marina Goldovskaya, Instructor, Dept. of Radio and Television Film, California State University, Northridge (audit)
- John Truby’s Story Structure Course, Summer 1987.
- Robert McKee’s Screenwriting Workshop, Summer 1987.
- New York Holographic Laboratories, Advanced studies in holography, 1980.
- N.Y.U. (accounting course), 1972.
- Cornell University Summer Program (Russian), 1966.

B. Relevant Experience

1. TEACHING EXPERIENCE:

Professor, California State University, Northridge, Department of Cinema and Television Arts (formerly named the Radio-Television-Film Department), Professor, 1996-; Associate Professor, 1991-1996; Assistant Professor, 1987-1991:

Courses taught include:

- Film Studies (RTVF/CTVA 309 “Film As Literature,” CTVA 310, “History of American Cinema,” RTVF 412, “Classic Filmmakers,” RTVF/CTVA 413 “Women As Filmmakers,” CTVA 415 “International Cinema,” CTVA 415F “French Cinema,”);
- Screenwriting (introductory, intermediate, advanced, and graduate-level courses: RTVF 220, 320, 420; CTVA 220, 320, 420, 425, 512, 698C);
- Film Production (introductory, intermediate, advanced: RTVF 250, “Fundamentals of Film Production”; RTVF 355, “Cinematography and Editing”; RTVF 357, “Advanced Cinematography”
- Independent Study (undergraduate and graduate screenwriting, filmmaking and film studies projects: RTVF 395, 499, MCOM 592)
- Participation in Departmental Colloquia (lectures on holography and screenings/discussions).

Additional Teaching Experience:

- Visiting Instructor, Otis Art institute of Parsons Schol of Design, Los angeles, Spring 1988, Spring 1989 (co-instructor): “Video Production”
- Teaching Assistant, School of Film/Video, California Institute of the Arts, 1982-83: “Video Afrt”
- Lectures: (partial list: See also: Film Festivals and *Women Behind the Camera* re Dhaka University, University of Texas at Austin, etc.)
  - 1) California Institute of the Arts, 1982, 1983.
  - 2) Yale University, New Cinema Seminar, New Haven, Connecticut, 1972.
  - 3) Princeton University, Princeton, New Jersey, 1972.

2. PROFESSIONAL EXPERIENCE:

Awards: (See also: “Patriology,” “Shooting Women,” “Some Women Writers Kill Themselves” and “Women Behind the Camera”)

- ! “Special Award THE GATE OF FREEDOM,” Gdansk DocFilm Festival, 2011 (Life-time achievement award)
- ! Winner of the 2008 Tribute Award, San Francisco Women’s Film Festival “for achievements in independent cinema.”

**RAFAEL FILM, LLC:** Producer/director. Begun in New York City in 1973, **Rafael Film** has been producing films, videos and holograms in Los Angeles since the mid-1980's, and working with companies and individuals in countries such as Australia, Austria, Canada, China, France, Germany, India, Japan, Mexico, New Zealand, Senegal, South Korea and Turkey since 2000.

Current and past distribution:

Rafael Film productions have been listed in the following catalogs and/or distributed by:

1. Arthur Cantor, Inc. (New York)
2. ArtsAmerica (Connecticut)
3. Canyon Cinema (San Francisco)
4. Center for the Study of Southern Culture (U. of Mississippi)
5. Cinephil (Tel Aviv, Israel)
6. Facets Multimedia (Chicago)
7. Fandor.com
8. Filmmakers' Co-op (New York)
9. IMAJ (Paris, France)
10. Independent World Video (Los Angeles)
11. L.A.C.E. (Los Angeles)
12. Neoflix.com
13. Poetry Film Workshop (San Francisco)
14. Simon Wiesenthal Center (Los Angeles)
15. Women in Focus (Vancouver, Canada)
16. Women Make Movies (New York)

**FILMS, VIDEOS AND DVD's:** (Partial list. For PUBLICATIONS, see pp.18-19.)

1. **“PASTRIOLOGY”** (100 minutes - 2013: Written, directed and co-produced by Alexis Krasilovsky. A Rafael Film LLC Production under the Fiscal Sponsorship Program of the International Documentary Association - and the television version, **“LET THEM EAT CAKE”** - 54 minutes - 2013). This global documentary feature about the pleasures and perils of pastry, filmed in 12 countries over five years, included student and faculty participation by students at CSUN and several other universities and art institutes, including the International Academy of Film and Media (Bangladesh); Universities of Gaziantep and Istanbul (Turkey), the University of Lilles (France), USC (Los Angeles) and l'institut des arts de diffusion (Belgium). See <http://pastriology.com>.

**Awards:**

- Honorable Mention in the Feature Non-Fiction Category of the Juried Screening Competition of the University Film and Video Association, 2013
- Gold Award for Sound Mixing, Prestige Film Award Competition, 2013
- Award of Merit for Feature Documentary, Accolade Competition, 2013
- Award of Merit for Editing, Accolade Competition, 2013
- Award of Merit for Editing, IndieFest Competition, 2013

**Screenings:**

- World premiere “LET THEM EAT CAKE,” Dhaka International Film Festival (Dhaka, Bangladesh), January 13, 2014.
- World premiere “PASTRIOLOGY”, Santa Fe Independent Film Festival (Santa Fe, New Mexico), October 17, 2013.
- Screened at the UFVA (University Film and Video Association) Conference at Chapman University, July 31, 2013.
- A poetry excerpt from “PASTRIOLOGY” screened as a videopoem at Beyond Baroque's

“Women Write Resistance” poetry reading, Venice, California, September 7, 2013.

**2. “SHOOTING WOMEN”** (54 minutes - 2008: Written, directed and produced by Alexis Krasilovsky. Note: This is the shorter version of “Women Behind the Camera,” a global documentary about camerawomen, their struggles and their visions. Distributed nationally by Women Make Movies and internationally by Cinephil.) Winner: “Best International Documentary” award, WOW [Women of the World] Film Festival, 2008.

**List of Screenings** (partial list, after Spring 2008)

- Elles Tournent/Dames Draaien” (Brussels, Belgium): Sept. 16-19, 2010
- Jeevika: Asia Livelihood Festival 2010 (New Delhi, India) Aug 27-29, 2010)
- “Console-ing Passions: Conference on TV, Audio, Video, New Media and Feminism” (U. of Oregon): April 22-24, 2010
- Birds Eye View Film Festival, British Film Institute (London), March 7, 2010
- Istanbul Modern Museum of Art March 18-22, 2009
- “Filmmor Film Festival (Istanbul, Turkey), - March 9-15. 2009
- U.S. Consul General screening of “Shooting Women” March 13, 2009
- Culture & Cultures Intercultural Film Festival (Lempaut, France) French-subtitled version: “Les directrices de la photographie à travers le monde,” Sept. 14, 2009
- Atlanta DocuFest, August 29, 2009
- Women’s Eye of the World – First Women’s Film Festival (Belgrade), May 29-31, 2009
- DOXA Documentary Film Festival (Vancouver, Canada), May 23, 2009
- U.C. Davis Feminist Film Festival: April 16-17, 2009
- International Women’s Day screening: Women in Film & Television: French-subtitled version, “Les directrices de la cinematographie à travers le monde” (Studio XX and National Film Board of Canada – Montreal), March 8, 2009
- Fusion Film Festival (N.Y.U. – New York City), February 28, 2009
- DOCNZ Forum screening (co-hosted by WIFT-NZ) Auckland, New Zealand, Feb. 23-25, 2009
- WOW (Women of the World) World Festival Tour 2009
- WOW Film Festival (Sydney, Australia) , October 1-2, 2008

**Distribution:**

- Libraries, museums and other institutions that have added “Shooting Women” to their collections include: (partial list)
  - a) Bucknell University (2010);
  - b) Chapman University (2009);
  - c) Columbia College Chicago (2010);
  - d) Columbia University (2010)
  - e) DC Public Library (2010);
  - f) Duke University (2010);
  - g) Elon University (2009);

- h) Indiana University (2009);
- i) MIT (2010);
- j) New York University (2009);
- k) Northwestern University (2010);
- l) Ohio University (2010);
- m) Scripps College (2010);
- n) Toronto Public Library (2010);
- o) Towson University(2009);
- p) Tufts University (2009);
- q) University of Alberta (2010)
- r) University of British Columbia (2010);
- s) University of California, Berkeley (2009);
- t) University of California, Santa Barbara (2010);
- u) University of Denver (2009);
- v) University of Iowa (2010);
- w) University of Maryland, College Park (2009);
- x) University of Regina (2009);
- y) University of Rochester (2010);
- z) University of Vermont (2010);
- aa) U.S. Department of State (2010);
- bb) Wellesley College (2010)

**3. “WOMEN BEHIND THE CAMERA”** – (2007 – Mini-DV, DV, Betacam – digitally edited. 90-minute festival version; 2-Disc DVD Special Edition with Teacher’s Guide. Written, produced and directed by Alexis Krasilovsky. “An important film for everyone who collaborates on motion pictures and all who watch them. The most world-wide film since *Winged Migration*.” – Thomas McKenney, International Cinematographers Guild. Website: <http://womenbehindthecamera.com>.

**Awards: “WOMEN BEHIND THE CAMERA”**

- WIN (Women’s Image Network) Film Festival 2009: “Best of Fest” Award
- "Best in Category" Award for the 2008 BEA (Broadcast Education Association) Festival of Media Arts Faculty Documentary Competition: Documentary Long-Form, April 18, 2008
- Best of Women in Cinema Award, San Francisco Women’s Film Festival;
- Best Documentary Feature, Female Eye Film Festival, March 30, 2008;
- 2007 Spirit of Moondance Award for Best Documentary Feature;
- Accolade Competition Award of Excellence: Contemporary Issues/Awareness-Raising;
- Insight Award for Excellence: Documentary Editing

**Distribution**

- Cinephil: Television Broadcasts:
  - Spanish Television (TV Catalunya - TV3 March 8, 2011)
  - Israeli Television (YES-TV March 9, 2010)
  - Brazilian Television (TV Cultura - June 1, 2011)
  
- Libraries and museums that have added “Women Behind the Camera” to their collections include: (partial list)
  - a) American University;
  - b) Den Danske Filmsskole (Denmark) (2009);
  - c) The Film School, San Antonio de los Banos, Cuba (2013)
  - d) Lafayette College;
  - e) University of Canberra, Australia (2010);
  - f) University of Southern Maine;
  - g) Vanderbilt University (2009);
  - h) Women’s MediaTheque Resource Library, Cuba (2013)
  - i) Yale University (2009)

**List of Screenings – “WOMEN BEHIND THE CAMERA”:**

- University of Texas El Paso: September 15, 2011
- Gdansk DocFilm Festival (Poland): May 2011
- University of Liberal Arts (Dhaka, Bangladesh), Institute of Sustainable Development Womeen’s Film Festival: March 8, 2010
- Yale University (New Haven, Connecticut): November 26, 2009
- Tiburon International Film Festival (Sausalito, California): June 2, 2009
- Chennai Women’s Film Festival (Chennai, India): March 1-8, 2009
- IAWRT Fifth Asian Women’s Film Festival: Dialogues of Diversity (Delhi, India), March 7-8, 2009
- International Film Festivals of India (Goa: Nov.26, 2008; Chennai: Dec. 18-27, 2008; Pune: January 8-15, 2009)
- St. John’s International Women’s Film Festival (Newfoundland, Canada), Oct. 17, 2008
- Baltimore Women’s Film Festival, Oct. 23-26, 2008
- International Cinematographers’ Film Festival, (Skopje, Republic of Macedonia), Sept. 30, 2008
- Iranian Film Festival (San Francisco), Sept. 28, 2008
- FilmCasino Theater, Screening hosted by Austrian Association of Cinematographers (Vienna, Austria), July 2008
- 10<sup>th</sup> Mundos de Mujeres / “Women’s Worlds” Congress, University of Complutense (Madrid, Spain), July 2008
- Portland Women’s Film Festival, May 18, 2008
- Flying Broom International Women’s Film Festival (Ankara, Turkey) May 8-15, 2008
- Rochester International/High Falls Film Festival, May 3, 2008
- San Francisco Women’s Film Festival, April 13, 2008
- Female Eye Film Festival (Toronto, Canada), March 27-30, 2008

- Women's Film Festival (Brattleboro, Vermont), March 21 & 23, 2008
- Vancouver Women in Film Festival, March 8, 2008
- Sguardi Altrove Film Festival (Milan, Italy), March 8, 2008
- Women in Film Festival (Vancouver, Canada), March 8, 2008
- Unifem Women's International Film Festival (Sarasota, Florida), Feb. 1, 2008
- Dhaka International Film Festival (Dhaka, Bangladesh), January 10-18, 2008
- Muestra Internacional de las Mujeres en el Cine y la Television – Cineteca Nacional (Mexico City), December 7, 2007
- Plus CamerImage: 15<sup>th</sup> International Festival of the Art of Cinematography (Lodz, Poland), November 24 – December 1, 2007
- Villa Aurora/Feuchtwanger Memorial Library at USC presentation of selection from *Women Behind the Camera* with Feuchtwanger Fellow Mary Ayubi (a camerawoman interviewed in *Women Behind the Camera*)'s *Afghanistan Unveiled*, Pacific Palisades Nov. 5, 2007. (Program made possible in part by a grant from the Dept. of Cultural Affairs of the City of Los Angeles, the Richard Schuller Fund, and the Federal Foreign Office.
- The Female Eye at the National Film Board of Canada (Toronto), Oct. 20, 2007
- La Femme Film Festival (Beverly Hills, California), October 11, 2007
- Moondance International Film Festival (Hollywood, California), Sept. 9, 2007
- Globians Film Festival (Potsdam, Germany), August 15, 2007
- University Film & Video Association Conference (Denton, Texas), Aug. 9, 2007 (juried screening)
- International Cinematographers Guild Diversity Committee East/New York Women in Film & Television – Sneak Preview, Kodak Screening Room (New York), June 25, 2007
- International Cinematographers Guild Diversity Committee West/Screen Actors Guild – Sneak Preview, Screen Actors Guild Theater (Hollywood, California), March 4, 2007

**Speaking Engagements/Panels:** (See also: "Conference Participation," pp.22-23)

- University of Texas, El Paso: Guest Speaker on "Women Behind the Camera," Sept. 15, 2011.
- Lecture on Iranian Women Directors at Malmo International Women's Film Festival (Malmo, Sweden): April 7, 2011.
- Los Angeles Film School: Panelist, "Women Behind the Camera," December 13, 2010.
- Yale University (New Haven, Connecticut): November 26, 2009 (Spoke at graduate documentary class to which additional students were invited)
- DOCNZ Summit: International Co-Productions Panel (Auckland, New Zealand): Feb. 23-25, 2009
- Portland Women's Film Festival panel: "Working Below the Line," May 18, 2008 (Portland, Oregon)
- Rochester/High Falls International Film Festival panel: "Documentarians Speak Their Minds" May 4, 2008 (Rochester, New York)

- BEA (Broadcast Educators' Association) Conference panel: "Walking the Tightrope: Balancing Teaching with Producing," April 17, 2008 (Las Vegas)
- Female Eye Film Festival panels: "Industry Panel Discussion," May 29, 2008; "Directors' Panel Discussion," March 30, 2008 (Toronto, Canada);
- Dhaka International Film Festival Panel: Keynote Paper: "Challenges in Independent Filmmaking: Freedom to Film," January 14, 2008 (Dhaka, Bangladesh).
- Digital Video Expo panel: "Digital Documentary Workshop," December 5, 2007 (Moderator: David E. Williams) (Los Angeles Convention Center)
- Speaker in Tony Saavedra's media class at San Pedro High School, November 8, 2007.
- National Women's Studies Association Conference, panel re *Women Behind the Camera*, June 29, 2007.

4. **"SOME WOMEN WRITERS KILL THEMSELVES: SELECTED VIDEOPOEMS AND POETRY OF ALEXIS KRASILOVSKY"** (DVD - 2008). Winner, "Best of the Fest Literary Award, M.A.L.I.'s Austin Woman's Film, Music and Literary Festival, Austin, Texas, 2008.

"...an impressive collection by an accomplished multimedia artist who has been at her craft since the mid-1970's... it should be required viewing..."

- **Ryk McIntyre, GotPoetry.com**

(For the complete review, see:

<http://www.gotpoetry.com/News/article/sid=22630.html>)

"...Southern California's poetry video diva."

- ***Beyond Baroque***

Libraries and museums which have added the "Some Women Writers Kill Themselves" DVD to their collections since my last 5-Year Tenure Review include: (partial list)

- a) Indiana University Library (2009);
- b) University of Melbourne, Australia (2012)

5. **"CAMP TEREZIN"** - (1999 - SHVS video and 16mm - digitally edited videopoem. Re-released on "Some Women Writers Kill Themselves" DVD, 2008) Written, produced and directed by Alexis Krasilovsky.

#### **Screenings and Publication:**

- Euro Underground Film Festival: Paris, Berlin, Kiev, Antwerp, Krakow, Slovenia and Bangkok, 2001-2002.
- Documental, Santa Monica, California, 2001;
- CD-ROM issue of The Journal of Film and Video, Fall 2000.



- “L.A. Writes,” Venice-Abbot Kinney Memorial Branch Library, Los Angeles, October 14, 2000;
  - International Jewish Film and Video Festival, Aug.1-6, 2000 (Sao Paolo, Brazil)
  - Alliance for Media Arts’ Seventh Annual Anti-Film Festival, June 30, 2000 (Miami Beach, Florida)
  - University Film and Video Association 53<sup>rd</sup> Annual Conference, Emerson College (Boston, Massachusetts): screening with respondent, Aug. 5, 1999.
  - Poetry Film Festival, San Francisco, Nov. 1999.
6. **“EPICENTER U.”** - (1995 - 16mm documentary – Re-released on DVD, July 2008)  
Written, produced and directed by Alexis Krasilovsky. Screenings included: Laemmle Sunset Theater, West Hollywood, California, October 6-12,1995; Documental, Santa Monica, California, December 1996; Huntington Beach Art Center's inaugural show, "Community Properties," May 25 - June 11, 1995.

“From gripping testimonials to comic relief, the new film ‘EPICENTER U.’ chronicles the impact of the Northridge Earthquake on the people of California State University, Northridge.” Daily News, Los Angeles, February 16, 1995.

Reviews, publicity and awards include:

- a. Vejar, Alex. “Disaster inspires film: CTVA professor and her students make a documentary ‘Epicenter U.’ about the Northridge Earthquake,” Daily Sundial, Vol.55 Iss.60, January 21, 2014, p.8.
- b. "The Best of the Weekend," Los Angeles Times, Calendar Section, October 6, 1995, p.F1,2.
- c. Ise, Claudine. "Shake, Rattle, and Roll," Los Angeles View, Vol.10 No.10, October 6-12, 1995, p.19.
- d. Coyle, Catrina, "Epicenter U. Shakes Back Into CSUN," Daily Sundial Vol.39, No.76, February 23, 1995.
- e. Cover Photo of Alexis Krasilovsky, filming Epicenter U. in Angles: Women Working in Film and Video, Vol.2 No.4, 1995.
- f. Pauly, Brett. "Film Helps CSUN Remember," Daily News, L.A. Life Section, February 16, 1995, p.11.
- g. Commendation Award from Richard J. Riordan, Mayor, Los Angeles, California, February 14,1995.
- h. Symes, Michael. "Epicenter U. Opens Tonight," Daily Sundial, February 13, 1995, p.3.
- i. "Epicenter U.," in Behind the Lens Newsletter, February-March 1995, p.6.
- j. "Good Morning, America," clips from "Epicenter U.," with appearances by Prof. Krasilovsky and her film production students, Scott Jolgen and T.C. Warner, January 14, 1995.

- k. Hawarden, April. "Epicenter U.: Promoting Healing to a Torn Campus," The Sundial, December 7, 1994, p.14.
  - l. Slater, Eric. "Student Cinema Verite Examines Earthquake," Los Angeles Times, Metropolitan Digest, October 11, 1994, p. B2.
  - m. Slater, Eric. "Epicenter U. Captures Earthquake Aftermath," Los Angeles Times, Valley Section, October 5, 1994, Section B., p.1,5.
3. **The Earthquake Haggadah** - 1995, excerpt from Epicenter U. 1" video. Narrated by Wanda Coleman. Distributed in 3/4" and VHS by the Poetry Film Workshop circa 1998. Re-released as part of the DVD "Some Women Writers Kill Themselves" in 2008.

Awards:

- Honorable Mention, 20th Annual Poetry Film/Video Festival, San Francisco, 1995.
- Honorable Mention, Jewish Video Competition, Pacific Film Archives, Berkeley, 1996.

Screenings:

- Smith College Film and Video Festival, April 1998;
- Beyond Baroque Literary Arts Center, March 1, 1997;
- Mill Valley Film Festival, 1996;
- National Poetry Video Festival, Chicago, April 1995.

"Alexis Krasilovsky, in her poetry videos, works expertly with contradiction...She carefully creates montages of images which illustrate and expand her themes. The Earthquake Haggadah explores the Northridge earthquake as a metaphor for all the disruptions--natural and manmade, physical and psychic--of our lives. It uses a combination of artful shots of earthquake damage, news clips, and archival black and white film footage to create an overwhelming chronicle of destruction...Yet the end effect of the video is cathartic; it left me with a feeling of human strength in the face of adversity." -- G. Murray Thomas, "Reviews: The Earthquake Haggadah, What Memphis Needs: Videos Written and Directed by Alexis Krasilovsky," in Next: Guide to SoCalWord, Vol.2 No.8, October 1995, p.18.

4. **Best Gal in the West** - 1993, 5 minutes. 16mm film. Produced, directed and edited by Alexis Krasilovsky. Screened at the Athens International Film and Video Festival, May 1993 and at the 18th Annual Poetry Film/Video Festival, San Francisco, November 1994.
5. **What Memphis Needs** - December 1991, 6 minutes. Edited on 1" from 16mm film. Produced, directed, shot and edited by Alexis Krasilovsky. Distributed by

the Center for Southern Culture, University of Mississippi; Film-Makers' Co-op, New York City; Canyon Cinema, San Francisco, and the Poetry Film Workshop, San Francisco.

Awards:

- Juried competition award-winner, The James River Festival of the Moving Image, Virginia Commonwealth University, April 1994.
- Winner: Humor Category Award, 16th Annual Poetry Film Festival, San Francisco, December 1991.

Additional Screenings:

- Museum of Modern Art's "Between Word & Image," New York City, April 1 - May 31, 1993
- Poets House, New York, June 1-7, 1993;
- Banff Centre for the Art's "Monologue/Dialogue" performance series, Walter Phillips Gallery, Banff, Canada, February 11-26, 1994.
- Brooks Invitational Film and Video Showcase, August 30, 1992, "Cinemasterpieces," Brooks Museum of Art, Memphis, Tennessee.
- Second Annual Poetry Video Festival, the Guild Complex, Festival National Screening, Chicago (juried show), September 24, 1992.
- Louisville Film Society, Louisville, Kentucky, April 21, 2009.

Television broadcasts:

- Southwest Alternate Media Project, "The Territory: Part 9--Image and Language," Houston and Austin, Texas, December 1991;
- "The '90s," nationwide PBS broadcast, May 7, 1991.

Re-released on Fandor, Fall 2013 as part of the Canyon Cinema Collection.

6. **Nancy Spero: A Conversation with the Artist**, 1991, 7 minutes. Directed by Alexis Krasilovsky. Nancy Spero, a leader of Women Artists in Revolution and one of the founders of the all-women's A.I.R. Gallery in New York, talks about the artist as woman and about her own life as an artist, at her retrospective at the New Museum of Contemporary Art in New York City. This video was included in the juried exhibition, "Concepts & Dimensions," March 14-16, 1991, Trumbull Art Gallery, Warren, Ohio.
7. **Childbirth Dream** - 1978-1990, 360 degree Integral Hologram. Direction, 16/35mm camera and animation by Alexis Krasilovsky. Co-produced with Cabin Creek Center for Work & Environmental Studies (through a grant from the New York State Council on the Arts) and Michael Hamilton, starring Jill and Sarah Friedman. Exhibited and represented by Holographic Vision Gallery, Los Angeles, California, 1988-1989.

