

# DEPARTMENT OF MEDIA ARTS, SCIENCES, AND STUDIES

## Jack Powers, *Professor and Chair*

The Department of Media Arts, Sciences, and Studies (MASS) administers four degree programs, as well as five minors. Choose **Majors and Minors** tab above or links below to review program requirements.

- Documentary Studies and Production Major - B.A. (<https://catalog.ithaca.edu/undergrad/schools/park-school-communications/departments-media-arts-sciences-studies/documentary-studies-production-ba/>)
- Film - B.F.A. (<https://catalog.ithaca.edu/undergrad/schools/park-school-communications/departments-media-arts-sciences-studies/film/>)
- Television, Photography, and Digital Media - B.S. (<https://catalog.ithaca.edu/undergrad/schools/park-school-communications/departments-media-arts-sciences-studies/tv-photo-dm/>)
- Writing for Film, Television, & Emerging Media Major — B.F.A. (<https://catalog.ithaca.edu/undergrad/schools/park-school-communications/departments-media-arts-sciences-studies/writing-film-tv-em-major-bfa/>)
- Animation and Visual Effects Minor (<https://catalog.ithaca.edu/undergrad/schools/park-school-communications/departments-media-arts-sciences-studies/animation-visual-effects-minor/>)
- Audio Production for Television and Film Minor (<https://catalog.ithaca.edu/undergrad/schools/park-school-communications/departments-