Exhibited at the Museum of Holography, New York City, November - December 1976 and September 1980, and at the Museum of Neon Art, Los Angeles, 1982-83. Featured at Fringe Festival/Los Angeles, September 1987 and "Visibility: Asian & African & American Women's Visual and Video Art: Spirit, Tribe and Technology," Otis Art Institute of Parsons School of Design, Los Angeles, September 1990. The completed hologram was selected by the Women in Film Festival Screening Committee for showing at Cineplex Odeon Theater, Universal City, California, October 16-18, 1987. The earlier work-in-progress is in the collection of the Museum of Holography, Paris, France, and was exhibited at the Georges Pompidou Center, Paris, France, 1980-1981. "Une exclusivité," Arts et techniques holographiques, Liberation, Paris, France, January 1980.

8. **"EXILE"** (1984) - 30 minutes, 16mm documentary written, directed, produced & edited by Alexis Krasilovsky): Filmed in Czechoslovakia, Austria and the US. Re-released on Fandor, Fall 2013 as part of the Canyon Cinema Collection. Screened at the 1987 Viennale (Vienna, Austria) and the Jewish Museum, New York City, March 1987. Selected for national, prime-time programming by PBS, 1986, and for inclusion in KCET's Celebration of Cultural Diversity, October 1987. Also aired on JFTV, Miami, Florida, July 1991. "Remarkable" – Kevin Thomas, Los Angeles Times.
  
9. **"BEALE STREET"** (1981) - 28 minutes, and 1977-78, feature-length, 3/4" video, co-directed by Alexis Krasilovsky, Ann Rickey and Walter Baldwin. Selected for VHS distribution by Independent World Video, Summer 1987 and by the Center for Southern Culture, University of Mississippi, Spring 1991. In the collection of the Schomburg Library, New York City and the Peabody Library, Memphis, Tennessee. Funded by Tennessee Committee for the Humanities, produced for the Beale Street National Historic Foundation. Among the Beale Streeters featured in this oral history are B.B. King, Bobby Blue Bland, Nat D. Williams and Rufus Thomas. Beale Street, where W.C. Handy wrote the blues, and where Martin Luther King marched days before his death, was the 125th Street of the South. "The memories that we have - we older ones that's been around - the contributions that have gone out to the world from this place - they sure shouldn't be left to die." - B.B. King, in Beale Street

Libraries and museums which have added "Beale Street" to their collections since my last 5-Year Tenure Review include: (partial list)

- c) Marriott Library (2009)
- d) Trinity University Library (2009)
- e) University of North Carolina at Chapel Hill (2009);
- f) University of Tennessee, Martin (Paul Meek Library) (2010)
- g) Vanderbilt University (2010)

10. **Created and Consumed by Light** - 360 degree Integral Hologram (from 35mm motion picture film), 1976. Directed by Alexis Krasilovsky, co-produced with Rufus Friedman, starring Siew-Hwa Beh. Exhibited in the Seoul International Computer Art Festival 1992, Korea Exhibition Center; and the Milo City Project, Computer Arts Festival, Tokyo, Japan, December 1991. "This holographic movie sequence deals with the subject of light, a familiar reference for holographic artists working in all processes of the medium. Interesting innovations were incorporated into the filming of this work, such as the use of pan and zoom techniques as well as optical overlaps and dissolves not previously applied to filming for holographic movies because of the difficulty in translating these essentially flat techniques to a dimensional medium" - The Museum of Holography, New York.
11. **Blood** - 1975, 16mm film, 21 minutes. Written, produced, directed, filmed and edited by Alexis Krasilovsky, featuring Evan McHale and Mark Lyon. Distributed by Facets Multimedia, Canyon Cinema and New York Filmmakers' Co-Op, re-released on DVD in 2008. "In its stream-of-consciousness way 'BLOOD' evokes Manhattan street life even more powerfully than Martin Scorsese's 'TAXI DRIVER'... Ms. Krasilovsky brings into camera an array of furtive, frustrated people - e.g. hookers and juvenile delinquents - and allows them to talk about themselves as we watch them in action. As a depiction of contemporary urban despair 'BLOOD,' more specifically, is an angry, outraged protest of the exploitation of women by men." - Kevin Thomas, Los Angeles Times, February 1976.
12. **“END OF THE ART WORLD”** - (1971 - 16mm documentary – Re-released on DVD, July 2008 with Director’s Commentary and additional chapters; clips incorporated into Peter Rosen’s *Who Gets to Call It Art?*, 2006) Written, produced and directed by Alexis Krasilovsky, starring Andy Warhol, Robert Rauschenberg, Jasper Johns, Roy Lichtenstein, Michael Snow and others.

“With a quality of humor possible only with depth of understanding, Alexis Krasilovsky presents a catalogue of interviews with modern artists in which the shooting style as well as the aural material’s format rehearses the personal style, the esthetics and the assumption of each artist about the nature of his art.”

- Artforum, Sept. 1972.

Screenings of “End of the Art World” include: (partial list)

- Academy of Fine Arts (Gdansk, Poland), presented with an introduction by art historian Malgorzata Zwolicka, May 28, 2013.
- Gdansk DocFilm Festival: Retrospective of films by Alexis Krasilovsky, May 4-

- 8, 2011.
- Whitney Museum of American Art's "American Women Avant-Garde Filmmakers: 1930-2000," July 2000
  - "Arte Americana: 1930-1970" Torino, Italy, 1992.
  - Premiered at the Museum of Modern Art (New York City), April 1972.

Libraries and museums that have added "End of the Art World" to their collections since my last Five-Year Tenure Review include: (partial list)

- Stedelijk Museum - Amsterdam (2009);
- Art Gallery of Ontario - Library (2009);
- Brown University (2009);
- Kansas City Art Institute (2009);
- McGill University (Canada);
- Rensselaer Polytechnic Institute (2009);
- School of Visual Arts (New York) (2009);
- Stanford University (2009);
- Temple University (2009)

One-woman shows of Alexis Krasilovsky's films include:

- ! Collective for Living Cinema, New York City, February 1988.
- ! Film Forum, Los Angeles, 1984.
- ! Traction Gallery, Los Angeles, March 1982.
- ! Canyon Cinematheque, San Francisco, October 1986.
- ! Theatre Vanguard, Los Angeles, February 1976.
- ! Whitney Museum, New York City, May 1972.

**Reviews and Interviews:** (partial list . Some of these articles -- i.e., those pertaining to "Women Behind the Camera" -- can be accessed at <http://womenbehindthecamera.com/news.html/>)

- Sally Deskins, ed. "On the Revolutionary and Transformative Effects of Poetry: Alexis Krasilovsky" "Les Femmes Folles," August-September 2013, Part V, <http://femmesfollesnebraska.tumblr.com/>. August 28, 2013, accessed September 8, 2013.
- **"Lights Camera Action"**  
by Anne O'Brien, Executive Director, WIFT-NZ  
"Women in Film And Television" - Summer 2009, pp.1,3,4

- **"Film for the Feminist Classroom" by Agatha Beins**  
Journal Issue 1.1, Rutgers U.: Spring 2009
- **"Women's Voices on the Screen"**  
by Irene Koker  
"Daily News" - Istanbul  
March 14-15, 2009, p.13
- **"There Are Women Working As Cinematographers"**  
by Melissa Silverstein  
"Women and Hollywood" website
- **"IFFI - Goa" (in Malayalam)**  
pp.61-62  
(in PDF format)  
"Silverline" Magazine, Dec. 15, 2008 - Jan. 14, 2009  
Vol.2 Issue 9  
Kerala, India
- **"Book Review: Women Behind the Camera" (in Bangla)**  
(in PDF format)
- by Rahad Abir  
"Daily Destiny"  
Dhaka, Bangladesh  
January 2, 2009
- **"Women Behind the Camera: Latina Cinematographers"**  
by Satene  
"Let's Talk," mundoss.com, Dec. 9, 2008
- **"Women that man the camera: Documentary filmmaker Alexis Krasilovsky talks about her film"**  
by Lara Rebello  
Goa Times, p.1  
The Times of India  
November 30, 2008
- **"Films & Feni: The Super Star in Goa" in "Blogical Conclusion"**  
The New India Express
- **"REEL LADY - Alexis Krasilovsky: REEL Ladies spotlights, Alexis Krasilovsky and her recent project Women Behind the Camera,"**

Nov. 21, 2008

- **"Shooting Women"**  
Interview by Rahad Abir  
"Star Weekend Magazine,"  
The Daily Star, Vol.7 No.46  
November 21, 2008
- **"WIF Member Alexis Krasilovsky Wins Best International Documentary Award"**  
Nov. 1, 2008  
[http://wif.org/index.php?option=com\\_content&view=article&id=390:kRASIOLOVSKY%20WINS](http://wif.org/index.php?option=com_content&view=article&id=390:kRASIOLOVSKY%20WINS)
- **"Kulturen Ventilator"** (in Macedonian)  
by Tony Dimkov  
Globus Magazine, pp. 47-49 October 7, 2008
- **"DVD Playback: Women Behind the Camera"**  
by Jim Hemphill  
"American Cinematographer," Sept. 2008
- **Distaff DPs: Krasilovsky Chronicles 'Women Behind the Camera'**  
by Bob Fisher, "Documentary" Spring 2008  
[www.documentary.org/content/distaff-dps](http://www.documentary.org/content/distaff-dps)
- ***Interview with Alexis Krasilovsky, Director of "Women Behind the Camera"***  
by Kathleen J. King in "Divine Caroline"  
<http://editorial.divinecaroline.com/article/30378/47279-interview-alexis-krasilovsky--direct>
- **"My 'Women Behind the Camera: A love-of-vocation film about filmmaking'"**  
by Alexis Krasilovsky, "Moving Pictures: The Stories Behind the Movies" March 25, 2008  
[www.movingpicturesmagazine.com/featuedarticles/guestcontributor/womenbehindthecamera](http://www.movingpicturesmagazine.com/featuedarticles/guestcontributor/womenbehindthecamera)
- **Another View: Alexis Krasilovsky's 'WOMEN BEHIND THE CAMERA' Sheds Light on a Diverse Array of Female Directors of Photography"**  
by David E. Williams, from DV Magazine, January 2008  
<http://www.womenbehindthecamera.com/news-03.html>
- **"10th Dhaka International Film Festival -- Alexis Krasilovsky: 'Woman Behind the Screen' meets the press"**  
by Ershad Kamol  
"The Daily Star," January 15, 2008  
Dhaka, Bangladesh <http://www.thedailystar.net/story.php?nid=19235>
- **www.radioSRQ.com**  
Radio program, "Women Behind the Camera": Film Interview with Alexis Krasilovsky,"  
by Ann Corcoran, February 3, 2008  
Sarasota, Florida [http://www.radiosrq.com/?s=Women+Behind\\_the\\_Camera](http://www.radiosrq.com/?s=Women+Behind_the_Camera)



- **IMAGO: European Federation of Cinematographers: "Women Behind the Camera"**  
by Diana Soeiro [http://www.imago.org/main/public\\_html/\\_htm\\_news/2007/n55.htm](http://www.imago.org/main/public_html/_htm_news/2007/n55.htm)
- **"Women Behind The Camera"** from *Women In Film Los Angeles*  
<http://www.womenbehindthecamera.com/news-wifla.html>

Grants in Support of Creative Activities & Publication:

- ! California State University, Northridge: Office of Research and Sponsored Projects for *Pastriology* documentary: Travel and equipment grants, release time, student support . 2012-2013, 2011-2012, 2010-2011, 2009-2010. Mike Curb College of Arts, Media and Communication: research/equipment funds, travel support, 2008-2009.
- ! Difference-in-Pay Sabbatical for the *Pastriology* Project: 2009-2010
- ! The Fledging Fund (New York), for *Women Behind the Camera* documentary, 2007.
- ! Eastman Kodak, Deluxe Labs-Hollywood and E-FILM donated a 35mm print of *Women Behind the Camera*, 2007
- ! Women in Film Finishing Fund Award, for *Women Behind the Camera* documentary, 2006.
- ! California State University, Northridge: Office of Research and Sponsored Projects for *Women Behind the Camera* documentary: Travel and equipment grants, release time, student support . 2007-2008, 2004-2005, 2003-2004, 2002-2003, 2001-2002. China Institute: 2006. Mike Curb College of Arts, Media and Communication: research funds, travel support 2007-2008.
- ! **Sabbaticals for *Women Behind the Camera* Project:**
  - Difference-in-Pay Sabbatical '05-'06
  - Difference-in-Pay Sabbatical '01-'02
  - Sabbatical 1997
- ! Winner, Roy W. Dean Video Award for *Women Behind the Camera* documentary, 2000.
- ! California State University, Northridge: Office of Research and Sponsored Projects for researching "Morphing the Media: Issues in Adaptation," 1999-2000.
- ! CSUN Competition for Research, Scholarship and Creative Activity: research for "Morphing the Media: Issues in Adaptation," 1996-1997.
- ! Western Regional Media Arts Fellowship, administered through the American Film Institute, 1991-2, for post-production funding of Best Gal in the West, a 16mm film produced and directed by Alexis Krasilovsky.
- ! Cal. State U., Northridge: Affirmative Action Faculty Development Program; CAPS Research and Creative Activities Committee; and Research and Grants Committee: for research on women behind the lens, 1988-90.

- ! California N.O.W. Foundation, for research on women behind the lens, 1989.
- ! Brody Arts Fund, Media Fellow, 1988.
- ! Cavalier Fund, for PBS packaging costs, Exile, 1986.
- ! Barbra Streisand Center, prize for best film proposal, 1983.
- ! Walter Lantz Productions, Inc., Scholarship for Cal Arts MFA, 1983-1984.
- ! Cabin Creek Center for Work & Environmental Studies, New York, through the New York State Council on the Arts, towards production of a holographic film using 3-D animation, 1978, 1979; and for documentary holography, 1980; Museum of Holography, New York, for holographic movie, 1981.
- ! National Endowment for the Arts, Folk Arts Program, videotape production grant, 1977-1978 (Mr. Boogie Woogie)
- ! For the International Women's Film Festival, American Film Institute, Kennedy Center, Washington, D.C., Markle Foundation grant, 1975.
- ! Academy of Motion Picture Arts & Sciences, film research grant on the image of women in film, 1974.
- ! CAPS (New York State Council on the Arts - Creative Artists Public Service Program), ilm grant, 1973-1974. (Blood)
- ! Change, Inc., completion production funding, 1971. (End of the Art World)

3. Additional Professional Employment in Film/Video:

- a. Co-Writer with Charles Washburn, "College - The Fifties," feature film treatment, Universal Studios, 1982.
- b. Cameraperson, 1971 - 1986 (member, NABET 531, NABET 15 and Behind the Lens), including: studio videotaping for "All the People," July 1987; live camera for satellite broadcast (Hitachi 40 SS), KBDI/PBS, Rally for Nuclear Disarmament, June 1982; Live and videotape camera, Lee Strasberg Institute, New York, 1982 and for Lee Breuer's "Hajj," 1984; Eclair camerawork for TV documentary on art for the Gihon Foundation, Texas, 1981; holographic film camerawork on various commercial and art holograms; 16mm Eclair camerawork for the Austrian/German TV program, "Apropos Film," 1979; Co-Camera with

Hilary Harris (Locam), 16mm, and assistant camera to Richard Leacock, on films and videotapes for Amy Greenfield, New York, 1978-79; assistant camera, 35mm film directed by Lee Grant, "The Stronger," Los Angeles, June 1976 - nominated for an Academy Award; 16mm cameraperson, football coverage for NBC, Mississippi, Tennessee and Louisiana, 1975.

- c. Soundperson, Austrian TV, documentaries about "Soap" (Robert Mandan) and "Bonanza," May, July, 1981.
- d. Chairperson and Fundraiser, International Women's Film Festival, AFI Theater, Kennedy Center, Washington, D.C., March - December 1975.

### **Publications:**

#### 1) Books and Book Chapters:

- ! Krasilovsky, Alexis. "Creating and Distributing Video Poetry" in *Women on Poetry: Writing, Revising, Publishing and Teaching*, ed. by Carol Smallwood, Colleen S. Harris and Cynthia Brackett-Vincent (McFarland: Jefferson, NC 2012).
- ! "Writing for Real" in Michael Tobias, ed., The Search for Reality: The Art of Documentary Filmmaking (Michael Wiese: Studio City, California, 1998), 295-301.
- ! Women Behind the Camera: Conversations with Camerawomen (Praeger: Westport, Connecticut, March 1997). Included in Greenwood's 2000-2001 "Women's Studies" catalogue and recommended as a text for classroom use.

"A vital addition to the nascent film literature regarding the participation of women in the filmmaking process. Krasilovsky is a major contributor to a long neglected but most important segment of serious commentary on our industry and art form." - Eric Sherman, faculty, Art Center College of Design, Pasadena

"Krasilovsky's research is extensive and wide-ranging...Alicia Sehring's upbeat interview...leaves you with the hope that if Krasilovsky interviews camerawomen in 2007, they will tell of an industry and academy that have made progress. The pioneering efforts of the women interviewed here, and the teacher and scholar who interviewed them, will help provide the basis for such change." - Prof. Suzanne Regan, Cal State L.A., Journal of Film and Video, Vol.50 No.2, Summer 1998, 58-60.

#### 2) Articles:

- ! "An Academic Cinderella in the Ivory Tower," Thought & Action: The NEA Higher Education Journal, Vol.XVII No.1, Summer 2001,111-116.

- ! Krasilovsky, Alexis and LaVeria Alexander. "Cinderella and Ever After: Retrieving the heroine's Journey," Creative Screenwriting, Vol.6 No.3, May-June 1999, 55-57.
- ! "All About *All About Eve*," Creative Screenwriting, Vol.5 No.1, Jan.-Feb. 1998, 57-59.
- ! "Women Behind the Camera: An Interview with Leslie Hill," in Journal of Film and Video (University Film and Video Association), Vol.48 No.4, Winter 1996-97, 38-53.
- ! "A Sharper Image," in Angles: Women Working in Film & Video, Vol.2 No.4, 1995, 10-11.
- ! "Of Spinners and Screenplays: A Woman's Journey into Adaptation," Creative Screenwriting, Vol.1. No. 3, Fall 1994, 67-84.
- ! "Issues in Adaptation: A Screenwriter's Journey into Myths and Fairytales," Creative Screenwriting, Vol.1 No.1, Spring 1994, 111-122.
- ! "Woman Teaching Women: Teaching Film to Coed Classes in the 1980s," The Velvet Light Trap: Review of Cinema, U Texas Press, No.27, Spring 1991, 73-76.
- ! "Apples for Mr. Mekas," Experimental Film Coalition, Vol.3 Issue 4/Vol.4 Issue 1, October 1986 - March 1987, 14-15.

3) Poetry/Fiction: (partial list)

- ! Krasilovsky, Alexis. "Inanna in Iraq," in Wiseman, Laura Madeline, ed. *Women Write Resistance: Poets Resist Gender Violence*. Hyacinth Girl Press: Pittsburgh, Pennsylvania, 2013.
- ! "A Woman Who Can't Forget Yale," 40<sup>th</sup> Anniversary Commemorative Publication: Yale Co-Education, March 2010. (Revised poem, previously published in an earlier form in Yale's Aurora Magazine.)
- ! "Shekinah," in Poetica, July 2009.
- ! "Pen to Paper: Cowardice in Dhaka," PEN Center USA Newsletter, Spring 2008, 2-3.
- ! "A Pillow Book of a Woman in Film," Millenium Film Journal, No. 37, Fall 2001, 77-79.
- ! "The Daytime Queen," a eulogy for Prof. Nina Leibman, was published in Marsha Cassidy's "Nine Leibman and the Clothesline Project," The Journal of Film and Video, Vol. 51, Nos.3-4, Fall-Winter 1999-2000, 3.
- ! "The Earthquake Haggadah," in Community Properties, Huntington Beach Art Center, 1995.
- ! "Molting," in Childhood, Vol. No. 22, Newhall, California, 1995.
- ! "Two Weeks in Nevada," in Caffeine, No. 6, Los Angeles, 1994.
- ! Abuse of Privacy, chapbook, A Street Agency Publication, 1990.
- ! "The Reality of Cats," in Shattersheet, No. 24, Los Angeles, September 1987
- ! Some Men, chapbook, A Street Agency Publication, 1986.
- ! Some Women Writers Kill Themselves, chapbook, A Street Agency Publication, 1983.
- ! "The Wet Umbrella," Filmnotes, Melbourne, Australia, Summer 1977, from the film, "Commiseration Moon" (1975 - 16mm) produced, directed, filmed, written and edited by Alexis Krasilovsky.

4) Completed Manuscripts:

- ! Krasilovsky, Alexis; Harriet Margolis, eds.; with Julia Stein. *Shooting Women: Behind the Camera and Changing the World*. Currently under review at Intellect Press (UK). 343 pages. Completed March 2013.
- ! Krasilovsky, Alexis. *The Pillow Book of a Yale Co-Ed*. Novel. Currently being read by my agent, Mary Yost of Mary Yost & Associates (NY). 416 pages. Completed June 29, 2013.

**Participation in Professional Organizations:** (partial list)

Alliance of Women Directors. Various events, including:

- “How to Negotiate with the Studio, Network, Talent, and Even Your Family,” May 15, 2013, Producers Guild of America, with Vance Van Petten.

University Film & Video Association, Member beginning 1987:

- (See “Patriology” under “Films & Videos” for 2013 UFVA Conference screening and award.)
- Presented a paper, “Rewriting Love: A Manifesto” and moderated the panel, “Issues in Screenwriting and Production Pedagogy” at the University Film and Video Association Conference, August 16-19, 2000, in Colorado Springs. The manifesto was later incorporated into a writing exercise at the University of North Carolina, Greensboro, in BCN 325W, a Broadcasting/Cinema course taught by Dr. Emily Edwards.
- Served as a respondent to Eric Faden’s (U. of Florida) video, “Crowd Control” at the UFVA Conference, Emerson College, Boston, Massachusetts, Aug. 3, 1999.
- Served as a respondent to Bob Arnett’s (Mississippi State U.) screenplay, “Moon Boy” at the University Film and Video Association Conference, Emerson College, Boston, Massachusetts, August 4, 1999.
- Screened “Epicenter U.” at the 1996 UFVA Conference; Respondent to Doris Loeser’s production, “Pamelia: From History Into Art,” August 10, 1991.
- Served as co-chair of the Nomenclature Sub-Committee of the Women’s Caucus at the 40th Anniversary Conference, August 1987.

Writers’ Guild of America/West. Member beginning December 2010. Various events, including:

- Attended Women’s Committee, Summer, 2013.
- Attended WGA eGroup, Summer, 2013.
- Member, Disabled Writers Committee (attended various meetings, 2011 - present).
- Attended panel, “101 Best Written TV Series,” June 2, 2013, WGA Theater.
- Chosen for participation in Hollywood, Health & Society (Norman Lear Center, USC Annenberg)’s “Storybus Tour: Hunger Games,” January 30, 2013.
- Attended screening with Q&A by screenwriter Mark Boal of “Zero Dark Thirty”, WGA Theater, 12/9/2012.

- Attended screening with Q&A by screenwriting Tony Kushner of “Lincoln,” WGA Theater, 11/9/2012.
- Attended panel, “How to Preserve Your Vision When Those Around You Won’t Leave It Alone? (Hint: International Production)”, Nov. 2, 2012, The Victorian, Santa Monica, presented by WGAw and DreamAgo.
- Attended “Feature Contracts Seminar, April 28, 2012.
- Attended Career Longevity meeting, 12/7/11.
- Attended panel, “Navigating the International Screenwriting Marketplace,” presented by WGA/w Foreign Employers Task Force and DreamAgo, Nov. 4, 2011
- Mentors in WGA Mentor Program, 2011: Craig Mazin and Ted Elliott.
- Attended panel, “Writers on Genre: Comedy and Romantic Comedy,” July 29, 2009.
- Attended panel, “Writers on Genre: Science Fiction and Fantasy,” July 22, 2009.
- Attended panel, “Spinning the Web,” June 21, 2008

Additional Memberships: (partial list)

- Member, International Documentary Association (1994 – present)
- Member, New York Film-Makers’ Co-Op (1981 – present)
- Member, Canyon Cinema (1975 - present)
- Member, PEN/USA West (1990 – present), Freedom to Write Committee; Organized a field trip for my RTVF 309 "Film As Literature" students to attend PEN panel, "Books to Film" at the Writers' Guild, December 6, 1995. (See p. 18 for PEN publication.)
- Honorary Member, International Biographical Centre Advisory Council, Feb. 1998-99.
- Member, Women in Film (1987 – present). Served on Women in Film International Committee, 2007 – present. Arranged for luncheon honoring Chen Jin Ti, President, Children’s Television and Film, Beijing China, with WIF President, Executive Director, Women in Film International Advisory Co-Chair and WIF Board members, June 2008; Received Women in Film Eleventh Annual Crystal Awards Certificate of Appreciation, June 1987.
- Member, Cinewomen (2005-2006), Interim Secretary, Fall 2005.
- Member, Behind the Lens: An Association of Professional Camerawomen: Associate Member, 1987 - 1994. Vice President, 1993. Board of Directors - elected Assistant Secretary, Assistant Newsletter Editor, 1985; Annual Newsletter Editor, 1986; Co-Editor, Annual Newsmagazine, 1987; Honors Award Committee, 1988.
- Member, Feminist Video Collective, New York City, 1973-1974.
- Additional Listings: (partial list)
  - Who’s Who Among America’s Teachers (7<sup>th</sup> edition), 2002
  - Who’s Who in Entertainment (3<sup>rd</sup> edition), 1998-1999
  - Who’s Who in Poetry and Poets’ Encyclopedia (9<sup>th</sup> edition), 1998-1999)

Additional Conference, Seminar, and Poetry Reading Attendance/Participation: (partial

list)

- Featured Reader, “Women Write Resistance: Poets Resist Gender Violence”: Poetry Reading at Beyond Baroque, Venice, California, September 7, 2013.
- Attended Third Symposium on Gender in Media, November 13, 2012, SLS Hotel, Beverly Hills, Geena Davis Institute on Gender in Media.
- Attended Lecture by Dr. Lynne K. Miyake, “Political Cultural Capital: *The Tale of Genji* in the Last Millennium,” Los Angeles, July 2, 2013.
- Attended Workshop, “Narrative Medicine: Extracting nuance from literature, media, and each other” with Shari Foos, PEN Center USA, July 20, 2013.
- Attended “Yale in Hollywood - Indie Film Panel (L.A.),” The Churchill, West Hollywood, January 18, 2012.
- Attended “The Future of Story” Conference, Los Angeles, August 27, 2011,
- Featured Reader, Poetry Reading with Julia Stein and Alexis Krasilovsky, Church in Ocean Park, July 11, 2009
- Participant, “Women Speaking Out: A Night of Spoken Word,” West Hollywood, 2009
- Consultant and special guest, Chapman University’s School of Film and Television’s “Women in Focus: The Next Shot,” April 28, 2001.
- Moderator, “Light and Vision: An Evening with Veteran Hollywood Cinematographers,” a panel sponsored by Women & Film and Cinewomen at Eastman Kodak, November 16, 2000.
- Los Angeles Public Library series, “L.A. Writes” at the Venice-Abbot Kinney Memorial Branch Library, October 14, 2000. Krasilovsky read new poetry and screened her poetry videos--What Memphis Needs, The Earthquake Haggadah, and Camp Terezin.
- Moderated American Film Institute-sponsored panel at Borders Bookstore, on women filmmakers, Oct. 25, 1999, Hollywood.
- Presented paper, “Tenure and Promotion: Glass Slippers in the Ivory Tower,” on the panel, “Strategies for Coping and Strategies for Change: Professional Renewal, Personal Renewal, and Advancement in the Lives of Academic Women,” Midwest Modern Language Association Conference, Nov. 5-7, 1998, St. Louis, Missouri.
- Keynote speaker, Smith College Film and Video Festival, April, 1998.
- Moderated a panel on women cinematographers at the Nov. 15, 1997 Cinewomen meeting in Beverly Hills.
- Panelist, “How to Approach Small Grant Applications,” BTL Workshop, October 1991, L.A.
- Panelist, “In Production: Women Below-the-Line,” ShowBiz Expo, Los Angeles Convention Center, June 9, 1991.

### **Contributions to the University:**

#### **A. Participation in Faculty & Student Affairs:**

##### **1. Department Level:**

- Chair, Screenwriting Search Committee, Spring 2013.
- Chair, Post Tenure Review Committee, Dr. John Schultheiss, Spring 2013
- Served on the Graduate Studies Committee, 2008-2009, 2009-2010, 2011-2012, 2012-2013
- Served on the Assessment Committee, 2012-2013
- Gave CTVA students the opportunity to intern and/or work for hire on my film projects:
  - 1) Dianna Cox (Interviewer and Interviewee, “Pastriology”)
  - 2) Shirley J. Kim (Unit Cinematographer, “Pastriology”)
  - 3) Christian Lanazca (Unit Co-Director, Co-Producer, Peru for “Pastriology”)
  - 4) Meghan Grimes (graphic design work, “Pastriology”)
  - 5) Ben James Andrews (website construction, “Pastriology”)
  - 6) Sumana Tumpa (Bengali/Bangla transcription/translation, “Pastriology”)(...and others)
- Guest Speaker, “Women in Cinema and Television Arts” Club, Feb. 19, 2013
- Member, Graduate Studies Committee, 2007-present; 2000-2001.
- Chair, Erich Leon Harris Memorial Scholarship Committee, 2000-2001.
- Member, Affirmative Action Committee, 2000-2001.
- Member, Media Theory Search Committee, 2000-2001.
- Chair, Personnel Committee, Fall 1999, Spring 2000.
- Department Development Coordinator, Fall 1999.  
Wrote an eight-page proposal for a CSUN Nonlinear Postproduction Lab with the CAMC Development Director. (This project was funded as part of a \$1 million grant awarded in Fall 2002.)
- Budget Committee, 1987-1989, 1992-1995, Fall 1999, Spring 2000.
- Professional Activities Committee, 1996-99.
- New curriculum development: Rewrote syllabus/schedule and revamped CTVA 320 (Fall 2006) and CTVA 512 (Fall 2007) to incorporate the newly published text, *Writing Movies* (Bloomsbury: New York, 2006).
- Organized a discussion on LBGTQ issues for CTVA 425 advanced screenwriting students led by University Counselling Services’ doctoral intern and LBGTQ staff expert Kim Stanley (in response to a student struggling with these issues in a screenplay to be shared in class).
- Served on Graduate Student Committees of Zareh Arevshatian, Spring 2007 (Chair); Julia Wright, Spring 2008; John Thomas, Spring 2008; Bryan Tranel, Fall 2007; Frank Taylor, Fall 2006; Sun-Young Moon, May 2003 and others; supervised independent study projects (research, screenwriting, and documentary film production) for various graduate students.
- Research Coordinator, 1990 - 1996.
- Chair, Departmental Development Committee, 1995-1996.
- Educational Equity Committee, 1994-1995.
- Member, Radio-Television-Film Department Task Force on CHHS Reorganization, 1994-1995.



- Premiere of Epicenter U. presented by the Radio-Television-Film Department as part of "Earthquake Awareness Week, University Student Union, Northridge Theater, February 13 and 14, 1995.
- Moderated the panel, "Women in Cinema: Below the Line," March 4, 1993, Careers Day
- Chair, Professional Activities Committee, Fall 1989, Spring 1992.
- Action Film & Video Club:
  - 1) Participated/attended all End of Semester Screenings of the Action Film & Video Club, 1991-1995.
  - 2) Received Action Film Club Certificate of Appreciation, 1992.
  - 3) Recognition Award, "in recognition of outstanding and valuable service to the Action Film and Video Club," 1990-1991.
  - 4) Screened What Memphis Needs and Just Between Me & God, with discussion, at the Action Film Club, May 15, 1991.
- Curriculum Development Coordinator, RTVF 250, "Fundamentals of Film Production," 1989-90.
- Member, Ad-Hoc Committee on North Campus, 1987-1988.
- Guest Lecturer: RTVF Graduate Colloquium, 1987, 1988, 1989, 1991.
- Moderator and panel organizer, "Alternative Media: Holography and Experimental Film," Communications Career Day, March 9, 1988
- Guest Speaker: College Students in Broadcasting, September 14, 1987.

#### Student Outcomes:

- Students who went on to graduate school from my classes include:
  - 1) Horng wei (Tony Chang) began Master's program in Communication Dept., Korea University;
  - 2) Daniel Sanchez began Master's program in Screenwriting, UCLA, 2013;
  - 3) Dianna M. Cox received her M.A. in Film Studies from N.Y.U., 2012;
  - 4) Shirley Kim began the Master's program in Directing, UCLA, 2012.
- Lisa Leininger revised her CTVA 309 paper written in my course to give a presentation in the CSUN Research Symposium 2013, winning first prize.
- Students mentored who were supported by research grants include Frank Taylor and Ellen Chen (graduate screenwriting students).
- Student conferences/presentations: Frank Taylor, CSN Poster Presentation
- Students receiving grants, awards, fellowships:
  - Brandie Coonis' screenplay from Alexis Krasilovsky's CTVA 420 class - and Diana Karna's screenplay from Alexis Krasilovsky's CTVA 425 were co-winners of the CSU Media Arts Festival's Feature Screenplay Competition, Fall 2007.
  - Isabel Holtremann's screenplay from Alexis Krasilovsky's CTVA 512 class won the Abraham Polonsky Award in Graduate Screenwriting,

Spring 2008.

- Ivan Javaherian's paper written in Alexis Krasilovsky's CTVA 309 course won the Abraham Polonsky Undergraduate Award for Critical Writing.
- Students authoring papers: Alexis Krasilovsky's screenwriting student Erich Leon Harris wrote the book, *African-American Screenwriters Now* (Sillman-James, Los Angeles, 1996).

## 2. School Level:

- Served on Jacquil Constant's dissertation committee (Art Dept.) for his film project, "Haiti: Land of Artists," 2013.
- Member, College Personnel Committee, 2006-2008, 2002-2004, 2010-2012, 2012 - present
- Difference-in-Pay Sabbatical for *Pastriology* Project: '09-'10
- Mike Curb College of Arts, Media and Communication: research funds, travel support 2008-2009.
- "Special Recognition" Award for contributions to EOP students in the College of Arts, Media and Communication, Spring 2000.
- Attended Computer Resources Training Workshop for CHHS faculty, June 7-8, 1995. Attended General Education Advisement Workshop for Advisors in School of Communication, Health and Human Services, April 17, 1995.
- Attended "A Vision of the Future," Retreat for Organization Review, SCHHS, February 3, 1995.
- CHHS Coordinators Council, 1991-94.
- Technology Resources Advisory Committee, 1991-1992.
- CHHS Retreat Panelist, "Theme 2: To improve the quality of life in urban environments," March 27, 1992.
- Member, SCHHS Technological Resources Advisory Council, 1990-92.
- Curriculum Transformation Workshop, October 3, 1991.
- Member, Academic Council, 1989-90; Chair, Fall 1990.
- Received Meritorious Performance and Professional Promise Award, 1989.
- Co-Chair, 1989, member, 1988, Teaching &
- Learning/Social Interaction Committee, CAPS.

## 3. University and CSU Level:

- Faculty Development Competition for Attending Teaching Conferences: Award to Alexis Krasilovsky to attend the UFVA (University Film & Video Association) Conference, July 31 - August 3, 2013, Chapman U., Orange, California.
- Certificate of Completion, "CSU Security Awareness Training," May 16, 2013.
- Attended the workshop, "Online Teaching: Does It Require a Paradigm Shift?" Nov. 15,

2012.

- Served on the Probationary Faculty Support Grants Screening Committee (2008-2009, 2009-2010, 2010-2011),
- California State University, Northridge: Office of Research and Sponsored Projects for *Women Behind the Camera* and *Pastriology* documentary projects and *Morphing the Media* book project: Travel and equipment grants, release time, student support . (See: Grants.)
- Participated in the Spring 2008 Faculty Development session, “Balancing Faculty Work and Life at CSUN: A Panel Discussion,” April 30, 2008.
- CSUN “Outstanding Creative Achievement” Award for *Women Behind the Camera* feature documentary, May 18, 2007;
- Educational Equity Committee member, 2000-2001, 2003-2004.
- Attended the Faculty Hiring Workshop, Sept. 15, 2000.
- External Reviewer, Cinema Department, San Francisco State University, Oct. 29-30, 1998.
- Member, Phi Beta Delta Honor Society for International Scholars: 1997 – 2010.
- Educational Equity Committee member, 2000-2001.
- Attended the Faculty Hiring Workshop, September 15, 2000
- Presidential Appointee, Faculty Senate Educational Equity Committee, 1995-1996.
- Screened The Earthquake Haggadah at the CSUN Hillel Faculty Dinner, October 12, 1995.
- Moderated panel with students and Dr. Kathleen Fritchey, Counseling Center representative, at screening of Epicenter U., February 23, 1995.
- Member, Creativity Award Selection Committee, 1991, 1993.
- International Programs Selection Committee, Spring 1993.
- Upper Division Writing Proficiency Examination, Reader, March 16, 1991.
- Member, Faculty Affirmative Action Committee, 1989-90, Co-Chair, 1990-91.
- Member, MPPPA Committee, 1989-90.
- Member, Educational Equity Think Tank Committee, 1988-89.
- Panelist, "Strategies for Responsibility Against Racism," October 13, 1988.
- Member, New Faculty Orientation Committee, 1988.
- Member, Commission on the Status of Women at CSUN, 1987-88.
- Film Festival, Co-sponsored by the Radio-Television-Film Department and Women's Studies Department, featuring Alexis Krasilovsky's films: Just Between Me & God, Cows, End of the Art World, Exile, and the videotape, Beale Street, presented by the Instructional Media Center, Oviatt Library, November 12, 1987.

### **Community Service:**

- Served on the International Jury: Gdansk DocFilm Festival, May 4-8, 2011.
- Served on the International Jury: Australasian Film Competition, Dhaka International Film Festival, January 2008.

- Member, Diversity Committee, The Sequoyah School, Pasadena, California, 1996-2002. Contributing Editor, 2000-2002, The Phoenix: prepared reading lists on diversity subjects including race, gender, and ethnicity.
- Co-Executive Producer, “SISTUHS: MOTHERS, DAUGHTERS, WIVES,” a documentary directed by Sabrina Simmons, 1998. This documentary explores the healing effects of a poetry workshop conducted by award-winning African-American poet Merilene Murphy at the Mini Twelve Step House, the oldest non-profit residential drug and alcohol recovery program for women in South Central Los Angeles. Funded by the California Arts Council. First Place - Documentary, Black American Cinema Society Award, 1998, Los Angeles. Second Prize - Social Documentary, New York International Film & Video Festival, 1999, New York. Also screened as part of the Enterprise Zone Conference at the U.S. Congress in Washington, D.C., July 1998. “An outstanding documentary” – Andrew J. Clark, Ph.D., Education Department, Getty Museum.

## **ERIC EDSON, M.F.A.**

**Professor**

**Department of Cinema and Television Arts  
California State University, Northridge**

### **CURRICULUM VITAE**

#### **EDUCATION**

**Master of Fine Arts**, Film Directing, 1977, The American Film Institute  
**Master of Fine Arts**, Theatre Arts, Playwriting, 1974, UCLA  
**Bachelor of Arts**, English, 1972

#### **TEACHING**

**Professor, California State University Northridge**, 1999–2014; tenured 2005  
**Coordinator/Director, CTVA Graduate Screenwriting Program**, 2005–present

#### **RECENT PUBLICATIONS**

Book: *THE STORY SOLUTION: 23 Actions All Great Heroes Must Take*, Michael Wiese Productions, 2012. Also published in China.  
Book Chapter: *NOW WRITE! Science Fiction, Fantasy and Horror: Speculative Genre Exercises from Today's Best Writers and Teachers*, 2013. Edited by Laurie Lamson. Chapter written, "How We Feel A Story."  
Article: *Feedback: The Broadcast Education Association*. "Ethics and Theme in Screen Story Structure." Vol. 50 Num. 6, Nov 2009.  
Article: *Gothem Writers Workshop*, 2012. "Why It's Great To Be A Storyteller." And many others online.

#### **RECENT PUBLIC LECTURES & PRESENTATIONS**

LOS ANGELES STORY EXPO, 2013. "14 Character Categories In Every Great Movie," "Cracking Screen Story Structure."  
(Four 1½ hour lectures over three days)  
THE SCREENWRITERS NETWORK, 2012. "Plot Building With Hero Goal Sequences."  
ALAMEDA WRITERS GROUP, 2013. "So You Want To Build A Screenplay."  
UNIVERSITY FILM AND VIDEO ASSOCIATION, Conference Aug. 2013.  
"Teaching Screenplay Structure."  
BROADCAST EDUCATION ASSOCIATION, Conference April 2012.  
"Cracking Screen Story Structure," "Delivering the Perfect Pitch."  
SCREENWRITERS WORLD CONFERENCE, Oct. 2012. "Three Act Structure And Beyond."  
PALM SPRINGS WRITERS GUILD, 2014. "The Ten Plot Forms in All Great Films."  
Plus other seminars and presentations for the Los Angeles Writers Conference, Screenwriters Association of America, the Los Angeles Screenwriting Expo, UCLA Extension Writers Faire, UCLA Alumni Association, and the Cal State Northridge Cinematheque.

#### **FEATURE FILM SCREENWRITING & PRODUCING (1981 – 2007)**

*PASSION'S WEB (a.k.a. UNCAGED HEART)* – original co-written screenplay produced by the Lifetime Channel, premiered March 2007.  
*LETHAL VOWS* – original teleplay Movie of the Week for CBS, co-writer/ co-executive producer, premiered Oct. 1999.

## **Edson – Curriculum Vitae – page 2.**

DIVING IN – original screenplay; produced by Skouras Pictures.

THE ROSE AND THE JACKAL – original screenplay produced as TNT movie for TV.

HERO – original screenplay produced by Columbia Pictures (w/o screen credit.)

THE SOGGY BOTTOM GANG – feature screenplay produced by Gaylord Productions.

SNOOKUMS – original screenplay purchased by Warner Bros.

CHASER – screenplay adaptation assignment for Warner Bros.

THE BLUE TRAIN – screenplay adaptation assignment for Hollywood Pictures (Disney).

SOLOMON'S MIND – screenplay rewrite assignment for Warner Bros.

THE ROBIN HOOD GANG – MOW original teleplay assignment for ABC.

COYOTE – original screenplay assignment for Gaylord Productions.

REJECT HIGH – original screenplay assignment for ABC Motion Pictures.

THE PROPOSITION OF HENRIETTA LUCK – original screenplay purchased by MGM.

THE CHOPPING BLOCK – original screenplay assignment, Craig T. Nelson producer.

FOREVER IN A GLANCE – original MOW assignment, co-writer, for CBS.

KILLER SORCERESS – feature screenplay rewrite assignment, Sun Demon Corp.

### **NETWORK EPISODIC TELEVISION & TV SPECIAL**

TRAPPER JOHN, M.D. – original produced teleplay

TRUE CONFESSIONS – original produced teleplay

WESTBROOK HOSPITAL – original produced teleplays; directed three episodes

THE HURT THAT DOES NOT SHOW – writer; PBS doc on hearing impairment

### **PROFESSIONAL ASSOCIATIONS**

The Writers Guild of America (since 1981), Broadcast Education Association, University Film and Video Association, Scriptwriters Network, American Screenwriters Association, Palm Springs Writers Guild, UCLA Extension Writers Program Senior Instructor.

### **AWARDS AND HONORS**

The Broadcast Education Association Festival of Media Arts, Best of Festival and Best of Competition Awards for the feature screenplay SPIRIT WALKER; The Samuel Goldwin Award; The National Story Award; The International Film & TV Festival Gold Medal - and others.

### **DRAMATIC EDUCATIONAL FILMS**

MYSTO THE GREAT – screenwriter, director. AFI Productions, Britannica Films.

VICTOR – screenwriter; Barr Films. Winner, The Women in Film Lillian Gish Award.

IRA SAYS GOOD-BYE – screenwriter; Barr Films. Winner, National Educational Film Festival.

I HATE MY BROTHER HARRY – writer; Churchill Media. Winner, Cine Golden Eagle.

ABSTINENCE: IT'S THE RIGHT CHOICE – original screenplay; Churchill Media.

“A must-buy,” *The Library Journal*.

DIPPING AND CHEWING: NOTHING BUT THE FACTS – screenplay; Churchill Media.

BENCHMARKING – original screenplay; CRM Productions.

THE ATTITUDE VIRUS – original screenplay; CRM Productions.

# CURRICULUM VITA

**JACOB ENFIELD**  
818-929-7358  
jacob.enfield@csun.edu

## EDUCATION

**Indiana University**, Bloomington IN  
*PhD in Instructional Systems Technology*  
Minor: Interactive Media  
Expected Defense Dec 2011

**California State University**, Fullerton CA  
*MS in Educational Technology*  
Completed May 2007

**Kansas State University**, Manhattan KS  
*BS in Secondary Education*  
Focus areas: Mathematics and Computer Science  
Completed May 2000

## PROFESSIONAL EXPERIENCE

Aug 2012 – present	Assistant Professor of New Media California State University, Northridge CA
Aug 2011 – June 2012	Education Technology Services (ETS) Graduate Assistant Indiana University, Bloomington IN
Jan 2010 – Jan 2012	Instructional Designer, Programmer Edutainment Systems LLC
Aug 2009 - July 2011	Distance Education Graduate Assistant Indiana University, Bloomington IN
Jan 2009 - June 2009	Adjunct Instructor Ivy Tech Community College, Bloomington IN
Jan 2008 - May 2009	Associate Instructor Indiana University, Bloomington IN
Aug 2007 - May 2008	Director of Bell & Beyond Indiana University, Bloomington IN
Aug 2006 - July 2007	High School Mathematics Instructor Capistrano Valley USD, Mission Viejo CA
Feb 2002 - July 2006	Middle School Mathematics & Computer Science Instructor Newport-Mesa USD, Costa Mesa CA
July 2000 - Aug 2001	High School Computer Science Instructor Blue Valley USD, Stillwell KS

## RESEARCH PUBLICATIONS

Enfield, J. (2013). Looking at the Impact of the Flipped Classroom Model of Instruction on Undergraduate Multimedia Students at CSUN. Under Review (*Tech Trends*)

Kwon, S., Lara, M., & Enfield, J. (2013). Design and Evaluation of a Prompting Instrument to Support Learning within the DIFFUSION SIMULATION GAME. *Journal of Educational Technology Systems*. 41(3).

Enfield, J. (2012). Designing an Educational Game with Ten Steps to Complex Learning. (Doctoral Dissertation). Retrieved from ProQuest Dissertations and Theses. (Accession Order No. AAT 11808)

Enfield, J., Myers, R., Lara, M., & Frick, T. (2012). Innovation Diffusion: Assessment of strategies within the Diffusion Simulation Game. *Simulation & Gaming Journal*. 43(2), 188-214.

Ke, F., Yildirim, N., & Enfield, J. (2012) Exploring the design of game enjoyment through the perspectives of novice game developers. *International Journal of Gaming and Computer-Mediated Simulation*, 4 (4).

## SOFTWARE PUBLICATIONS

Enfield, J. (2013). *Zombie Line Slider*. <http://www.jacobenfield.com/zld>  
Educational Game designed to promote players understanding of graphing lines on a coordinate plane.

Brinkman, B., Dutta, P., Enfield, J. & Patrick, M. (2011). *Growth & Decay*. [View on Android Marketplace](#)  
Two player word game which may be used to improve spelling and build vocabulary.

Heikkinen, C. & Enfield, J. (2011). *Rhyme Deception Lite*. [View on Android Marketplace](#)  
Word game which may be used to improve spelling and vocabulary.

Enfield, J. & Dutta, P. (2010). *Rhyme Deception*. <http://www.jacobenfield.com/RhymeDeception>  
Word game which may be used to improve spelling and vocabulary.

Enfield, J. (2010). *Smuthie*. <http://www.smuthie.com>  
Social Networking Site where users can create and share smuthies - the art resulting from the animation of images to the prominent beats of sound files. The site was designed to support participatory learning related to art and music.

Enfield, J. (2007). *Mucho Math*. <http://www.jacobenfield.com/muchoMath>  
Software designed to improve basic math skills and strengthen mathematical vocabulary.

Enfield, J. (1999). *Math Toolbox*. <http://www.jacobenfield.com/math>  
Java applets designed for students to practice math skills and explore algebra concepts.

## VIDEO PUBLICATIONS

Enfield, J. (2013). *All Things Web*. <http://www.jacobenfield.com/allThingsWeb>  
Instructional videos for learning web design with HTML, CSS, Photoshop, Javascript, JQuery, and PHP

Enfield, J. (2008). *3DS MAX/Vicious Engine Tutorials*. <http://www.jacobenfield.com/R347/tutorials.php>

Enfield, J. (2008). *Active Sound Project Demo*. <http://www.youtube.com/watch?v=nNP28RBtmnw>

Enfield, J. (2008). *Sound Glove Project Demo*. <http://www.youtube.com/watch?v=txL1qUaboNg>.



## CONFERENCE PRESENTATIONS

### **AECT 2011**

Enfield, J. (2011). *Application of the 4C/ID Model to the Re-design of the Diffusion Simulation Game*. The Annual Meeting of the Association for the Educational Communications and Technology, Jacksonville FL.

Enfield, J., Myers, R., Wu, T., Kwon, S., & Frick, T. (2011). *Approaches to studying online games for learning*. The Annual Meeting of the Association for the Educational Communications and Technology, Jacksonville FL.

### **GLS 2011**

Yildirim, N., Enfield, J., & Ke, F. (2011). *Exploring the Key Factors of Game Design Process: Player Enjoyment*. Games, Learning, & Society Conference, Madison WI.

Yildirim, N., Enfield, J., & Abramovsky, A. (2011). *What is Problem Solving in the Context of Action/Adventure Games?*. Games, Learning, & Society Conference, Madison WI.

### **AERA 2011**

Lara, M., Enfield, J., Myers, R., & Frick, T. (2011). *Learning Assessment in the Diffusion Simulation Game*. The Annual Meeting of the American Educational Research Association, New Orleans LA.

Kwon, S., Lara, M., & Enfield, J. (2011). *Learning Assessment in the Diffusion Simulation Game*. The Annual Meeting of the American Educational Research Association, New Orleans LA.

### **IST 2011**

Dutta, P. & Enfield, J. (2011). *Design Jams for Instructional Designers*. Instructional Systems Technology Conference, Bloomington IN.

### **AECT 2010**

Enfield, J. (2010). *Developing games for free: A case study*. The Annual Meeting of the Association for the Educational Communications and Technology, Anaheim CA.

Lara, M., Enfield, J., Myers, R., & Frick, T. (2010). *Assessing learning in online simulations: A case study of the Diffusion Simulation Game*. The Annual Meeting of the Association for the Educational Communications and Technology, Anaheim CA.

Myers, R., Enfield, J., Lara, M., & Frick, T. (2010). *Analyzing gameplay data to improve the design of a simulation game*. The Annual Meeting of the Association for the Educational Communications and Technology, Anaheim CA.

### **GLS 2010**

Enfield, J. & Myers, R. (2010). *Assessment of strategies within the Diffusion Simulation Game*. Games, Learning, & Society Conference, Madison WI.

### **AACE Global Learn 2010**

Enfield, J. (2010). *Assessment of strategies within the Diffusion Simulation Game*. Association for the Advancement of Computing in Education Global Learn Conference, Penang Malaysia.

Enfield, J. (2010). *Developing games for free: A case study*. Association for the Advancement of Computing in Education Global Learn Conference, Penang Malaysia.

Enfield, J. (2010). *Smuthie.com: create, blend, and share: An experiment in social collaboration through art, music, and animation*. Association for the Advancement of Computing in Education Global Learn Conference, Penang Malaysia.

### **IST 2010**

Enfield, J., Dutta, P., Jordan, E., & Tan, C. (2010). *Smuthie.com: create, blend, and share: An experiment in social collaboration through art, music, and animation*. Instructional Systems Technology Conference, Bloomington IN.

## TEACHING ACTIVITIES

**California State University**, Northridge CA (*August 2012-present*)

Department of Cinema and Television Arts (CTVA); Multimedia Option

*Assistant Professor of New Media*

- Taught CTVA361: Computer Fundamentals for Multimedia (Adobe Photoshop, HTML, CSS)
- Taught CTVA461: Interactive Multimedia Development (Adobe Illustrator, Adobe Flash, AS3)

\* Sample student work: <http://www.jacobenfield.com/csun/creations>

**Indiana University**, Bloomington IN (*August 2007-July 2011*)

*Distance Education Graduate Assistant*

- Support IST Faculty in Distance Course Management
- Update IST Department Website

*Associate Instructor*

- Taught R347/F500: Impact of Games & Simulations in Instruction
- Taught W200 Lab: Technology in Instruction
- Taught X101: Learning Strategies for Math

**Ivy Tech Community College**, Bloomington IN (*January 2009-June 2009*)

*Adjunct Instructor*

- Taught PHP
- Taught Adobe Flash

**Capistrano Valley USD**, Mission Viejo CA (*August 2006-July 2007*)

*Mathematics Instructor*

- Taught multiple levels of Algebra 1 students
- Taught accelerated Algebra 2/Trigonometry

**Newport-Mesa USD**, Costa Mesa CA (*February 2002-July 2006*)

*Mathematics & Computer Science Instructor*

- Taught 7th grade skills, pre-Algebra, and Algebra, ELD 1 Algebra
- Taught 7th and 8th grade Computer Applications and journalism class
- Coached 7th and 8th grade boys and girls basketball

**Blue Valley USD**, Stillwell KS (*July 2000-August 2001*)

*Computer Science Instructor*

- Taught Visual Basic, Advanced Visual Basic, C++, Advanced C++, and Technology Literacy
- Supervised students designing Blue Valley High School web page

## PROFESSIONAL AFFILIATIONS

Member of Broadcast Education Association (BEA)

Member of Association for Educational Communications and Technology (AECT)

Member of American Educational Research Association (AERA)

Member of International Game Developers Association (IGDA)

Conference Associate of Game Developers Conference (GDC)

## SERVICE ACTIVITIES

**Vice Chair of the Interactive Media and Emerging Technologies division**, 2013-2015, Broadcast Education Association (BEA). Two year term with expectation of an additional two years as Chair.

**CTVA Scholarship and Awards Committee**, 2012/2013 academic year

**CTVA Web Committee**, 2012/2013 academic year

**Conference Associate**, 2009, 2010, Game Developers Conference, San Francisco CA. Volunteered at the Game Developers Conference (GDC). For the 17,000+ attendees, GDC is the primary forum where professionals involved in the development of interactive games gather to exchange ideas and shape the future of the industry.

**Proposal Reviewer**, 2009, 2010, IST Conference, Bloomington IN. Reviewed proposals at the Instructional Systems Technology (IST) conference. The IST conference is student-run and provides graduate students an opportunity to gain experience in presenting, organizing, and attending professional conferences.

**Collaborator in ISPI Standards Evaluation**, 2008, Bloomington IN. Worked with a team to make questionnaire revisions to a survey given to professionals in HPT to validate the appropriateness of ISPI standards.

**Director of Bell & Beyond**, 2007-2009, Bloomington IN. Coordinated and facilitated after school program dedicated to the improvement of students' technology skills in local elementary schools. Managed IU staff, Big Brothers/Big Sisters, and other volunteers. Collaborated with other partners at Steering Committee meetings. Showcased student work for parents and the community.

## AWARDS

Recipient of 2013/2014 Grant Application Support Program. Office of Research and Graduate Studies at California State University Northridge.

Recipient of a 2013/2014 CSUN Competition for Research, Scholarship and Creative Activities Award for a proposal titled *Serious Games to Promote Learning of Algebra*.

Venture Capital Award for Miami University 2011 Global Game Jam; Miami University, Oxford OH  
— *Growth & Decay*.

Winner of 2010 MultiVisions Communications Conference Media Showcase, Open Game Project category; Indiana University, Bloomington IN  
— *Bodyguard: A Medical Action Game*.

Finalist in 2010 PlayExpo, multiple categories; University of Wisconsin, Whitewater WI  
— *Smuthie.com: Create, Blend, Share*.  
— *Bodyguard: A Medical Action Game*.

Finalist in 2010 Johnson Center for Entrepreneurship and Innovation IDEA Competition; Indiana University, Bloomington IN  
— *Smuthie.com: Create, Blend, and Share: An Experiment in Social Collaboration through Art, Music, and Animation*.

## JOHN EDWARD SCHULTHEISS

Professor  
Option Head, Media Theory & Criticism  
Department of Cinema and Television Arts [Residence]  
California State University, Northridge 4817 Hasekian Drive  
18111 Nordhoff Street Tarzana CA 91356  
Northridge CA 91330-8317

**Degrees:** Ph.D. 1973 University of Southern California  
M.A. 1970 University of California, Los Angeles  
B.A. 1964 John Carroll University

### Relevant Experience:

Professor	California State University, Northridge 1982-present
Chair, CTVA	California State University, Northridge 2000-2008
Associate Professor	California State University, Northridge 1978-1982
Assistant Professor	California State University, Northridge 1974-1978
Instructor	Glendale College 1973-1994 [part-time]
Instructor	University of Southern California 1972-1977 [part-time]
Instructor	El Camino College 1971-1973 [part-time]
Instructor	U.S. Army, Military Intelligence 1968-1970

### Publications:

*Force of Evil: The Critical Edition. Revised 2<sup>nd</sup> Edition.* Los Angeles: The Center for Telecommunication Studies, CSUN, and Sadanlaur Publications, 2013. *Film as Literature series*, Volume I. Critical annotations, photograph captions, and commentary on the Abraham Polonsky screenplay.

*Body and Soul: The Critical Edition.* Los Angeles: The Center for Telecommunication Studies, CSUN, and Sadanlaur Publications, 2000. *Film as Literature series*, Volume I. Critical annotations, photograph captions, and commentary on the Abraham Polonsky screenplay.

*Odds Against Tomorrow: The Critical Edition.* Los Angeles: The Center for

- Telecommunication Studies, CSUN, and Sadanlaur Publications, 1999. *Film as Literature series*, Volume III. Critical annotations, photograph captions, and commentary on the Abraham Polonsky screenplay.
- You Are There Teleplays: The Critical Edition.*** Los Angeles: The Center for Telecommunication Studies, CSUN, and Sadanlaur Publications, 1997. *Film as Literature series*, Volume II. Critical annotations, photograph captions, and commentary on the Abraham Polonsky screenplay.
- Force of Evil: The Critical Edition.*** Los Angeles: The Center for Telecommunication Studies, CSUN, and Sadanlaur Publications, 1996. *Film as Literature series*, Volume I. Critical annotations and commentary on the Abraham Polonsky screenplay.
- "A Season of Fear: The Blacklisted Teleplays of Abraham Polonsky,"** *Literature/Film Quarterly*, October, 1996, Vol. 24, No. 2, pp. 148-164.
- To Illuminate Our Time: The Blacklisted Teleplays of Abraham Polonsky.*** Los Angeles: Sadanlaur Publications, 1993.
- "The Noir Artist,"** *Films in Review*, January 1989, Vol. XL, No. 1, pp. 33-35.
- "Edwin Justus Mayer,"** *Films in Review*, March 1985, Vol. XXXVI, No. 3, pp. 154-158.
- "The 'Eastern' Writer in Hollywood,"** in *Cinema Examined*, edited by Richard Dyer MacCann and Jack Ellis, New York, E.P. Dutton, Inc., 1982, pp. 41-75.
- "Director Mitchell Leisen: An Annotated Filmography,"** *Journal of Popular Film and Television*, Fall 1980, Vol. VIII, No. 3, pp. 52-60.
- "The Small Town in American Film" and "Filmography,"** *America in Literature: The Small Town -- Teacher's Manual*, New York, Charles Scribner's Sons, 1979.
- "George Jean Nathan and the Dramatist in Hollywood,"** *Literature/Film Quarterly*, Winter 1976, Vol. 4, No. 1, pp. 13-27.
- "Filmographies,"** *Hanging on in Paradise* by Fred Lawrence Guiles, New York, McGraw-Hill Book Company, 1975.
- "Hollywood Contract Director: Mitchell Leisen"** [co-written with James Kelley], *Cinema*, Spring 1973, Vol. 8, No. 1, pp. 18-29.
- "Robert E. Sherwood,"** *Film Comment*, September-October 1972, Vol. 8, No. 3, pp. 70-73.
- "Variety's All-Time Boxoffice Champs Readjustment,"** *Films in Review*, August-September 1972, Vo. XXIII, pp. 438-442.

"The 'Eastern' Writer in Hollywood," *Cinema Journal*, Fall 1971, Vol. XI,  
No. 1, pp. 13-47.

**Creative Works (Curatorship, Documentaries, and Publications):**

CURATOR AND WRITER OF CATALOGUE & WALL TEXTS FOR "THE STEVE OLSON INTERNATIONAL FILM POSTER EXHIBITION" AT THE CSUN GALLERY OF FILM POSTER ART, installed January 2013-to present.

CSUN CINEMATHEQUE THEME BOOKLETS TO ACCOMPANY THE CINEMATHEQUE SCREENING SERIES: *The African American Filmmaker: 1950 to the Present* (2000), *Six Evenings in Search of a Screenwriter* (2002), *Seven Artistic Cultures* (2003), *Principles of Narration: Story, Plot & Style* (2004), *Authorship* (2005), *Genre* (2006), *The Film Canon* (2009). Writer and Editor.

*Hollywood Directors and Their Craft* (1992). Writer and Co-Producer. Documentary on the major issues of screen direction. Commentaries by seven noted directors: Clint Eastwood, Robert Wise, Abraham Polonsky, Delbert Mann, John Badham, Michael Schultz, and John Flynn. Distributed internationally by First Light Video Publishing.

*Hollywood Screenwriters and Their Craft* (1987). Co-Writer and Producer. Documentary on the major issues of screenwriting. Commentaries by six noted writers: Julius Epstein, Lawrence Kasdan, Waldo Salt, Fay Kanin, Milton Sperling, and Nelson Gidding. Narrated by Martin Ritt. Distributed by PBS Adult Learning Service.

Voted one of the four national finalists in the American Video Conference Awards, sponsored by the American Film Institute. It has been broadcast nationally on PBS television stations since 1990.

*The Hollywood Writer: The Studio Years* (1984). Writer and Producer. Winner of the CSUN President's Associates Award for Creativity (1985).

*Film Noir* (1981). Writer and Producer. Documentary compilation film on the themes, icons, visual style of the film noir genre.

**Presentations:**

- "Who Cares Who Directed It? The Schreiber Theory and the Politics of Movie Authorship." REDCAT/CalArts Theater at Walt Disney Concert Hall. 9 February 2006. Moderated panel featuring critic David Kipen and screenwriter-director Nicholas Meyer.
- The 1999 Human Rights Watch International Film Festival, Film Society of Lincoln Center, New York, Walter Reade Theatre. 12 Jun 1999. Moderated panel entitled "Odds Against Tomorrow: Film Noir Explores Racism," held in conjunction with the publication of *Odds Against Tomorrow: The Critical*

*Edition* (1999). Participants in the panel discussion were actor and producer Harry Belafonte, writer Abraham Polonsky, and composer John Lewis.

- **Film Society of Lincoln Center, New York, Walter Reade Theatre. 16-17 Jan 1998.** Conducted two seminars entitled "To Illuminate Our Time," to commemorate the 45th anniversary of the television show *You Are There*. The presentations were held in conjunction with the publication of *You Are There Teleplays: The Critical Edition* (1997). Participants in the panel discussions included director Sidney Lumet, writer Walter Bernstein, actress Lee Grant, and (by telephone) writer Abraham Polonsky. **Coverage of these seminars (by Kevin Lewis, "You Are There Again") is in the DGA (Directors Guild of America) Magazine, February, 1998 (Vol. 22, No. 6), pp. 24-26.**
- **The Vancouver International Film Festival. Aug-Oct 1997.** Organizer of special presentation on the television blacklist, a segment of the festival's "Red Hollywood" program. Presentation based on the publication of *You Are There Teleplays: The Critical Edition*.
- **Ann Loeb Bronfman Gallery, District of Columbia Jewish Community Center, Washington, D.C. Sep-Nov 1997. "Banned, Censored & Suppressed" Exhibition.** Chair of panel discussion, screenings. Presentation based on the publication of *You Are There Teleplays: The Critical Edition*, "A Season of Fear: The Blacklisted Teleplays of Abraham Polonsky" (*Literature/Film Quarterly*, October 1996), and *Force of Evil: The Critical Edition*.
- **Film Society of Lincoln Center, New York, Walter Reade Theatre. 13 Aug 1996. "Running All the Way: The Films of John Garfield" Retrospective.** Presentations on *Force of Evil*, *Tell Them Willie Boy is Here*, and *Odds Against Tomorrow* based on the publication of *Force of Evil: The Critical Edition*.
- **The Midnight Sun International Film Festival. Helsinki, Finland. June 1995.** Introduced and provided critical commentary at screenings and press conferences for *Force of Evil* and *Body and Soul*.
- ***All Things Considered*. National Public Radio. 14 June 1993 broadcast.** The publication of *To Illuminate Our Time* was the basis of a report by Robert Siegel. The text of this broadcast was later selected for publication in a volume of the most memorable interviews of the year: *The NPR Interviews 1994*, edited by Robert Siegel. Boston: Houghton Mifflin, 1994. In his introduction to the published report, Siegel writes: Polonsky "submitted scripts through fronts, individuals who lent their politically acceptable by-lines to the banned writer's works. Polonsky's long-unacknowledged *You Are There* teleplays were assembled and published by California State University at Northridge." (p.62)

Guest Lecturer, *Current Conditions in Chinese and American TV and Film Production*, Xie Jin Film & TV Art College, Shanghai Normal University, December 2009.

Guest Lecturer, *National Art Education Summit*, Shanghai Normal University, November-December 2008.

Guest Lecturer, *Current Conditions in the American Film Business*, All China Arts Colleges Annual Convention, Xie Jin Film & TV Art College, Shanghai Normal University, May-June 2008.

Presenter/Panelist/Guest Lecturer International Film and Video Conference, Shanghai Normal University, Shanghai, China. Presenter on three panels: *Technology Applications*, *Current Conditions and the Future*. Also was a guest lecturer in six classes, June 2007.

### **INTERVIEWS**

I have been interviewed on a wide range of film and television industry topics.

Television Program Guest, *Culture Matters*, English-Language Talk Show, Shanghai, China, June 2010.

I was interviewed on KCBS-2/KCAL-9, *Poor Porn Sales: Another Sign of Recession?* by Christina McLarty, Tues., May 13, 2008.

Interviewed in Special Features Section of *The All New Superfriends Hour* DVD Box Set of 1970s DC Comics animated television series, 2008.

### **MEMBERSHIPS**

Member, Academy of Television Arts & Sciences.

Member, National Association of Television Program Executives.

Member, Phi Beta Delta, Honor Society for International Scholars.

### **PARTICIPATION IN PROFESSIONAL EVENTS**

Emmy Judge, Title Design/Special Effects, 57<sup>th</sup> Annual Prime Time Emmys, 2008.



**MICHAEL HOGGAN, A.C.E.**

4928 Cartwright Avenue, North Hollywood, CA 91601  
(818) 720-8711

**VITEA****EDUCATION:**

MASTERS OF FINE ART – **California State University, Northridge**

MASTERS DEGREE IN ART - **San Diego State University** - including Teaching Credentials for K-12 and Jr. College

SPECIAL TRAINING IN OFF-LINE VIDEO EDITING: AVID SYSTEM, LIGHTWORKS, D-VISION, MONTAGE SYSTEMS

**PROFESSIONAL EXPERIENCE:**

THIRTY YEARS EXPERIENCE IN MOTION PICTURE ENTERTAINMENT

**EDUCATOR**

Tenure Track, Associate Professor CSUN; Fall 2003 to present

Adjunct Instructor USC Fall 1994 to 2012: 310 Intermediate course in Filmmaking

Guest Lecturer UCLA extension 1994 to present: Elements of Dialogue editing in Motion Pictures

Adjunct Instructor CSUN Spring 1995 to 2003: 355 Camera & Editing course in Filmmaking

**WRITER**

1. A TV episode script of Miami Vice entitled "French Connection" 1986
2. Editor of the Cinemeditor, the monthly periodical for the American Cinema Editors

**DIRECTOR**

1. An episode of Miami Vice: "The Cell Within" starring Don Johnson 1988 and Philip Michael Thomas guest star John Ryan

**2nd UNIT DIRECTOR**

1. Accepted special assignments from the Michael Mann Company to design and shoot action sequences on various episodes of Crime Story and Miami Vice 1986-1988
2. "Bed and Breakfast" feature for The Movie Group, assigned to shoot the final sequence of the film.

**ASSOCIATE PRODUCER**

1. On "Miami Vice" the final year with 23 episodes I was responsible for all aesthetic needs of the show from supervision the editing through dubbing and release prints. 1988
2. On "Crime Story", a drama episodic series on NBC, I was responsible for the entire post production process from budget to artistic functions. 1987

**PRODUCER/DIRECTOR**

1. Short Subject Film - "Mans Humanity to Man" which made it to the second to final balloting in the Oscar short subject category in 1974.
2. Produced the ACE 1993 and 1994 Awards Ceremony held at the Beverly Hilton Hotel and the Regent Beverly Wilshire Hotel respectively. Each program event was video driven and was viewed by over 800 people attended.

**WRITER/PRODUCER**

1. Generic Promos for CBS TV for the years 1976 - 77. These promotionals were designed for year around play.

**FEATURE FILM EDITOR**

1. "Stick fighter" - International Dynamic Pictures - Martial arts drama, 1994
2. "Valhalla" - Archlight Productions, an art film about the story of 3 sons helping their dying fathers last wish. 1993
3. "Party Camp" - Seymore Bordy & Assoc. a youthful comedy of teenagers during a summer camp experience. Made for video distribution. 1984
4. "Hollywood Hot Tubs I & II" - Seymore Borde & Assoc. a low budget film about the lighter side of life in the Hot Tub business. 1983

5. "Bed & Breakfast" - The Movie Group - Co-Edit on foreign version with John Burnett A.C.E., starring Roger Moore and Talia Shire. 1993

**MOW/Mini-Series/Pilot  
FILM EDITOR**

1. "Celebrity" Pilot presentation for Fox TV. 1999
2. "Miami Vice" 2 hour MOW - Universal/Michael Mann 1988
3. "Homefront" 2 hour Pilot – Lorimar 1991
4. "From Here To Eternity" 6 hour Mini-Series – Columbia 1978
5. "R.E.L.A.X." 2 hour action adventure MOW/Pilot – CBS 1989
6. "Misfits of Science" 2 hour Pilot and 6 episodes in the series - Universal TV.

**EPISODIC TV FILM EDITOR**

1. "Murder in Small Town X" a reality survival; series for FOX TV 2001
2. "Comic View" - BET 2000-1
3. "The Pretender" NBC TV 2 episodes of a drama series. 1999
4. "Crusade" – TNT TV – 4 episodes of a one hour sci-fi/drama series. 1996
5. "Early Edition" – CBS – Sony TV – 7 episodes of a one hour drama series 1997
6. "Sliders" - FOX TV/Universal - 16 episodes of a one hour sci-fi/drama series. 1995-6
7. "The Big Easy" - FOX TV - Magdeline Productions - 3 episodes of a one hour Drama series. 1993
8. "Live Shot" - UPN - Paramount TV - 4 episodes of a one hour. 1993  
Comedy/drama series.
9. "Under Suspicion" - Warner Bros. TV - 9 episodes of a one hour drama series. 1992
10. "The Heights" - Spelling Entertainment - 4 episodes of a one hour music/drama series.  
1990
11. "Cop Rock" - Steven Bochco - 4 episodes of music/drama series. 1991
12. "Miami Vice " Michael Mann/Universal TV - 20 episodes of action drama series.  
1984-1989
13. "Homefront" - Lorimar TV 5 episodes of a one hour drama series. 1990
14. "Private Eye" - Universal TV/Tony Yourkovich - 3 episodes of a action/drama one  
hour series. 1987
15. "Father Dowling Mysteries" Via Com - 8 episodes of a one hour drama series. 1989
16. "Max Monroe - Loose Cannon" Via Com - 6 episodes of a one hour drama series.  
1988
17. "P.S.I Luv U" - Glen Larson Productions - 2 episodes of a one hour drama series.  
1989
18. "Vegas" - Aaron Spelling Productions - 10 episodes of action/drama series.  
1981-2
19. "Salvage One" Columbia - 12 episodes of a one hour drama series. 1978
20. "American Girls" Columbia - 6 Episodes of a one hour drama series. 1977
21. "Fantasy Island" - Aaron Spelling Productions - 15 episodes of a one hour  
drama/comedy series. 1978-79

**SCHOLARSHIP**

1. A text on the Art and Craft of Motion Picture Editing.
2. American Cinemeditor magazine article "The Art of Editing"

**HONORS/AWARDS**

**President**, AMERICAN CINEMA EDITORS, the honorary professional organization for motion picture editors from 1992 to 1994.

**ACE Board of Directors** -Member of the ACE Board of Directors 1994 to 1998.

**Treasurer**, ACE EDUCATIONAL CENTER, 1992 to 1998.

EDITING NOMINATIONS :

- ACE EDDIE**
1. Miami Vice "Smugglers Blues" 1985
  2. Homefront (Pilot) 1991

- EMMY**
1. Miami Vice "Smugglers Blues" 1985
  2. Homefront (Pilot), 1991

# JARED RAPPAPORT

## EDUCATION

---

### **UNIVERSITY OF ILLINOIS**

#### ***Bachelor of Arts, Mass Media***

Honors and High Departmental Distinction

### **AMERICAN FILM INSTITUTE**

#### ***Master of Fine Arts, Film Direction***

Remy Martin Award for Most Outstanding Student

Amy Rose Bloch Scholarship for Creativity in Filmmaking

## PROFESSIONAL EXPERIENCE

---

### **CALIFORNIA STATE UNIVERSITY, NORTHRIDGE;**

Professor, August 2004-present; tenured 2009

Associate Chair of CTVA; Chair, CTVA Curriculum Committee;

University Graduate Studies Committee; Chair Faculty Retreat

Committee; Faculty Senate Representative

### **FREE-LANCE SCREENWRITER/DIRECTOR;**

*Co-wrote, Co-directed* "FATHERS AND SONS," starring John Mahoney, Kathy Baker, Bradley Whitford, for the Showtime Network, 2003.

*Wrote, Co-produced* "BLINDNESS," feature film starring Vivian Wu and Joe Lando, theatrically released Nov. 2003.

*Production Rewrites* "FLUKE," MGM 1994.

*Wrote* for NBC daytime drama, "DAYS OF OUR LIVES," 1990, 1991.

*Wrote* on staff for the nationally syndicated television series, "FAMILY MEDICAL CENTER," 1988, 1989.

*Wrote and Directed* "ARAM," produced at American Film Institute, 1989

### **SELECTED SCREENPLAYS:**

"LEGENDARY LOU MCBRIDE" Sony Studios;

"DUTY TO DEFEND" Paramount Studios;

"CRASH" MGM studios;

"BODY AND SOUL" MGM Studios;

"MOUNTAIN OF DREAMS" Warner Brothers Studios;

"BABY I CAN MAKE YOU A STAR" MGM Studios.

### **AWARDS, PROFESSIONAL MEMBERSHIPS**

2006 PEN USA Literary Award Finalist.

Writer's Guild of America; Director's Guild of America.

**Frances K. Gateward**  
fgateward@csun.edu

## **EDUCATION**

Ph.D. University of Maryland College Park  
Major: Radio/Television/Film  
Minor: Women's Studies

M.A. University of Maryland College Park  
Major: Communication Arts and Theater  
Minor: Cultural Studies

B.A. Temple University  
Major: Radio/Television/Film  
Minor: Humanities

## **RESEARCH INTERESTS**

Feminist Theory and Media Culture, African American Film and Popular Culture, American Popular Culture, Post-Colonial Cinema, Documentary, Korean Cinema

## **ACADEMIC APPOINTMENTS**

Assistant Professor of Cinema and Television Arts, California State University –  
Northridge 2011-present

Assistant Professor of Film Studies, Dept of Media Studies and Communication  
Ursinus College, 2008-2011

Assistant Professor, Unit for Cinema Studies, African American Studies and Research Program,  
University of Illinois, 2003-2008

Also a faculty affiliate of the Women and Gender Studies Program and faculty member in  
the Center for East Asian and Pacific Studies

Assistant Professor, Program in Film and Video, Center for African and African American  
Studies. University of Michigan, 2000-2003

## **Courses Taught:**

### Film/Media Studies

African American Cinema  
American Independent Film  
Advanced Film Theory  
Films of Revolution and Social Change  
Cultural Studies  
Documentary Film and Television  
Gender Roles and Media  
History of World Cinema  
Women Filmmakers  
Graduate Seminar: Film Theory

### Production

Basic Visual Media Production  
Fundamentals of 16mm Film Production  
Intro to Media Production  
Location Film and Video  
Pre-production and Management

Genres in Cinema and Television Arts  
Ideology and the Action Film  
Intro to Film  
Intro to Mass Communication  
Research Methods in Mass Communication  
Senior Seminar: Masculinity and Popular Culture  
Third World Cinema  
Women Directors of the Black Diaspora  
Women and Film  
Youth Film

Independent Studies Directed:  
American Exploitation Films of the 50's and 60's  
Community Activism and Film  
Contemporary Chinese Cinema  
Documentary Grant Writing and Pre-Production  
Foundational Texts of Cultural Studies  
Korean Cinema  
Masculinity and Male Melodramas  
Disney and Princess Culture  
Race and American Comic Books  
Sexuality and the Cinema  
Women Directors of Latin America

## **PUBLICATIONS**

In progress:

Book Manuscript: *A Powerful Thang! Agency and Self Identity in African American Women's Cinema* (under contract, Wayne State University Press)

Anthology: *A Critical Filmography of World Cinema: Korea* (under contract, Caboose Press)

Entries: *Chilsu and Mansu*, Byon Young Joo's 'Comfort Women Trilogy' and *Festival for A Critical Filmography of Korean Cinema*

Essay on Korean Cinema for *Fairy Tale Films Beyond Disney: International Perspectives*, edited by Kendra Magnus-Johnston (under contract with Routledge)

### **Books:**

Co-editor (with John Jennings), *The Blacker the Ink: African Americans, Comic Books, and other Forms of Sequential Art* (manuscript submitted, Rutgers University Press), 2013

Editor, *Seoul Searching: Cultural Identity and Cinema in South Korea*, SUNY, 2007

Editor, with Murray Pomerance, *Where the Boys Are: Cinemas of Masculinity and Youth*. Wayne State University Press, 2005

Editor, with Murray Pomerance, *Sugar Spice and Everything Nice: Cinemas of Girlhood*. Wayne State University Press, 2002

Editor, *Zhang Yimou: Conversations*. University of Mississippi Press, 2001

### **Journals**

Co-editor, *Journal of Japanese and Korean Cinema* 2008 – present

### **Guest editor:**

Special issue of *Genders* #40 - "Scared of the Dark: Race and the Horror Film," 2004

Special issue of *Post-Script* (with David Desser) "Indian Cinema," v25 #3, Summer 2006

### **Essays:**

"We Too Are America: *Illusions* and the Myth of 'National Studios'." *Quarterly Review of Film and Video* 31: 107–122, 2014.

"Wong Fei-hung in Da House: Hong Kong Martial Arts Films and Hip Hop Culture." reprinted in *Chinese Cinema*, edited by Chris Berry. New York: Routledge (2012), 51-67.

"1973: Legacies of War and Corruption." *Screen Decades: The Seventies* edited by Lester Friedman. Rutgers University Press 2007, 95-115.

"Waiting to Exhale and the Trouble with *My Own Breathing*." *Seoul Searching: Cultural Identity and Cinema in South Korea*, SUNY Press, 2007, 191-218.

"Wong Fei Hung in da House: Kung Fu Cinema and Hip Hop Culture." *Chinese Connections: Critical Perspectives on Film, Identity, and Diaspora* edited by Gina Marchetti, Peter Feng, and Tan See-Kam. Temple University Press, 2007, 51-68.

"In Love and Trouble: Boys and Interracial Romance." *Where the Boys Are: Cinemas of Masculinity and Youth*. Wayne State University Press 2005, 157-182.

"Report on the International Film Festival – Mumbai. *Asian Cinema* v15 #1, Spring/Summer 2004, 273-278.

"Daywalkin' Night Stalkin' Blood Suckas: Black Vampires in Contemporary Hollywood Cinema." *Genders* special issue. #40, 2004.

"Breaking the Silence." *Quarterly Review of Film and Television* v20 #2, (2003): 99-110.

“Youth in Crisis: National and Cultural Identity in New Korean Cinema.” *Multiple Modernities: Cinema and Popular Media in Transcultural East Asia*, edited by Jenny Lau. Temple University Press 2003, 114-127.

“Bubblegum and Heavy Metal” (on gender and Anime). *Sugar Spice and Everything Nice: Cinemas of Girlhood*. Wayne State University Press 2002, 269-284.

“She Devils on Wheels: Women Motorcycles and the Movies.” *Ladies and Gentlemen, Boys and Girls: Gender in Film at the End of the 20<sup>th</sup> Century*, edited by Murray Pomerance. SUNY Press 2001, 203-215.

“Documenting the Struggle: Women as Media Artists, Media Activists.” *Still Lifting Still Climbing: Contemporary African American Women’s Activism*, edited by Kimberly Springer. New York University Press 1999, 275-296.

“Rediscovering Asian-America.” *Angles, Women Working in Film and Video*. 4.1 (Fall 1999).

“Eve’s Bayou.” (Film Review). *Black Camera* 12.2 (Summer 1998).

#### **Reference Text Entries:**

In the *Schirmer’s Encyclopedia of Film*, the entry on African American Cinema with inserts on Sidney Poitier, Oscar Micheaux, and Spike Lee. Gale Publishing 2006, 59-70.

In *St. James Encyclopedia of Popular Culture*, the entries on *Alien* and its sequels, Howard Hawks, Toni Morrison, Queen Latifah, *Do the Right Thing*, *Kung Fu*, and *Dynasty*. St. James Press, 2000.

In *Women Filmmakers and Their Films*; Ayoka Chenzira, Safi Faye, and Zeinabu irene Davis. St. James Press, 1999.

In *American National Biography*; James Mason. Oxford University Press, 1998.

In *Films and Filmmakers*; Paul Verhoeven. St. James Press, 1998.

In *The Encyclopedia of Television*; Home Box Office, *The Monkees*, and *Eyes on the Prize*. Fitzroy-Dearborn, 1997.

#### **PRESENTATIONS**

##### **Invited:**

5<sup>th</sup> Annual Research Fellows Colloquium, “We Too Are America,” California State University Northridge, October 16, 2013.

Keynote Address. “Alain Resnais’ *Night and Fog*.” 2012 World Arts Festival. St. Louis Community College – Forest Park. April 2, 2012.

“We Made it to the Last Reel! Race, Science Fiction, and Joe Comish’s *Attack the Block*.” St. Louis Community College – Harrison Education Center. April 3, 2012.

Keynote Address: Karate Kids and Kung Fu Crazies: Afro-Asian Cinematic Encounters.” Midwest Undergraduate Film Studies Conference. University of Notre Dame. April 23-24 2010.

“Transnational Identity and New Korean Cinema.” Hong Kong University, January 6, 2010.

Panelist, Hallyu: Korean Pop Culture Sweeps Across Asia. Korea Society. New York, August 2, 2006.

“Waiting to Exhale and the trouble with *My Own Breathing*.” Globalism, Film, and History, a conference hosted by the Center for Humanities. University of Illinois-Chicago, April 6-8, 2006.

Panelist, Black Speculative Film and Fiction. Invisible Universe Speculative Fiction Conference. City College of New York, February 18, 2006.

“Images of Justice: Cinema, Law, and the State in Comparative Perspective.” Obermann Center for Advanced Studies. University of Iowa. June 14, 2004.

“Kung Fu Comes to Harlem.” Constructing Pan Chinese Cultures: Globalism and the Shaw Brothers Cinema. University of Illinois. October 3-4, 2003.

“Civil Rights and Civil Wrongs: Teaching Black Freedom Movements with Film.” Dealing With Diversity Symposium. Western Illinois University, May 20-22, 2001.

“Hong Kong Action Films and American Black Audiences.” History, Technology, and the Future of Transnational Chinese Film and Television. A conference hosted by the Dept. of Communication. Hong Kong Baptist University, April 14-16, 2000.

“Gloria Loves You to Death.” Bang Bang Shoot Shoot: Film Television, and Guns Conference. Ryerson Polytechnic University, Toronto. May 16-17, 1998.

“Warning, Media is Toxic for Girls.” Parkland College, Champaign. January 24, 1998.

*Higher Learning* and Its Relevance to the Campus Climate at American University. Sponsored by Students for Healthy Decisions and the Office for Multi-Cultural Affairs. American University, February 9, 1995.

“Sexuality and Coming of Age in Malle’s *Murmur of the Heart*.” Sponsored by the Dept. of Humanities and Fine Arts. Bowie State University, December 2, 1994.



“Theoretical Issues and Methodological Concerns when Analyzing Films by African American Women Filmmakers.” Annual Conference of the Zora Neale Hurston Society. Baltimore, June 12-13, 1994.

Women of Color Showcase. Women in Film and Video. Washington DC, May 9, 1990.

**Lectures and Conference Presentations:**

“*Blazing Saddles*: Blacks and Jews and the New Frontier.” Panel – Spectacles of Race in 1970s America. Pacific Coast Branch of the American Historical Association Conference. San Diego, August 9-11, 2012.

Roundtable Panelist. Black Panels, White Gutters: Race, Resistance, and Representation in American Comics and Sequential Art. American Studies Association Conference. Baltimore, October 20-23, 2011.

“We, Too Are America: Citizenship and African American Cinema.” Society for Cinema and Media Studies Conference. New Orleans, March 10-13, 2011.

Panel Chair and Organizer. What if... Delivered Paper, “What if the Black Characters Survived to the Last Reel: Rethinking Race and Science Fiction Film.” Society for Cinema and Media Studies Conference. Chicago, March 8-11, 2007.

Panel Chair and Organizer. Scared of the Dark: Race and the Horror Film. Delivered Paper, “Daywalkin’ Nightstalkin’ Bloodsuckas: Black Vampires in the Cinema.” Society for Cinema and Media Studies Conference. Minneapolis, March 6-9, 2003.

Panel Chair and Organizer, Independent Encounters. Delivered Paper, “Adopting Identities: *Catfish in Black Bean Sauce* and *Fakin’ the Funk*.” Black-Asian Encounters Conference. Boston University. April 12-14, 2002.

“Paleface or Blackface: Jewish Actors and Black Audiences.” Society for Cinema Studies Conference. Washington DC, May 24-27, 2001.

Respondent on the panel, Toni Morrison and Film. Society for Cinema Studies Conference. Washington DC, May 24-27, 2001.

“Cultural Amnesia: Hollywood and the Civil Rights Movement.” Real to Reel: Black Life and Cinema Conference. University of North Carolina-Chapel Hill, April 5-8, 2001.

“Wong Fei Hung in da House.” Association for Asian Studies Conference. Chicago, March 23-25, 2001.

Panel Chair and Organizer: Cinema Sets the Table. Society for Cinema Studies Conference. West Palm Beach, April 15-18, 1999.

“Making the Personal Public: Camille Billops and the Autobiographical Documentary.” Women Filmmakers Refocusing Conference. University of British Columbia, March 26-28, 1999.

“Youth in Crisis: National and Cultural Identity in New Korean Cinema. Asian Cultures at the Crossroads: An East-West Dialogue in the New World Order. David C. Lam Institute for East West Studies. Hong Kong Baptist University, November 16-18, 1998.

Panel Chair and Organizer: Girls II Women: Coming of Age in Film and Video. Paper, “This Ain’t No 90210.” Society for Cinema Studies Conference. San Diego, April 4-6, 1998.

Workshop Presenter, “Teaching Black Film.” Society for Cinema Studies Conference. San Diego, April 4-5, 1998.

“White as Black as White.” Race and Whiteness, a conference hosted by the Committee on Social Theory. University of Kentucky November 13-14, 1997.

“African American Women Filmmakers.” Guest Lecture, Minority Images in Media Course. Dept. of English, University of Illinois. Instructor, Dr. Alice Deck. October 23, 1997.

“Maintaining Privilege: The *Die Hard* Trilogy.” Popular Culture Association Conference. Las Vegas, March 25-29, 1996.

Panel Chair and Organizer: Women as Sign/Object/Subject. Ellipsis, An Interdisciplinary Academic Conference. Stony Brook NY, November 4, 1995.

Panel Chair and Organizer: Arts, Politics, and Human rights. Vidas Latinas, International Women’s Day Symposium. American University, March 8, 1995.

“Current Issues in Film Theory and Criticism.” Communication Arts Colloquium. West Chester University, May 3, 1994.

“Black Experimental Film.” Spring Research Forum. University of Maryland, April 21, 1994.

“*The Harder They Come*.” Africa and Africa in the Americas Crossroads in Film Festival. University of Maryland, November 18, 1993.

“*The Body Beautiful* and *Cowgirls*: Issues in Contemporary Women’s Documentary.” Diversity Week at the University of Maryland, October 28, 1992.

“*Sambizanga*.” Africa and Africa in the Americas Crossroad’s in Film Festival. University of Maryland, October 15, 1990.

“Reflections on the Women’s Convoy.” Women’s Studies Graduate/Faculty Study Group. University of Maryland, September 17, 1990.

“Dancing in the Dark: Shadows of Feminism in the Astaire/Rogers Musicals.” Seventh Annual Graduate Women’s Studies Conference. University of Pennsylvania, February 23-25, 1990.

“Hollywood’s Racist Anti-racism.” Conference on Culture and Communication. Philadelphia, October 5-7, 1989.

“Superman as Social Conscience,” with Norma Pecora. Conference of Culture and Communication. Philadelphia, October 5-7, 1989.

“African American Women and American Cinema,” with Pam Deane. First Annual Research Forum. University of Maryland, February 24, 1989.

### **HONORS/AWARDS**

Research Fellowship, Academic Affairs. California State University Northridge, 2012-2013.

Center for Advanced Study Fellowship. University of Illinois. 2007/08.  
For research on Blacks/Jews in cinema.

Overseas Research Grant, Korean Film Commission (KOFIC), Seoul. Spring 2006.  
For a historical filmography on Korean cinema.

Illinois Program for Research in the Humanities Fellowship, University of Illinois, 2004/05.  
For research on African American Women Filmmakers

William and Flora Hewlett International Research Travel Grant, University of Illinois, 2004.  
For research travel to India.

Research Grant. University of Illinois Research Board, 2000.  
For research travel to Korea.

Faculty Fellowship. International Radio and Television Society. Faculty/Industry Seminar, “Sex, Violence, and Values: Walking the Tightrope in America’s Media.” NY, NY 1996.

Production Grant for *Need*. Africa and Africa in the Americas Research Institute, University of Maryland, 1993.

Doctoral Fellowship. University of Maryland, 1992-1994.

CINE Eagle Award for *Basta!*, 1989,

Fourth Place Documentary for *Basta!*, Herland V Film and Video Festival, 1989.

Bronze Apple Award for *Basta!*, National Educational Film and Video Festival, 1988.

First Prize, *Basta!*, Howard University Annual Film and Video Festival. 17<sup>th</sup> Annual Communications Conference, 1988.

Production Grant for *Basta!* Human Rights Resources Office for Latin America, World Council of Churches. Geneva, Switzerland, 1987.

## **TEACHING RECOGNITION**

African American Studies Teaching Award, University of Illinois, 2007.

Course Development Grant, Center for East Asian and Pacific Studies, University of Illinois for course on Korean Cinema, 2005.

Incomplete List of Teachers Rated Excellent by Their Students, Spring 2007

Incomplete List of Teachers Rated Excellent by Their Students, Fall 2006.

Incomplete List of Teachers Rated Excellent by Their Students, Spring 2006.

Incomplete List of Teachers Rated Excellent by Their Students, Fall 2004.

Teaching Fellowship. Dept. of Comparative Literature. Indiana University, 1995 and 1996.

Communication Faculty Award. School of Communication. American University, 1996.

Stephen H. Coltrin Award for Excellence in Communication Education. International Radio and Television Society, 1996.

## **SERVICE**

### **The field:**

Advisory Board Member, *Journal of East Asian Pop Culture*, Fall 2013-present.

Editorial Board, *Quarterly Review of Film and Video*, 2011-present.

Advisory Board, Wayne State University Press, 2010-present.

Advisory Board Member, Wayne State University Press, *Contemporary Film and Television Book Series*, 2008-present

Editorial Board, *Thymos: Journal of Boyhood Studies*, 2005-present.

Jurist, Best Edited Collection Committee, Society for Cinema and Media Studies, 2013-2014.

Manuscript Reviewer, Edinburgh University Press, Wiley-Blackwell, McFarland, Routledge, and *Cinema Journal* 2013-2014.

Manuscript Reviewer, Wayne State University Press and Oxford University Press 2012.

Jurist, Best Published Essay Committee, Society for Cinema and Media Studies, 2010-2011.

Manuscript Reviewer, Wayne State University Press, 2010.

Manuscript Reviewer, *Feminist Media Studies* and Indiana University Press, 2008.

Chair, Kovacs Book Award Committee, Society for Cinema and Media Studies, 2008-2009.

Jurist, Kovacs Book Award Committee, Society for Cinema and Media Studies, 2007-2008.

Chair, Student Writing Award Committee. Society for Cinema and Media Studies, 2006-2007.

Manuscript Reviewer, New York University Press, 2007.

Jurist, Student Writing Award. Society for Cinema and Media Studies, 2005-6.

Manuscript Reviewer. Wayne State University Press and State University of New York Press, 2004.

Screening Committee. Society for Cinema and Media Studies, 2003-2004.  
 Jurist, Kovacs Essay Award Committee. Society for Cinema and Media Studies. 2002-2003.  
 English Language Editor of the annual festival catalogue and program. 4<sup>th</sup>, 5<sup>th</sup>, 6<sup>th</sup>, and 7<sup>th</sup>, Pusan International Film Festivals, 1999- 2002.  
 Jurist, Urbanworld Film Festival. New York, NY 2001.  
 Festival Curator, Contemporary Classics of Korean Cinema. Michigan Theater, 2001  
 Reviewer of the proposed series, "Cultural Studies and Hong Kong Cinema," for Hong Kong University Press/Indiana University Press, 2001.  
 English Language Editor of the festival program for the 3<sup>rd</sup> Annual Women's International Film Festival, Seoul 2001.  
 Chair, Black Caucus. Society for Cinema Studies, 1997-2000.  
 Member, Editorial Board. *Femspec*. University of Ohio, 1998-2000.  
 Jury Chair for the bi-annual film/video competition. CINE (Council on International Nontheatrical Events), 1995-1999, 2003, 2005.  
 Webmaster, Black Caucus. Society for Cinema Studies, 1997-2000.  
 Jurist, CineStory, the Chicago/Illinois Script Competition. Illinois Film Office, 1998.  
 Member, Pergammon Scholarship Selection Committee. National Association of Women's Studies, 1997.  
 Manuscript reviewer for Houghton Mifflin, Wayne State University Press, SUNY Press, Hong Kong University Press, *Academic Text Review*, *Critical Studies in Mass Communication*, *Cinema Journal*, *Femspec*, *Violence Against Women*, *Feminist Media Studies*

### **On Campus:**

#### CSUN

PATH Leader, Arts Media and Society General Education Program 2013-present.  
 Co-chair, CTVA Program Review, 2013-present.  
 Development Committee 2013-present.  
 Sistahood Community Mentor, 2013-present.  
 Member, Graduate Studies Committee 2012-present.  
 Member, Scholarship and Awards Committee 2011-present.  
 Member, MCCAMC Research Fellow Selection Committee, 2013 and 2014  
 Tech Tutor, New Faculty Orientation, August 2013.  
 Workshop Presenter, All Bout Copyright, August 2013.  
 Member, Campus-Wide Rubric Committee, 2012-2013.  
 Member, Reading Matters Initiative, 2012-2013.  
 Faculty Advisor, Women in CTVA, 2012-2013.  
 Member, Living Learning Community Committee 2011-2012.  
 Member, Web Site Committee 2011-2012.

#### Ursinus College:

Organized the first Centennial Undergraduate Film Studies Conference, which included thirteen students from Swarthmore, Franklin and Marshall, Muhlenberg, and Ursinus.  
 November 6, 2010.  
 Chair, Martin Luther King Jr., Commemoration Week Committee. 2010/2011.

Web Site Coordinator, Media and Communication Studies, 2009-  
Organized campus lectures and visits: Jessica Sanders, film director of *After Innocence* (2010)  
and John Jennings, scholar and editor of *Black Comix* (2011).  
Advisor to 14 Media and Communication Studies Majors, 2009-  
Advisor to 6 First Year Students, 2009-  
Drafted "Teaching Guide for *The Matrix*" for the Common Intellectual Experience Course, 2009.

**Presentations:**

Introduction to *The Matrix*. CIE 100 Arts and Lectures Event, Sept. 6, 2010.  
"Black Women in Film." Black History Month presentation. Unity House, February 17, 2010.  
"Shaft is not a Blaxploitation Movie: Black Films in the 1970s." Freedom School,  
January 29, 2010.  
"Blacks and Science Fiction Films." History 329: African Americans in Entertainment, taught  
by Walter Greason. November 4, 2009.  
"Blazing Saddles/Blazing Trails: Blacks and Jews in the Cinema." Pfahler Auditorium,  
November 3, 2009.  
Introduction to *The Matrix*. CIE 100 Arts and Lectures Event, Sept. 21, 2009.  
"Eve's Bayou." BRIDGE Program. Unity House, August 5, 2009.

University of Illinois:

Mentor, Summer Research Opportunities Program, 2007.  
Faculty Search Committee. Asian American/African American Studies, 2006-2007.  
Faculty Recruitment/Post-doc Selection Committee. African American Studies, 2006-2007.  
Film Festival Committee. Center for East Asian and Pacific Studies, 2005-2006.  
Mentor, Summer Research Opportunities Program, 2006.  
Library Search Committee, 2005-2006.  
Faculty Search Committee. African American Studies, 2005-2006.  
Executive Committee. Unit for Cinema Studies, 2004-2006.  
Martin Luther King, Jr. Commemoration Committee, 2004-2005  
Mellon Post-Doc Fellowship Committee, 2004-2005.  
Faculty Development and Review Committee. African American Studies, 2004-2005.

University of Michigan:

Undergraduate Curriculum Committee. Afro-American and African Studies, 2003.  
Endowment Committee. Program in Film and Video, 2001-2002; 2002-2003  
Undergraduate Curriculum Committee. Program in Film and Video, 2001-2002; 2002-2003  
UROP (Undergraduate Research Opportunity Program) Mentor, 2001-2002.  
Presentation - "Mixed Race Identity Construction in Film." Mixed Initiative. March 21, 2002.  
Jurist, Essay Competition for the annual SCOR (Students of Color of Rackham) Conference,  
February 7-10<sup>th</sup> 2002.  
Panel chair, two panels during the SCOR conference, February 7-10<sup>th</sup> 2002  
Guest, UIR Faculty Dinner sponsored by UROP in Residence and Women in Science and  
Engineering, February 13, 2002.  
Discussant of *Shiri* for the Film and Culture Video series. Pierpoint Commons Arts and  
Programs and the International Institute. Nov 1, 2001.  
Moderator for a lecture by Theodore Baskaran, Hughes Visiting Scholar. "Problems Faced by

Film Historians in South India.” Bollywood and Beyond, October 12, 2001.  
Search Committee. Program in Film and Video, 2001-2002.  
Advising Committee. Center for Afro-American and African Studies, 2001-2002.  
Honors Committee. Center for Afro-American and African Studies, 2001-2002.  
Planning Committee. Juried Student Fine Arts Exhibition, Center for Afro-American and African Studies, 2001-2002.  
Jurist, Essay Competition for the annual SCOR Conference, 2001.  
Organizer of African American film series to support the Ann Arbor African American Historical and Cultural Museum. The Michigan Theater, 2001.

### **PROFESSIONAL MEMBERSHIP**

Oscar Micheaux Society  
Science Fiction Studies Association  
Society for Cinema and Media Studies

### **PRODUCTION EXPERIENCE**

*Whatever!* Videographer for this 30-minute documentary on sorority life. John Chua Productions, Urbana, IL, 1997.

*Holding Our Own.* Scriptwriter for the informational video for the Maryland Higher Education Commission. University of Maryland Center for Teaching, 1997.

*To Teach.* Line producer and videographer for the American Association of University Women. Global Posse Productions. Charlottesville, VA, 1996.

“Stamp Student Union.” Writer for this segment of *Maryland FYI*, a promotional series for the University of Maryland, 1992.

*Maryland Coaches’ Corner.* Field camera operator for the weekly interview program aired on the HTS cable channel, 1990.

*Thandi’s Place.* Video editor for the pilot of a multi-cultural children’s program. Thandi’s Place Productions, Capitol Heights, MD, 1990.

*Women in Politics.* Production Assistant for the satellite linked conference, the first to link the U.S. and U.S.S.R. to address issues of gender and politics. College Park, MD, 1990.

*Women’s Convoy to Central America.* Producer/director/camera operator. Documented the journey of American women who delivered humanitarian aid to the region, 1989.

*Basta!* Writer/producer/director/editor of thirty-minute documentary on human rights abuses in Chile, 1988.

- Festival screening, Cilect 1991, Prague
- Festival opener, DCTV Video Festival 1989, NY
- Accompanied Amnesty International’s Human Rights Now! TOUR, 1988
- Adapted as educational tool by the Rodrigo Rojas Fund, Washington DC, 1988

*Universal Language*. Camera operator of this thirty-minute independent film. Cottontail productions, Glendale, CA, 1987.

- 1<sup>ST</sup> Prize, Netherlands International Film Festival, 1988.

- 3<sup>rd</sup> Place, Rochester International Film Festival, 1989.

*The Verdi Requiem with Luciana Pavarotti*. Production assistant for the PBS live-on-tape broadcast from Philadelphia, 1986.

### **CONSULTANT ACTIVITIES**

*Invisible Universe: A History of Blackness in Speculative Fiction*. Invisible Universe Foundation, New York, 2013.

*Sisters in the Cinema: Black Women Filmmakers*. Our Filmworks, Chicago, IL 2001.

*Girls Can!* WNET-TV, New York, 1995.

*Women's Worth*. C. Walker Productions, Washington DC, 1994-1995.

Uniscor Educational Testing Service. Burlington, NJ, 1993.

### **MEDIA NOTICES**

Friedman, S. (July 25, 1989). "Convoy for Peace Changes Her Life." *Burlington County Times*, p. A5.

Van Allen, P. (July 26, 1989). "Filmmaker, 26, Puts her Focus on Peace Convoy." *The Philadelphia Inquirer*, p. 4BR; 11.

Friedman, S. (October 1989). "No Ordinary Woman." *Jersey Woman*, pp. 44-45.



**QUINN SAUNDERS**  
Associate Professor  
Department of Cinema and Television Arts  
California State University, Northridge

## **EDUCATION**

Master of Fine Arts, Film and Television Production, 2004  
University of Southern California, School of Cinematic Arts

Bachelor of Arts, English, 1997  
Rutgers College of Rutgers, the State University of New Jersey  
*Phi Beta Kappa, Golden Key Honors Society*

## **TEACHING EXPERIENCE**

**Associate Professor of Film and Television Production**  
California State University, Northridge  
August 2007-Present

**Assistant Professor of Media Production,**  
Quinnipiac University, Hamden, CT  
August 2006 to May 2007  
Tenure-Track full-time Faculty Member  
Courses: Fundamentals of Media Production, Writing and Producing Media, Analysis of the Moving Image, Introduction to Media Communications.

**Filmmaking Instructor,** The New York Film Academy, Universal Studios, Universal City, CA 2003 – 2005  
Courses: 16mm Film Production, Digital Film Production, Non-Linear Editing, Introduction to Film History.

## **PROFESSIONAL EXPERIENCE**

**Director/Producer,** *Remorse*, Thundersmoke Media, 2014  
Feature Film, in post-production.

**Director, Producer, Co-Writer, Editor--***Cherry*. Futurist Ape Productions, 2010.

### **Awards:**

- **Best Producer:** Quinn Saunders, 2011 Beverly Hills Film Festival
- **Audience Award for Best Film:** 2011 Charleston International Film Festival
- **Nomination Best Feature Film:** 2011 Marbella International Film Festival

**Distribution:**

- Premiered on DVD distributed by MVD DVD.
- **Warner Brothers** distributed *Cherry*. via Video-On-Demand, iTunes, Amazon, and other outlets
- **Jinga Films** sold *Cherry*. distribution rights to South Korea, Spain, Portugal, the U.K., and other territories

**Premiere Screening:** Premiered July 2010 at the Karlovy Vary International Film Festival in the Forum of Independents.

- Karlovy Vary is one of only 13 International Film Festivals accredited by FIAPF the International Federation of Film Producers Associations along with Cannes, Venice and Berlin.
- **Jurors:** Irena Kovářová, Michael Málek, Dragan Ruljančić

**Other Screenings:**

- 2012 FantasPorto Film Festival
- 2011 Beverly Hills International Film Festival
- 2011 Charleston International Film Festival
- 2011 HBO New York Latino International Film Festival
- 2011 Marbella International Film Festival

**Academic Screening:** Screened August 2010 at the UFVA Conference in Burlington, Vermont.

- **Respondent:** Alyn Warren, National University

**Director**, *Big Brother 8, 9, 10, 11, 12, 13, 14, 15*, CBS 2007-Present

Direct and Switch non-live segments of the Network Television Series. Work with Story Producers to develop and cover emerging plotlines. Direct two simultaneous live Internet streams.

**Director**, *Big Brother: After Dark*, Showtime Too 2007-2010

Direct and Switch three hours of live television a night from the *Big Brother* studio for the cable network.

**Director/Producer**, *Give It Up*, 2007.

Music video for the band Exit shot on HDV and distributed via the band's website and online at [www.youtube.com](http://www.youtube.com).

**Director**, *Stand Up*, 2006.

Series of P.S.A.s for Public Interest Productions for web distribution. Available for viewing at:

**Director**, *Born Different*, 2006.

Series of 14 Anti-Homophobia Radio P.S.A.s for Public Interest Productions.

**Writer**, *The Armoires*.

- Screenplay and Semi-Finalist for the prestigious Nicholls Fellowship in 2006. Optioned for production by SpyFilmz.

**Writer**, *Scott and Zelda: A Tale From the Jazz Age*.

- Screenplay and Second Round Finalist for the 2006 Austin Film Festival Screenwriting Competition and Finalist for the 2005 Script Magazine Open Door Screenwriting Competition.

**Camera Operator**, *Big Brother 4, 5, 6, 7* CBS 2003-2006

Operated Camera on the CBS show for 4 seasons.

**Camera Operator**, *The Joy of Lex*, Discovery Channel 2006

Operated Camera for the production company Tremolo on this Pilot for the Discover Channel.

**Camera Operator**, *Solitary*, Fox Reality 2006

Operated Camera on Season 1 of the Fox Reality show

**Camera Operator**, *You Got Away With It*, Tremolo Productions 2006

Operated Camera for this music video for Universal Music Group Artist Todd Snider.

**Camera Operator**, *Lookin' For a Job*, Tremolo Productions 2006

Operated Camera for this music video for Universal Music Group Artist Todd Snider.

**Editor**, *The Mobile Class*, A&E 2005

Audi/AFI: A Step Ahead Film Project Finalist. Televised on A&E

**Director/Writer/Producer/Editor/SFX Editor**, *Fortunate Son* 2004

35mm Film Short. Winner Best Short Film at the Haydenfilms Online Film Festival, The Forest Film Festival, and the Bucks County Film Festival. Winner Best Narrative Short at the Da Vinci Film Festival. Finalist in the Action/Cut Film Festival. Screened at over 20 film festivals internationally.

**Barbara Lieberman Productions**, Culver City, CA 2003-2005

Development Associate/Director of Development

Involved in the development of several TV Movies, including *The Dead Will Tell* for CBS starring Anne Heche and Eva Longoria, and *Trump: Unauthorized* for ABC.

Employment consisted of coverage of scripts, novels, plays and short stories, and working with Executive Producer to generate new TV movie projects, including monitoring news, magazines, book publishing and other media outlets and brainstorming possible film re-makes.

**Editor**, *The Monkey*, 2003

Coca-Cola Refreshing Filmmaker Awards Finalist

**Editor**, *Angelus Plaza*, 2002

Documentary. D.G.A. Angelus Award Winner in 2002. Aired on PBS.

### **SCHOLARLY ACTIVITY**

**Paper Presentation**, 2010 UFVA Conference

**“LOST: Approaches to Teaching Contemporary Television Production”**

- This paper describes a theoretical framework for teaching television production in a contemporary, multi-media environment. Contemporary television production is not as simple as the traditional multi-camera, news-oriented model frequently adopted at many universities. It outlines ways of teaching the medium that take advantage of the vastness of a field that includes everything from commercials, PSAs, shows like *Lost* and *The Wire*, single-cam style comedies such as *Curb Your Enthusiasm*, and more traditional multi-camera sitcoms.

**Film Response**, 2010 UFVA Conference

***The Only Good Indian***

- Response to the work of Cinematographer Matthew Jacobson.

### **ADDITIONAL CREATIVE ACTIVITY**

**Director**, *Diagnosis: Total Eclipse of the Heart*

- Short film for the Internet site FunnyOrDie.com
- Over 16,000 Views

**Director**, *Let's Talk About It*, 2011

- Short film for the Internet site FunnyOrDie.com
- Over 9,800 Views

**Writer**, *The League of Adventurers In: The Crown of the Jade Emperor*. (Feature-length screenplay)

**2010 Los Angeles Improv Comedy Festival**, June 7-12, 2010. Improv Olympics West—**Semi-Finalist**

**Writer, Director, Performer**. Wrote and directed comedy sketches, and performed with the Sketch and Improv Comedy Troupe *Drug Puppy*.

**Writer, Director, Performer**, 2010, wrote and directed comedy sketches and performed in both sketch and improv with the Sketch and Improv Comedy Troupe *Drug Puppy* at numerous venues across Los Angeles, including Improv Olympic West, Upright Citizen's Brigade, Second City, TNT, Crashbar, and Room 101.

**Performer**, 2010, with the Improv Comedy Group *Viper Room Parking Lot*. Performed at TNT and Room 101.

# CURRICULUM VITAE

**JOEL W. KRANTZ**

Assistant Professor

Department of Cinema and Television Arts  
Mike Curb College of Arts, Media, and Communication  
California State University, Northridge  
January 2014

(Note: New CV items for this P.I.F. review period are indicated with an asterisk.)

## **I. 632.2 PROFESSIONAL PREPARATION**

### **A. EDUCATION**

#### **NEW YORK UNIVERSITY**

*Master of Music Technology (M.M.), 1998*

Summa Cum Laude Honors (1998)

Graduate Teaching Fellowship (1992-1993)

Music Department Student of the Year (1992-1993)

#### **SUSQUEHANNA UNIVERSITY, SELINGROVE, PA**

*Bachelor of Music in Music Education (B.M.), 1985*

Certified Instrumental and Choral Music Teacher (K-12)

### **B. RELEVANT EXPERIENCE**

#### **1. TEACHING EXPERIENCE**

##### **LECTURER**

California State University at Northridge.

Taught CTVA 359: *Post Production Sound for Film and Electronic Media*. This course focuses on the use of the Pro Tools™ software application for recording, editing, mixing, and outputting all sound elements for film, video, music, and multimedia. (August 2004-May 2011)

Taught CTVA 453: *Advanced Film Production*. This course focuses on advanced film production techniques for film. Students are taught and mentored through the process of pre-production, production, and post-production for a senior thesis film, which is the capstone project for film option majors. (August 2009-May 2011)

## 1. **TEACHING EXPERIENCE (cont'd)**

### **AVID LEARNING PARTNER SCHOOL CERTIFIED PRO TOOLS INSTRUCTOR**

Avid Pro Tools Certified Instructor at Video Symphony (Burbank), teaching current and prospective industry professionals how to record, edit, mix, and output audio using a Pro Tools™ non-linear editing system for film, television, and music production. (July 1998-August 2011)

### **GUEST LECTURER NEW YORK UNIVERSITY TISCH SCHOOL OF THE ARTS**

Taught non-linear sound editing for film, television, and music production. (September 1996-April 1998)

### **SENIOR PRODUCT SPECIALIST AND TRAINING INSTRUCTOR AVID TECHNOLOGY, INC.**

Avid Pro Tools training specialist developing audio training curriculum and teaching various industry professionals in film, television, and music production how to utilize and integrate Avid products with other third-part hardware and software systems. Additional responsibilities included working as a senior product specialist providing system consulting, demonstrations, technical support, troubleshooting, and system repairs. (September 1992-April 1998)

## 2. **PROFESSIONAL EXPERIENCE**

### **FILM PROJECTS**

*WAR OF THE GODS* - Sound editor and re-recording mixer. (2010)

*SOJOURN* - ADR (dialog) recorder and editor. (2007)

*IMAGINATION* – audio consultant. (2007)

*DÉJÀ VU* – Post-production sound editing and audio restoration. (2005)

## **TELEVISION PROJECTS (Selected, 2000-2003)**

“FOX-11 SPORTS TELEVISION” – Edited and mixed Fox sports promo material in Los Angeles as a temporary staff assignment while helping to train the permanent staff to take over the job. (2003)

“DIRECT-TV TRAILER MIXER” – Edited and mixed pay-per-view movie trailers for Direct-TV in their main El Segundo, CA broadcast center. (2000)

## **INDUSTRY CLIENTS (SELECTED, 1992-2011)**

ABC Television (LA/NY), AT&T Broadband (LA), Capitol Recording Studios (LA), CBS Television (LA/NY), Clear Channel Worldwide (LA), Crushing Music (NY), DirecTV (LA), Disney Feature Animation (LA), Fox-5 Television (NY), Fox Family Channel (LA), Gary Chang Music (LA), Intralink (LA), JSM Music (NY), KCRW-FM Public Radio (LA), Lenny Kravitz (NY), Local 700 M.P.S.E. Union, Magno Sound & Video (NY), Matchframe (LA), MTV (LA), National Public Radio (NY), National Video (NY), NBC Television (LA/NY), New York University (NY), Nile Rogers Productions (NY), Price-Waterhouse (NY), Quad Recording (NY), Sony Music (NY), Sony Pictures (LA), Sound One (NY), Sync Sound (NY), University of California-Los Angeles (UCLA), Unique Recording (NY), Universal Studios (LA), Virgin Records (LA), Warner Brothers Studios (LA), Wonderland Studios (LA)

## **C. PUBLICATION**

- *210P - Pro Tools Post Production Techniques*, Rev. 9.0/Avid Education and Training © 2011
- *310P – Pro Tools Advanced Post Production Techniques*, Rev. 9.0/Avid Education and Training © 2011
- *210P - Pro Tools Post Production Techniques*, Rev. 8.0/Avid Education and Training © 2009
- *310P – Pro Tools Advanced Post Production Techniques*, Rev. 8.0/Avid Education and Training © 2009
- *210P - Pro Tools Post Production Techniques 3rd Ed. Rev. B* /Digidesign Education and Training © 2007
- *310P – Pro Tools Advanced Post Production Techniques 3rd Ed.* /Digidesign Education and Training © 2006

## C. PUBLICATION (cont'd)

- *210P - Pro Tools Post Production Techniques 3rd Ed.*  
/Digidesign Education and Training © 2005
- *310P – Pro Tools Advanced Post Production Techniques 2nd Ed.*  
/Digidesign Education and Training © 2005
- *210P - Pro Tools Post Production Techniques 2nd Ed.*  
/Digidesign Education and Training © 2003
- *201 - Pro Tools Production Essentials 2nd Ed.* (co-authored)  
/Digidesign Education and Training © 2003
- *101 - Introduction to Pro Tools 2nd Ed.* (co-authored)  
/Digidesign Education and Training © 2003
- *310P – Pro Tools Advanced Post Production Techniques 1st Ed.*  
/Digidesign Education and Training © 2002
- *310M – Advanced Music Production Techniques 1st Ed.* (co-authored) /  
Digidesign Education and Training © 2002
- *210M - Pro Tools Music Production Techniques 1st Ed.* (co-authored)  
/Digidesign Education and Training © 2002
- *210P - Pro Tools Post Production Techniques 1st Ed.*  
/Digidesign Education and Training © 2002
- *201 - Pro Tools Production Essentials 1st Ed.* (co-authored)  
/Digidesign Education and Training © 2002
- *101 - Introduction to Pro Tools 1st Ed.* (co-authored)  
/Digidesign Education and Training © 2002
- *235 - Pro Tools Mixing/Avid Education Services* © 2001
- *135 - Intro to Pro Tools Editing/Avid Education Services* ©  
2001
- *The IRCAM Signal Processing Workstation/* June 1992  
Electronic Musician © 1992

## D. PROFESSIONAL CERTIFICATIONS

Avid Pro Tools Version 9.0 Certified Expert for Post (2011)  
 Avid Pro Tools Version 9.0 Certified Expert for Music (2011)  
 Avid Pro Tools Version 9.0 Certified Expert Instructor (2011)  
 Avid Pro Tools Version 9.0 Certified Operator for Post (2011)  
 Avid Pro Tools Version 9.0 Certified Operator for Music (2011)



## II. 632.3 TEACHING EFFECTIVENESS AND DIRECT INSTRUCTIONAL CONTRIBUTIONS

### A. EXPERIENCE

#### ASSISTANT PROFESSOR, CINEMA AND TELEVISION ARTS

California State University, Northridge. Appointed full-time tenure-track faculty, in August 2011. (August 2011 – present)

#### COURSES TAUGHT at CSUN:

- \* CTVA 359: *Post Production Sound for Film and Electronic Media*
- \* CTVA 453: *Advanced Film Production*

### B. PROFESSIONAL DEVELOPMENT

\* ONLINE TEACHING WORKSHOPS FOR AMC FACULTY– Attended two separate workshops about creating and transitioning traditional classes to online classes. (March 8, 2013 and March 22, 2013)

\* CSUN FACULTY RETREAT – Attended the 2-day CSUN Faculty Retreat in order to learn new classroom teaching techniques. (January 2013)

MAINE MEDIA WORKSHOPS – Attended a 1-week *Basic Cinematography* class in Rockport, Maine (taught by Mark Raker) in order to gain more knowledge about film cinematography, an area that is outside of my post sound specialty area. (June 2, 2012)

MOLE-RICHARDSON, INC. – Attended a 3-hour *Film Lighting* lecture in Hollywood at Mole-Richardson, Inc. (taught by Larry Parker), in order to gain more knowledge about film lighting techniques, an area that is outside of my post sound specialty area. (February 29, 2012)

CSUN FACULTY RETREAT – Attended the 2-day CSUN Faculty Retreat in order to learn new classroom teaching techniques. (January 2012)

CSUN CENTER FOR INNOVATIVE & ENGAGED LEARNING (CIELO) WORKSHOPS - Attended new

## **B. PROFESSIONAL DEVELOPMENT (cont'd)**

CSUN faculty monthly workshops in order to learn new classroom teaching techniques. (2011-2012)

CSUN NEW FACULTY ORIENTATION – Attended the new faculty orientation. (August 24, 2011)

## **C. PROFESSIONAL CERTIFICATIONS**

\* **AVID PRO TOOLS 11 CERTIFIED INSTRUCTOR** – Attended and completed Pro Tools 11 re-certification instructor seminar at Foothill College in Los Altos, CA. (August 2013)

**AVID CERTIFIED PRO TOOLS 10 OPERATOR - POST** – Completed and passed Avid Pro Tools Post Operator exam. (August 2012)

**AVID CERTIFIED PRO TOOLS 10 EXPERT -** Completed and passed Avid Pro Tools Post Expert exam. (August 2012)

**AVID PRO TOOLS 10 INSTRUCTOR RE-CERTIFICATION WEBINAR** – Completed Avid Pro Tools instructor re-certification webinar in order to maintain current Avid Pro Tools 10 teaching certifications. (June 2012)

## **D. STUDENT ACHIEVEMENTS**

\* CTVA Sound students **Kyle Dagenhart** and **Lexa Paluszewski** were selected to assist with the filming of the “Behind-the-Scenes” portion of the Bill Cosby comedy special, “Far From Finished”, which aired on Comedy Central (November 23, 2013).

\* Sound Editor **Caitlin (Katie) Sheil**, a 2012 Cinema and Television Arts student (Film Production Option), was awarded a Motion Picture Sound Editors *Golden Reel Award* at the 60th annual awards gala. She won for Best Sound Editing: Long Form Sound Effects and Foley in Television for The Weinstein Company production *Seal Team Six: The Raid On Osama Bin Laden*. Founded in 1953, Motion Picture Sound Editors (M.P.S.E.)

is an honorary society of motion picture sound editors. The society's goals are to increase the recognition of sound editors and

#### **D. STUDENT ACHIEVEMENTS (cont'd)**

to show the artistic merit of the soundtracks. The *Golden Reel* is viewed as the highest honor for sound editors under the Emmy or Oscar. In addition, Caitlin Sheil was also nominated for a Prime-Time Emmy Award. (February 2013)

Director **Benny Wolde-Yohannes**, under my post sound mentoring, screened his film, *Pareto Principle*, at the Cannes Film Festival. Benny is also the first recipient of CSUN's prestigious *Sawhney Creative Excellence Award* for \$10,000. (May 2012)

Director **Nicole Owens**, under my post sound mentoring, screened her film, *Carousel*, at the CSU Media Arts Festival, and took home a first place Rosebud Award in the narrative division and a \$500 cash prize award. (November 2011)

Director **Travis Marlatt**, under my post sound mentoring, screened his film, *Giddyup, Grandma!*, at the CSU Media Arts Festival, and took home a first place Rosebud Award in the Best in Show and Audience Choice Award divisions, also winning a \$500 cash prize award. (November 2011)

Director **Aaron Blum**, under my post sound mentoring, screened his film, *Absolution*, at the CSU Media Arts Festival, and earned second place honors in the narrative division. (November 2011)

Director **Doron Kipper**, under my post sound mentoring, screened his film, *Misdirection*, at the Cannes Film Festival and won "Best Student Film" in the Emerging Filmmaker Showcase (May 2011). *Misdirection* has also won awards such as the Academy of Television Arts & Sciences "College Television Award" (in the Drama category) and the "Kodak Film School Award" (for cinematography). (May 2011)

### **III. 632.4 CONTRIBUTIONS TO THE FIELD OF STUDY**

#### **A. CREATIVE ACTIVITY**

\* *LET THEM EAT CAKE*

On this 54-minute television version of *Pastriology*, I worked as the audio editor, sound designer, and re-recording mixer. (September-October 2013)

(See P.I.F. Main File APPENDIX for DVD audio/video disc.)

## **A. CREATIVE ACTIVITY (cont'd)**

### *\* PASTRIOLOGY*

On this 100-minute documentary feature film about food disparities (hunger versus excesses) and pastry traditions all over the world, I worked as the ADR audio recording engineer, sound editor, and re-recording mixer. (December 2012)

(See P.I.F. Main File APPENDIX for DVD audio/video disc.)

*\* “ASSESSMENT MADE EASY EVERYDAY (AMEE) USER GUIDE”* - Dialogue recording engineer, sound editor, and sound mixer for Web-based assessment software user guide and audio tutorial. ([www.AssessmentMadeEasy.com](http://www.AssessmentMadeEasy.com)) - (2012-2013)

(See P.I.F. Main File APPENDIX for Audio CD.)

## **B. PUBLICATION**

*\* “MUSIC EDITING FOR FILM AND TELEVISION”*  
Technical editor for the text book written by Steven Saltzman published by Focal Press in May 2014. (September-October 2013)

### *“PRO TOOLS 10 ADVANCED POST PRODUCTION TECHNIQUES”*

Author of 487-page textbook on advanced post-production sound for film and television, published by Cengage Learning in April 2012. It includes lessons and hands-on exercises on a DVD (included in the back inside cover of the book). Since publication, the book has been adopted by Avid Technology, Inc. as the 5<sup>th</sup> and final book in their Pro Tools learning series, culminating in their highest level of certification (Expert Certification). The book is part of the official Avid Pro Tools training curriculum used at Avid Learning Partner schools both domestically and internationally. (April 2012)

(A COMPLETE COPY OF THE PUBLISHED BOOK WAS INCLUDED IN THE “SUPPLEMENTARY FILE” WITH PREVIOUSLY SUBMITTED OCTOBER 2012 P.I.F.)

## **C. PROFESSIONAL AWARDS AND HONORS**

\* “GOLD AWARD FOR SOUND MIXING”  
Film, *Pastriology* - Prestige Film Festival (April 2013)

## **D. PROFESSIONAL ORGANIZATIONS**

### **1. MEMBERSHIPS**

- \* University Film & Video Association (UFVA) (2011-present)
- \* Broadcast Educators Association (BEA) (2011-present)
- \* Audio Engineering Society (AES) (2008-present)
- \* Society of Motion Picture and Television Engineers (SMPTE) (2007-present)

### **2. PARTICIPATION IN PROFESSIONAL SYMPOSIUMS AND EVENTS**

- \* Moderator for “Digital Film Workflow - Avid Media Composer to Avid Pro Tools” Workshop at the University Film and Video Association’s annual conference held at Chapman University, Orange, CA. (July 31-August 3, 2013)
- \* Moderator for “What Is DCP and Why Should My University Film Program Care?” Workshop at the University Film and Video Association’s annual conference held at Chapman University, Orange, CA. (July 31-August 3, 2013)
- \* Attended the NAMM (National Association of Music Merchants) trade show in Anaheim, CA in order to learn

about new music options for CTVA student productions.  
(January 2013)

Attended the University Film and Video Association's  
annual conference in Chicago, IL. (July 7-11, 2012)

#### **IV. 632.5 CONTRIBUTIONS TO THE UNIVERSITY AND THE COMMUNITY**

##### **A. PARTICIPATION IN FACULTY AND STUDENT AFFAIRS**

###### **1. MEMBERSHIP IN DEPARTMENTAL COMMITTEES**

\* CTVA Assessment Liaison (Fall 2013-present)

\* Chair, CTVA Scholarship and Awards Banquet committee. (Fall 2013-present)

\* CTVA Space Committee (Fall 2013-present)

\* CTVA Assessment Liaison Trainee (Fall 2012-Spring 2013)

Chair, Scholarship and Awards Banquet committee. (Fall 2012-Spring 2013)

Member, Scholarship and Awards Banquet committee. (Fall 2011-Spring 2012)

###### **2. OTHER CONTRIBUTIONS TO THE DEPARTMENT**

\* "SENIOR FILM POST SOUND GUIDE (REVISION 5a)" Wrote, organized, and revised a CTVA departmental document (with the help of Joseph Schwartz and Jan Popiden) that guides senior film thesis students through the process of transferring picture and audio from a picture editing system to a sound editing and mixing system, covering mix sound levels and the final process of film

soundtrack delivery to a post house (aka, “film out”).  
(October 2013)

(See P.I.F. Main File APPENDIX for printout.)

\* Participated in Film Option Portfolio review process.  
(Fall 2012-present)

## **2. OTHER CONTRIBUTIONS TO THE DEPARTMENT (cont’d)**

\* Supervised, mentored, and helped finalize the soundtracks for all Senior Thesis Showcase Films. (Spring 2013)

\* Attended annual Film, Television, Multimedia, and Screenwriting Showcases (May 2013)

Supervised, mentored, and helped finalize the soundtracks for all Senior Thesis Showcase Films. (Spring 2012)

Attended annual Film, Television, Multimedia, and Screenwriting Showcases (May 2012)

“CTVA 452: SENIOR THESIS GUIDELINES SPRING 2012” This CTVA departmental document, organized by Professor Michael Hoggan, gives detailed information about the entire process of film production from writing the script, planning the shoot, through finalizing the film. It includes specific instructions and expectations for each of the major job titles in a senior film. I wrote the section of the guide, “Expectations of Post Production Sound” (Pages 26-27). (April 2012)

Participated in Film Option Portfolio review process. (Fall 2011-Spring 2012)

“SENIOR FILM POST SOUND GUIDE (REVISION 3F)”  
Wrote and organized a CTVA departmental document (with the help of Joseph Schwartz and Jan Popiden) that guides senior film thesis students through the process of transferring picture and audio from a picture editing system to a sound editing and mixing system, covering mix sound levels and the final process of film soundtrack delivery to a post house (aka, “film out”). (October 2011)

Created CTVA page for the *Jolene Koester Memory Book*.  
(Fall 2011)

### **3. CONTRIBUTIONS TO THE COLLEGE**

Name Reader at Mike Curb College of Arts, Media, and  
Communication Commencement. (May 22, 2012)

### **4. CONTRIBUTIONS TO THE UNIVERSITY**

\* Faculty Senate member of the Academic Technology  
Committee (ATC) (Fall 2013-present)

\* Attended CIELO (Center for Innovative & Engaged  
Learning) workshop titled, “Collaborating & Reaping the  
Benefits: Doing Assessment for the Right Reasons”.  
(February 25, 2013)

\* Attended monthly university assessment meetings led by  
Bonnie Paller in University Hall (Fall 2012-present)

President’s Welcome Back Picnic Volunteer Food Server.  
(August 30, 2012)

GE Honors Mentor for students Revati Dhomse and  
Samantha Johnson. (Fall 2011-Spring 2012)

## **B. STUDENT ADVISEMENT AND COUNSELING**

\* Academic adviser to CTVA Film Option students. (Fall  
2011- present)

## **C. COMMUNITY SERVICE**

\* Sound Production Engineer for Canyon Theatre Guild’s  
Holiday Concert. (November 2012)

Volunteer at Pico Canyon Elementary School. (Fall 2012)

Continuing sponsor of child in need, Firetsega Ayele,  
through *Compassion International*. (April 2, 2012 –  
present)



**DIANAH WYNTER**

VITAE

Associate Professor

January 2014

Department of Cinema & Television Arts

California State University Northridge

---

**Education**

Yale School of Drama, MFA

American Film Institute, MFA

Princeton University, B.A

Sony 3D Training Course May 2012

**Teaching.**

CTVA 100 Introduction to Mass Media

CTVA 350 Film Directing

CTVA 240 Fundamentals of TV Production

CTVA 400 Media & Society

CTVA 309 Film as Literature

CTVA 440 Advanced Television Directing

**Guest Lecturer**

N. Carolina School of the Arts - American Conservatory Theatre - Cornell University

UCSD - University of Houston

**Contributions to the Field of Study.**

**. Publication:**

A. *Film & History: An Interdisciplinary Journal.*

Book Review. "The West Wing by Janet McCabe." Scheduled for publication in the Fall 2014 Issue.

B. *Anatomy of Mass Media - Textbook Editor* (Cognella Publishing)

*Anatomy of Mass Media* was created in response to the University's mission to lighten the financial burden of textbook costs. the students. Chapters are licensed from a major educational publisher, including McGraw Hill, Oxford Press, Sage, and Pearson, to name a few.

## Creative Activity

- A. *Vegan With Joy* (Director) Award of Merit - 2013 Best Shorts Competition.  
*Vegan With Joy* is a series of webisodes created for a private retail company, Vegan With Joy LLC. Fifteen (15) five-to-seven minute shows feature company founder Chef Rafiyah and Hollywood actress Beverly Todd (*Bucket List, Crash*).

## Research “major papers presented in professional organizations, institutes, etc.” Section 600

- A. “Narrative by Data: The Stories Nickelodeon & Nielsen Tell Black Children.”  
Presented at University Film & Video Association Conference. Orange, CA. August 2013
- B. “Dialogism as Social Discourse in Woody Allen’s *Match Point*”  
Presented at the Pacific Ancient and Modern Languages Association 111<sup>th</sup> Conference. San Diego CA. November 2013
- C. “*Think Like a Man & The Black Rom-Com: Acceptance of African-American Status at the Box Office.*”  
Presented at the 35<sup>th</sup> West Virginia University Colloquium on Literature and Film: “The Language of Humor in Film.” Morgantown, WV. Sept. 2012
- D. *Referentiality and Intermediality in Woody Allen’s Movies from 1980 Onward.* This is a new collection being created in association with Klara-Stéphanie Szlészak of University of Regensburg in Germany, who was on my panel at PAMLA in November 2013.

## Contributions of the University

Educational Equity Committee of the Faculty Senate	2007-13
<i>Chair (2 terms)</i>	2011-13
Department of Cinema & Television Arts	
<i>Professional Development Committee Chair (3 terms)</i>	2005– 10
<i>Equity &amp; Diversity Rep</i>	2005-08
Department Assessment Liaison	2011-13

7. **Industry Contributions**

A. *HappySAD* (Feature film. Director)

- 1) AFI Theatre, Washington DC – Caribbean Tales Film Festival 2009
- 2) Directors Guild of America –Directors Finder Series, New York NY 2010
- 3) Movie Towne Cinemas, Trinidad & Tobago - Limited Release 2011
- 4) African Diaspora Film Festival – Riverside, NY Opening Night Gala/Screening “Films by and about Women.” 2011
- 5) Greater Cleveland Urban Film Festival - Closing Night Gala/Screening 2012

B. Other Directing

<i>Intimate Betrayal</i>	STARZ /BET	2000
<i>VEGAN WITH JOY (14 Episodes)</i>	VWJ PRODS/Wyntertainment	2011
<i>CLARITY (8 Episodes) W/ Mary Wilson (Supremes)</i>	HOLLAND-DOZIER HOLLAND; MOTORCITY WORKS <i>Los Angeles</i>	2009
<i>Soul Food</i>	SHOWTIME <i>Los Angeles, Toronto</i>	2003
<i>The Parkers</i>	PARAMOUNT TELEVISION <i>Los Angeles</i>	2001
<i>Moesha</i>	PARAMOUNT TELEVISION <i>Los Angeles</i>	2000
<i>Daddy's Girl (TV Movie)</i>	ABC TELEVISION <i>New York</i> Emmy Nom Best Director	
<i>Cousin Skeeter</i>	NICKELODEON	97-00
<i>Secret World Of Alex Mack</i>	NICKELODEON	
<i>Journey Of Allen Strange</i>	NICKELODEON	
<i>Club Whitey (Short)</i>	HBO	
<i>BEARING THE TORCH: Politics &amp; The Olympics</i>	ESPN/HEARST Documentary Co-Exec Producer	1998
<i>THE NEW EVE Documentary</i>	RKP PRODS. <i>Israel</i>	2008

Various PSAs, Pilots, Music Videos, Shorts, HBO Def Comedy Jam, KCAL, Smithsonian, Child Abuse Campaign PSAs w/ Malcolm Jamal Warner& Tia Mowry, New Jerusalem Fire Choir

STAGE CREDITS

South Coast Repertory World Premiere • Goodman Theatre Chicago • *Fences at Sea* Repertory with Samuel L. Jackson • Magic Theatre • ACT • Mark Taper New Work • ABC-TV • Stage 52 •

### **Contributions to the University and Community.**

- 1) Pivot /Participant Media Privacy and The Media Event - March 4. CSUN
- 2) Pivot Cable Channel.. Provided scholarly commentary for the Pivot Cable Channel's launch, in particular their release of the cult hit television series, *Veronica Mars*, produced by Rob Thomas.DGA Women of Action Summit – Moderator/Ambassador. March 2013.
- 3) This Educational Equity Committee – Chair 2011-2013 (Member since 2008)
- 4) Department Assessment Liaison 2011 – 2013
- 5) College Search Committee for Interim Dean – 2013
- 6) Outstanding Faculty Committee
- 7) Media Arts Festival Judge
- 8) Department Professional Activities Committee
- 9) Department Equity and Diversity Rep

### **Community Service & Organizational Affiliations**

- 1) Board Member. The New Shul of the Conejo, Agoura Hills, CA  
Vice-President in Charge of Communications (2012-14)  
Vice-President in Charge of Venues & Locations 2010-12)
- 2) Directors Guild of America: Communications Chair for the African American Steering Committee 2008 - 2011
- 3) NAACP Image Awards – Juror and DGA Liaison – Television Directing Category 2010. Responsible for judging content and enlisting DGA members to participate as jurors.
- 4) California Teachers Association
- 5) Women in Film – Los Angeles, CA
- 6) University Film & Video Association
- 7) Pacific Ancient and Modern Languages Association
- 8) Directors Guild of America

# CURRICULUM VITAE

## SCOTT STURGEON

Assistant Professor  
Department of Cinema and Television Arts  
California State University, Northridge  
October 2013

### EDUCATION

M.F.A. Screenwriting, USC School of Cinema Arts, Los Angeles, CA, 1991  
Awarded the Warner Bros. Writing Fellowship, 1989. Awarded Gary Rosenberg Scholarship for Writing, 1990.

M.A. coursework Documentary Film Production, Stanford University, 1988  
Awarded Research Fellowship in New Media, 1987. Teaching Assistant, Broadcast News Production, Summer 1986.

B.A. English & History, University of Tennessee, Knoxville, TN, 1984

### TEACHING EXPERIENCE

***Cinema & Television Arts, CSUN, Assistant Professor*** ***2012-Present***

*(Note: In addition to teaching, I also serve on following committees:  
Curriculum, MFA Admissions, MFA Thesis.)*

Courses Taught at CSUN:

CTVA 220: Foundations of Media Writing: Basic introductory course in writing for the film and electronic media, with emphasis on preparing scripts in proper formats. Includes a writing evaluation component as part of the course requirement

CTVA 320: Writing for Film And Television: Basic dramatic screenwriting techniques for television and film. Disciplines of plot construction, characterization and dialogue are examined.

CTVA 625: Writing The Feature Screenplay: In this course, screen story structure creation undertaken in CTVA 525 will be continued to the completion of a feature-length screenplay. This is a product-oriented course.

CTVA 698C: Graduate Thesis Publication: Instruction and individualized guidance in the preparation of thesis or project proposals, including introduction, literature and methodology.

*(Note: In addition to teaching, I also served on following committees: Curriculum Review Committee, MFA Admissions Committee, MFA Thesis Committees, BFA Thesis Committees.)*

Courses Taught at USC:

CTWR 553 Advanced Screenwriting: Advanced feature screen-writing, emphasizing the rewrite of a first draft script with emphasis on developing methodology.

CTWR 533a/b Writing The Feature Script: Advanced screenwriting workshop. *a*: Development of characters and story to complete a treatment and first draft of a feature length script. *b*: Rewriting the first draft into a second draft through advanced work-shopping of script. A third draft polish is the final assignment.

CTWR 529 Intermediate Screenwriting: Emphasizes structural elements crucial to the feature film. Techniques for creating original and adapted feature-length script.

CTWR 528 Screenwriting Fundamentals: Introduction to the principles of screenwriting with special emphasis on story, characterization and dramatization.

CTWR 520 Advanced Scene Writing Workshop: Intensive workshop oriented specifically to writing and rewriting the most effective and telling dramatic scenes to heighten audience participation and greater story impact.

CTWR 516 Advanced Motion Picture Script Analysis: Critical analysis of structure of films from classics to current award winners. Students learn to identify key story concepts and break down three-act structure in finished films and scripts.

CTWR 514a/b Basic Dramatic Screenwriting: Dramaturgy and techniques for creating original or adapted theatrical script. *a*: Emphasizes narrative development through short scripts, sequences, story outlines. *b*: Development of outline and feature-length script.

CTWR 513 Writing the Short Script: Preparation of scripts for short films; dramatic, informational, experimental, and other forms.

CTWR 453 Advanced Feature Rewriting: An advanced workshop in which a feature-length screenplay is rewritten using a specific methodology that focuses on a macro to micro approach to revision.

CTWR 418a/b Senior Thesis: (Year-long course) Students develop and write a feature-length treatment and senior-year thesis screenplay.

CTWR 414 The Screenplay: Students study story structure, develop several story outlines, a short script for possible CTPR 480 production, and write a detailed, 15-25 page feature film treatment.

CTWR 413 Writing the Short Script: Preparation of scripts for short films: form, structure, planning.

CTWR 206a/b Writing the Screenplay (year-long course) *a*: Development of synopsis and treatment for theatrical or documentary screenplay: theme, plot, character, *mise-en-scene* and utilization of cinematic elements. *b*: Creation of feature-length theatrical or documentary script based on treatment developed in CTWR 206a.

CTWR 106b Screenwriting Fundamentals: Exercises in dramatic writing: theme, plot, character, dialogue and images. Integration of these into scenes and sequences.

***Inner-city Filmmakers Summer Program Summer 2011***

Taught basics of screenwriting to forty diverse, disadvantaged high school graduates, ages 17-22, and mentored them through process of developing and writing 3-minute non-dialogue scripts they then produced and directed.

***Teaching Assistant, Broadcast News, Stanford University 1987***

Taught broadcast news writing and production, which included helping students select stories, shoot video, do non-linear editing, operate as field reporter and studio anchor; interview techniques, field and studio camera work, teleprompter operation, basic graphics.

**PROFESSIONAL EXPERIENCE**

***SCREENWRITER FEATURE FILMS AND TELEVISION 1994-PRESENT***

Wrote original feature film and television movies for major studios, networks and producers including Warner Bros., Universal, Touch-stone, Sony, NBC, CBS (one-hour drama), Mark Gordon, Spyglass, Barry Sonnenfeld, Michael Douglas, Davis Entertainment, Raffaella De Laurentiis, Nuefeld-Rehme, Scripps-Howard, Polone-Winer, Bruce Paltrow and others. Wrote green-light drafts of Universal's BLACK DOG and NBC's mini-series, ASTEROID.

***Television Scripts:***

***Dodge*** – NBC (2001),  
***Electric Eel*** – NBC (2001)

**McNally's Risk** – Paramount TV (1999)  
**Ground Zero** – NBC (1998)  
**Asteroid** – NBC (1997)  
**Gridlock** (Rewrite) – NBC (1996)

### **Feature Film Screenplays**

**Taming Ben Taylor** – New Line, Lionsgate / also producer (2008)  
**The Elder Son** – independent / also producer (2007)  
**The Rally** – Warner Bros (2002)  
**Atmosphere** – Touchstone (1999)  
**Pacemaker** – Sony (1998)  
**Black Dog** – Universal (multiple rewrites/polishes, 1997)  
**The Bitterroot** – Sony (1995)  
**Piece Of The Fed** – independent (1993)

### **PRODUCER FEATURE FILMS**

**The Elder Son – Producer/Co-writer** **2007**  
Feature film adaptation of Russian play. Stars Shane West, LeeLee Sobieski, Rade Serbedzija. Premiered at 2007 Hamptons International Film Festival. Distributed by Peace Arch.

**May – Producer** **2002**  
Optioned feature script from first-time USC writer/director. Premiered at Sundance Film Festival 2002 and sold to Lionsgate Films.

### **EXECUTIVE EXPERIENCE**

**2Loop Films, LLC – Partner/Producer** **2001-2007**  
Raised US/Russian-financing and formed independent film company. Oversaw acquisition and development of feature projects in both countries. Managed operations and finances. Supervised all aspects of pre-production, production and post-production.

**Stonebridge/Michael Douglas – Director of Development 1991-1994**  
Worked on numerous projects including FLATLINERS and MADE IN AMERICA. Researched and developed scripts with writers, directors, producers. Managed staff of script readers. Attended markets and festivals.

### **OTHER RELEVANT EXPERIENCE**

**Disney Online Original Content** – Wrote six five-minute family adventure stories inspired by Disneyland Theme Park rides. (2011)



***Aeria Games: "Eden Eternal" an Anime MMORPG*** – Wrote dialogue for multiple characters, storylines and outcomes. (2011)

***Racing For Recovery*** – Creator, 1-hour reality TV series; Produced pilot reel for TNT. (2010)

***Broadcast Commercials & Digital Marketing*** – Wrote commercial spots for Disney video game. (2010)

#### **CURRENT CREATIVE ACTIVITY**

*EXILED IN THE LAND OF THE FREE*, treatment for a mini-series based on the life of Onondaga Indian Chief Oren Lyons and the history of the Iroquois Confederacy. Project is being produced by Leonardo DiCaprio.

*VITAS INTERRUPTUS*, a half-hour spec television pilot written with partner Rob Ramsey

#### **PROFESSIONAL ORGANIZATIONS**

University Film & Video Association, 2012 – Present

Writers Guild of America, West, 1995 – Present

KENNETH STEVEN PORTNOY  
11825 Goshen St. #6  
Los Angeles, Ca. 90025

RESUME OF QUALIFICATIONS

(213) 207-0362

PURPOSE:

Seeking Promotion and Tenure and the opportunity for Professional Growth.

EDUCATION:

Ph.D., New York University, 1976.

M.A., New York University, 1969.

B.A., Tulane University, 1967.

Teaching Credential, St. Josephs College, 1972.

TEACHING EXPERIENCE:

Professor, California State University Northridge, 1980-Present.

Instructor, Part-time, CSUN, 1976-1977.

Instructor, Part-time, Art Center For Design, 1976-1977.

Assistant Professor, Part-time, University of Miami, Miami, Fla., 1974-1976.

Instructor, Part-time, Broward Community College Ft. Lauderdale, Fla. 1974-1976.

Teacher, Philadelphia Board of Education, 1969-71

Instructor, Part-time, George Washington University, 1968-1969.

PROFESSIONAL EXPERIENCE:

Current

Two Act Play SUDDENLY SINGLE, produced and reviewed at Pilot II Theater, July 13-August 19th, 1984.

"Suddenly Single," Feature Film Script presented at American Film Institute Writers' Workshop, February 1984.

Completed two cable shows, "Filmmakers Workshop," Valley Cable, December 1983.

Participant in Valley Magazine show at Valley Cable on Scriptwriting, March 1984.

"In the Combat Zone," Feature Film Script currently being circulated through new literary agency Ned Brown Incorporated.

9/83-10/83

Book Reviewer, West Coast Review of Books.

Current

Articles "The Perils and Pitfalls of Adaptation" and "The Use of New Technologies in Traditional Teaching Methods" under consideration for publication.

KENNETH STEVEN PORTNOY  
11825 Goshen St. #6  
Los Angeles, Ca. 90025

RESUME OF QUALIFICATIONS

(213) 207-0362

PURPOSE: Seeking Promotion and Tenure and the opportunity for Professional Growth.

EDUCATION: Ph.D., New York University, 1976.  
M.A., New York University, 1969.  
B.A., Tulane University, 1967.  
Teaching Credential, St. Josephs College, 1972.

TEACHING EXPERIENCE: Assistant Professor, California State University Northridge, 1980-Present.  
Instructor, Part-time, CSUN, 1976-1977.  
Instructor, Part-time, Art Center For Design, 1976-1977.  
Assistant Professor, Part-time, University of Miami, Miami, Fla., 1974-1976.  
Instructor, Part-time, Broward Community College Ft. Lauderdale, Fla. 1974-1976.  
Teacher, Philadelphia Board of Education, 1969-70.  
Instructor, Part-time, George Washington University, 1968-1969.

PROFESSIONAL EXPERIENCE: Two Act Play SUDDENLY SINGLE, produced and reviewed by Pilot II Theater, July 13-August 19th, 1984.  
Current "Suddenly Single," Feature Film Script presented at American Film Institute Writers' Workshop, February 1984.  
Completed two cable shows, "Filmmakers Workshop," Valley Cable, December 1983.  
Participant in Valley Magazine show at Valley Cable on Scriptwriting, March 1984.  
"In the Combat Zone," Feature Film Script currently being circulated through new literary agency Ned Brown Incorporated.  
9/83-10/83 Book Reviewer, West Coast Review of Books.  
Current Articles "The Perils and Pitfalls of Adaptation" and "The Use of New Technologies in Traditional

3/83 Presentation for Society for Advanced Materials and Engineering, Jet Propulsion Labs.

8/81 Book Reviewer, San Jose Mercury, "California Crazy."

10/79 "And a Drink Takes a Man," Quincy, Universal TV.

1/79 "The Roots of Jazz," six hour treatment for potential mini series, Frankovitch Productions.

10/78 "I Want to Marry a Millionaire!" Fantasy Island, Columbia TV.

6/78 "Who's to Blame," Quincy, Universal TV.

---

PROFESSIONAL ORGANIZATIONS: Current Life Member, Writers Guild of America, West.

Member Academic Liasion Committee, Writers Guild

Member Social Committee, Writers Guild.

Academy of Television Arts and Sciences.

Association of California State University Professors.

United Professors of California.

Film Society, Writers Guild of America, West.

---

UNIVERSITY ORGANIZATIONS: Graduate Studies Committee, Budget Committee, Search and Select Committee, CSUN Speaker's Bureau, CAPS Social Interaction Committee, Creative Awards Committee, Faculty Advisor for Graduate and Undergraduate Students, Caps Academic Council, Co-Chair Careers Day

---

COMMUNITY ORGANIZATONS: ACUP, UPC, Valley Cable Community Access, First Annual Community Basketball Marathon for Haight Ashbury Free Medical Clinic, Santa Monica Bay Chess Club, United States Chess Federation.

## INDEX

### I. TEACHING EFFECTIVENESS

Page:	1. Summary for 1983-1984
	2. Summary for 1980-1982
	3. Evaluation of classroom visitation 11/14/84.
	4. Evaluation of classroom visitation 10/29/84.
	5. Evaluation of classroom visitation 11/16/83.
	6. Evaluation of classroom visitation 10/23/83.
	7. " " " " 2/9/83.
	8. " " " " 2/9/82.
	9. " " " " 10/10/82.
	10. " " " " 12/2/81.
	11. " " " " 12/3/80.
	12. " " " " 11/7/80.
	13-21. Notification of additional probational years.
	14. Wilson Instrument 1984.
	15. Wilson Instrument 1983.
	16. Wilson Instrument 1982.
	17. Wilson Instrument 1981.
	18. " " " 1980.
	19-83. Student Evaluations.

### II. PROFESSIONAL PREPARATION

- 1-2. Summary sheet.
3. Writers Guild Conference, 1984.
4. Caps Instructional TV talk.
5. UCLA Conference on Theater Arts.
6. Hollywood Reporter's Instructional Manual Luncheon.
7. NAPTE Educational Foundation Grant Application
8. UCLA Screenwriters on Screenwriting.
9. CAPS workshop on student writing.
10. CAPS outwrite program.
11. CAPS workshop for new faculty.
12. CAPS workshop on Instructional Media center.
13. CAPS AV workshop.
- 14-15. Danny Simon comedy workshop.
16. Marvin Borowsky Memorial Lecture.
17. Academy Foundation Seminars on Post-Production.

### III. CONTRIBUTIONS TO THE FIELD

1. Summary 1983-1984.
2. Summary 1980-1984.
3. DRAMA-LOGUE and VARIETY reviews of Play.
4. ARGONAUT review of Play.
5. KHTZ review of Play.
6. Advertisement for Play.
7. Program from Play.
8. Ad for Play "L.A. Weekly."
9. Announcement of opening of Play, "L.A. Times."
10. List of Publications considering Article on "New Technologies in Traditional Teaching Methods" and Correspondence on article on "Adapting."

### III. CONTRIBUTIONS TO THE FIELD(Continued)

- 11."Perils and Pitfall of Adaptation" article currently being considered by COLLEGE ENGLISH.
- 12.Notice from American Film Institute concerning acceptance of "Suddenly Single" film script for dramatic reading.
- 13.Thankyou note from West Coast Review of Books.
- 14.Letter from Vector Cars.
- 15-16.Valley Cable taping date for Filmmakers Workshop.
- 17-18.Screenwriters Video Project.
- 18a.Information on AFI Writers Workshop.
- 19.Announcement of "Suddenly Single" film script's dramatic reading.
- 20.Calendar of AFI events including "Suddenly Single."
- 21.Contract between Ken Portnoy and Ned Brown literary agency.
- 22.Letter of acceptance into Academy of Television Arts and Sciences.
- 23-24.Letters from Academic Liasion Committee.
- 25-26.Letters from Writers Guild Social Committee.
- 27-28.Letters from Academic Liasion Committee.
- 29.Letter from ACSUP.
- 30.Letter from Writers Guild upgrading membership.
- 31.Letter of acceptance to Academic Liasion Committee.
- 32.Letter from Academic Liasion Committee.
- 33.Letter from Writers Guild.
- 34.Letter from San Jose Mercury.
- 36.Article published in San Jose Mercury.

### IV. CONTRIBUTIONS TO THE UNIVERSITY.

- 1.Summary 1984-1985.
- 2-3.Summary 1980-1984.
- 4.Letter from Academic Council.
- 5.Letter from Faculty Retreat 1984.
- 6-7.Letters for Careers in Communication Day Chairmanship 1984.
- 8.Letter from Department Search and Screen Committee.
- 9.Letter from Department Budget Committee.
- 10-12-Letters from CAPS Inter-action Committee.
- 13.Letter from University Creative Awards Committee.
- 14.Columbia Summer Internship Program.
15. " " " " "
- 16.Letter from Graduate Studies Committee.
- 17-18. Letters from Creative Awards Committee.
- 19.Letter from Graduate Studies Committee.
- 20.Careers in Communication Day 1983.
21. Graduation Day 1983.
- 22.Turkey Trot 1983.
- 23-24.Caps Promotional Film.
25. Search and Screen Committee.
- 26-27.CAPS Orientation Meeting.
- 28.Notice of acceptance to University Creative Awards Committee.
- 29.Letter from Department Graduate Colloquium.
- 30-31.Letter confirming participation in National Conference for Instructors of writing for television and film.
- 32-34.Department Colloquium.
- 35.Turkey trot.

V. CONTRIBUTIONS TO THE COMMUNITY.

1. Summary
2. Letter from Santa Monica Hospital 1985.
- 3-5. Letters from Haight Ashbury Free Medical Clinic.
6. Letter from Santa Monica Hospital 1984.
7. Letter from Santa Monica Hospital 1983.
8. Letter from American Heart Association.
9. Listing in 1984 Speakers Bureau.
10. Letter from Congressman Lehman.
11. Letter from University of San Francisco.
13. Letter from Theta Cable.
14. Letter from Cal State Dominguez Hills on Outwrite Program.
- 15-16. Letter from Stevie Wonder program for disabled persons.
17. Speakers Bureaus listing 1981.

VI. APPENDIX - BACK COVER

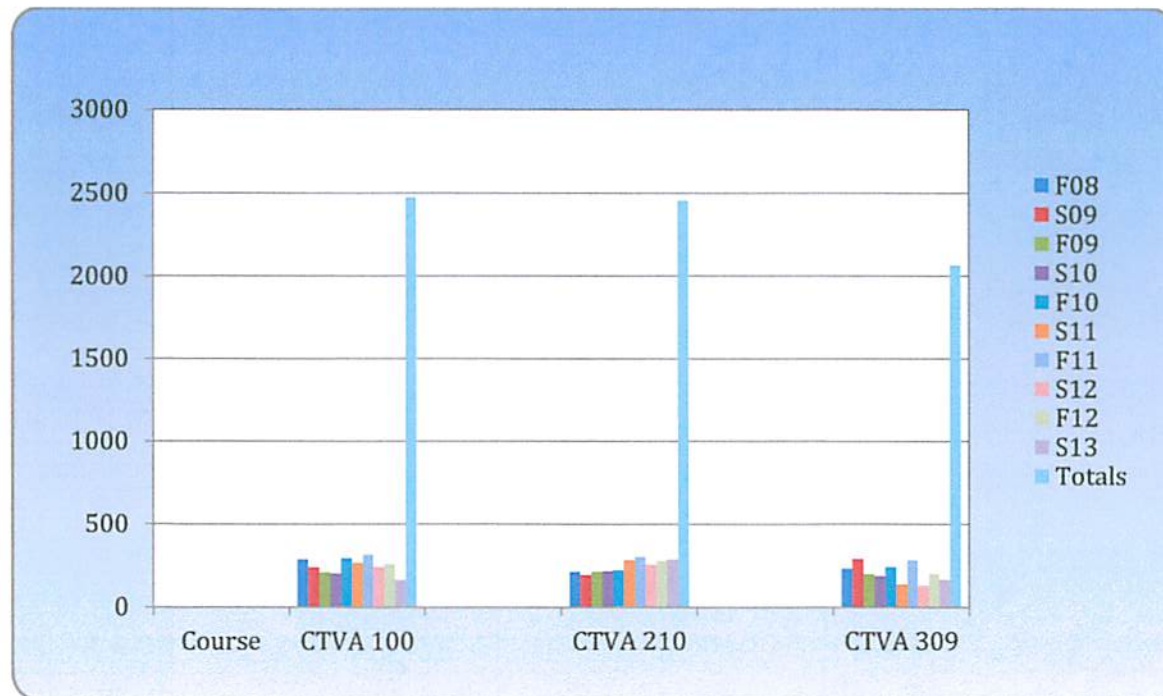
1. Movie Scripts "In the Combat Zone" and "Suddenly Single"

# **Appendix E:**

## **GE Courses that Carry the Program Prefix**



## CTVA General Education Courses Enrollment



Program Review 2008-2013  
 CTVA Department - Enrollment GE Courses

Course	F08	S09	F09	S10	F10	S11	F11	S12	F12	S13	Totals
CTVA 100	285	238	209	203	293	266	316	241	259	164	2474
CTVA 210	211	193	212	215	222	283	302	254	278	285	2455
CTVA 309	231	289	199	186	241	138	283	131	200	166	2064

# **Appendix F: Data from Institutional Research**

## Cinema & Television Arts Faculty Members Headcount by Gender

Numbers	Fall 2007	Fall 2008	Fall 2009	Fall 2010	Fall 2011	Fall 2012
Female	15	17	14	15	18	17
Male	26	30	27	27	31	31
<b>Total</b>	<b>41</b>	<b>47</b>	<b>41</b>	<b>42</b>	<b>49</b>	<b>48</b>

Percent	Fall 2007	Fall 2008	Fall 2009	Fall 2010	Fall 2011	Fall 2012
Female	36.6%	36.2%	34.1%	35.7%	36.7%	35.4%
Male	63.4%	63.8%	65.9%	64.3%	63.3%	64.6%
<b>Total</b>	<b>100.0%</b>	<b>100.0%</b>	<b>100.0%</b>	<b>100.0%</b>	<b>100.0%</b>	<b>100.0%</b>



Office of Institutional Research  
 © California State University, Northridge  
 18111 Nordhoff Street, Northridge, CA  
 91330  
 Phone: (818) 677-1200  
[Contact Us](#)

[Emergency Information](#)  
[University Policies & Procedures](#)

[Terms and Conditions for Use](#)  
[Privacy Policy](#)  
[Document Reader](#)

California State University

## Cinema & Television Arts Faculty Members Headcount by Ethnicity

Numbers	Fall 2007	Fall 2008	Fall 2009	Fall 2010	Fall 2011	Fall 2012
Traditionally Underserved	5	5	6	5	6	6
American Indian/Alaska Native	0	0	0	0	0	0
Native Hawaiian/Pacific Islander	0	0	0	0	0	0
African American	3	3	4	3	4	5
Latina/o	2	2	2	2	2	1
Asian	0	0	0	0	1	1
White	35	40	33	35	41	41
Multi-Race/Other	0	0	0	0	0	0
Unknown	1	2	2	2	1	0
International	0	0	0	0	0	0
<b>Total</b>	<b>41</b>	<b>47</b>	<b>41</b>	<b>42</b>	<b>49</b>	<b>48</b>

Percent	Fall 2007	Fall 2008	Fall 2009	Fall 2010	Fall 2011	Fall 2012
Traditionally Underserved	12.2%	10.6%	14.6%	11.9%	12.2%	12.5%
American Indian/Alaska Native	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
Native Hawaiian/Pacific Islander	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
African American	7.3%	6.4%	9.8%	7.1%	8.2%	10.4%
Latina/o	4.9%	4.3%	4.9%	4.8%	4.1%	2.1%
Asian	0.0%	0.0%	0.0%	0.0%	2.0%	2.1%
White	85.4%	85.1%	80.5%	83.3%	83.7%	85.4%
Multi-Race/Other	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
Unknown	2.4%	4.3%	4.9%	4.8%	2.0%	0.0%
International	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
<b>Total</b>	<b>100.0%</b>	<b>100.0%</b>	<b>100.0%</b>	<b>100.0%</b>	<b>100.0%</b>	<b>100.0%</b>

# Cinema and Television Arts Master's Program Headcount by Gender

Numbers	Fall 1993	Fall 1995	Fall 2000	Fall 2005	Fall 2009	Fall 2010	Fall 2011	Fall 2012	Fall 2013
Female	0	0	0	0	16	11	8	10	13
Male	0	0	0	1	21	19	24	21	16
Total	0	0	0	1	37	30	32	31	29

Percent	Fall 1993	Fall 1995	Fall 2000	Fall 2005	Fall 2009	Fall 2010	Fall 2011	Fall 2012	Fall 2013
Female	0.0%	0.0%	0.0%	0.0%	43.2%	36.7%	25.0%	32.3%	44.8%
Male	0.0%	0.0%	0.0%	100.0%	56.8%	63.3%	75.0%	67.7%	55.2%
Total	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%



Office of Institutional Research  
 © California State University,  
 Northridge  
 18111 Nordhoff Street, Northridge, CA  
 91330  
 Phone: (818) 677-1200  
 Contact Us

Emergency Information  
 University Policies & Procedures

Terms and Conditions for Use  
 Privacy Policy  
 Document Reader

California State University

## Cinema and Television Arts Master's Program Headcount by Ethnicity

Numbers	Fall 1993	Fall 1995	Fall 2000	Fall 2005	Fall 2009	Fall 2010	Fall 2011	Fall 2012	Fall 2013
Traditionally Underserved	0	0	0	0	4	5	10	8	7
American Indian/Alaskan Native	0	0	0	0	1	0	0	0	0
Native Hawaiian/Pacific Islander	0	0	0	0	0	0	0	0	0
African American	0	0	0	0	1	3	8	5	5
Latina/o	0	0	0	0	2	2	2	3	2
Asian	0	0	0	0	0	1	3	2	0
White	0	0	0	1	26	18	16	11	12
Multi-Race/Other	0	0	0	0	0	0	0	0	1
Unknown	0	0	0	0	6	5	3	7	3
International	0	0	0	0	1	1	0	3	6
<b>Total</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>1</b>	<b>37</b>	<b>30</b>	<b>32</b>	<b>31</b>	<b>29</b>

Percent	Fall 1993	Fall 1995	Fall 2000	Fall 2005	Fall 2009	Fall 2010	Fall 2011	Fall 2012	Fall 2013
Traditionally Underserved	◆%	◆%	◆%	0.0%	10.8%	16.7%	31.2%	25.8%	24.1%
American Indian/Alaskan Native	◆%	◆%	◆%	0.0%	2.7%	0.0%	0.0%	0.0%	0.0%
Native Hawaiian/Pacific Islander	◆%	◆%	◆%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
African American	◆%	◆%	◆%	0.0%	2.7%	10.0%	25.0%	16.1%	17.2%
Latina/o	◆%	◆%	◆%	0.0%	5.4%	6.7%	6.2%	9.7%	6.9%
Asian	◆%	◆%	◆%	0.0%	0.0%	3.3%	9.4%	6.5%	0.0%
White	◆%	◆%	◆%	100.0%	70.3%	60.0%	50.0%	35.5%	41.4%
Multi-Race/Other	◆%	◆%	◆%	0.0%	0.0%	0.0%	0.0%	0.0%	3.4%
Unknown	◆%	◆%	◆%	0.0%	16.2%	16.7%	9.4%	22.6%	10.3%
International	◆%	◆%	◆%	0.0%	2.7%	3.3%	0.0%	9.7%	20.7%
<b>Total</b>	<b>100.0%</b>	<b>100.0%</b>	<b>100.0%</b>	<b>100.0%</b>	<b>100.0%</b>	<b>100.0%</b>	<b>100.0%</b>	<b>100.0%</b>	<b>100.0%</b>



Office of Institutional Research  
 © California State University, Northridge  
 18111 Nordhoff Street, Northridge, CA 91330  
 Phone: (818) 677-1200  
 Contact Us

Emergency Information  
 University Policies & Procedures

Terms and Conditions for Use  
 Privacy Policy  
 Document Reader

California State University

## Undergraduate Cinema and Television Arts Program Headcount by Gender

Numbers	Fall 1993	Fall 1995	Fall 2000	Fall 2005	Fall 2009	Fall 2010	Fall 2011	Fall 2012	Fall 2013
Female	288	276	333	440	510	518	551	561	628
Male	421	397	484	672	944	949	961	940	974
<b>Total</b>	<b>709</b>	<b>673</b>	<b>817</b>	<b>1,112</b>	<b>1,454</b>	<b>1,467</b>	<b>1,512</b>	<b>1,501</b>	<b>1,602</b>

Percent	Fall 1993	Fall 1995	Fall 2000	Fall 2005	Fall 2009	Fall 2010	Fall 2011	Fall 2012	Fall 2013
Female	40.6%	41.0%	40.8%	39.6%	35.1%	35.3%	36.4%	37.4%	39.2%
Male	59.4%	59.0%	59.2%	60.4%	64.9%	64.7%	63.6%	62.6%	60.8%
<b>Total</b>	<b>100.0%</b>	<b>100.0%</b>	<b>100.0%</b>	<b>100.0%</b>	<b>100.0%</b>	<b>100.0%</b>	<b>100.0%</b>	<b>100.0%</b>	<b>100.0%</b>



Office of Institutional Research  
 © California State University, Northridge  
 18111 Nordhoff Street, Northridge, CA 91330  
 Phone: (818) 677-1200  
 Contact Us

Emergency Information  
 University Policies & Procedures

Terms and Conditions for Use  
 Privacy Policy  
 Document Reader

California State University



## Undergraduate Cinema and Television Arts Program Headcount by Ethnicity

Numbers	Fall 1993	Fall 1995	Fall 2000	Fall 2005	Fall 2009	Fall 2010	Fall 2011	Fall 2012	Fall 2013
Traditionally Underserved	196	213	256	344	490	502	591	588	665
American Indian/Alaskan Native	4	6	8	7	3	4	5	1	1
Native Hawaiian/Pacific Islander	2	2	2	6	5	4	3	2	2
African American	88	88	105	102	138	107	119	101	105
Latina/o	102	117	141	229	344	387	464	484	557
Asian	41	60	78	74	141	122	117	133	140
White	392	299	304	471	560	544	541	531	517
Multi-Race/Other	15	23	43	10	19	49	59	65	71
Unknown	42	48	100	140	148	155	124	99	106
International	23	30	36	73	96	95	80	85	103
<b>Total</b>	<b>709</b>	<b>673</b>	<b>817</b>	<b>1,112</b>	<b>1,454</b>	<b>1,467</b>	<b>1,512</b>	<b>1,501</b>	<b>1,602</b>

Percent	Fall 1993	Fall 1995	Fall 2000	Fall 2005	Fall 2009	Fall 2010	Fall 2011	Fall 2012	Fall 2013
Traditionally Underserved	27.6%	31.6%	31.3%	30.9%	33.7%	34.2%	39.1%	39.2%	41.5%
American Indian/Alaskan Native	0.6%	0.9%	1.0%	0.6%	0.2%	0.3%	0.3%	0.1%	0.1%
Native Hawaiian/Pacific Islander	0.3%	0.3%	0.2%	0.5%	0.3%	0.3%	0.2%	0.1%	0.1%
African American	12.4%	13.1%	12.9%	9.2%	9.5%	7.3%	7.9%	6.7%	6.6%
Latina/o	14.4%	17.4%	17.3%	20.6%	23.7%	26.4%	30.7%	32.2%	34.8%
Asian	5.8%	8.9%	9.5%	6.7%	9.7%	8.3%	7.7%	8.9%	8.7%
White	55.3%	44.4%	37.2%	42.4%	38.5%	37.1%	35.8%	35.4%	32.3%
Multi-Race/Other	2.1%	3.4%	5.3%	0.9%	1.3%	3.3%	3.9%	4.3%	4.4%
Unknown	5.9%	7.1%	12.2%	12.6%	10.2%	10.6%	8.2%	6.6%	6.6%
International	3.2%	4.5%	4.4%	6.6%	6.6%	6.5%	5.3%	5.7%	6.4%
<b>Total</b>	<b>100.0%</b>	<b>100.0%</b>	<b>100.0%</b>	<b>100.0%</b>	<b>100.0%</b>	<b>100.0%</b>	<b>100.0%</b>	<b>100.0%</b>	<b>100.0%</b>



Office of Institutional Research  
 © California State University, Northridge  
 18111 Nordhoff Street, Northridge, CA 91330  
 Phone: (818) 677-1200  
 Contact Us

Emergency Information  
 University Policies & Procedures

Terms and Conditions for Use  
 Privacy Policy  
 Document Reader

California State University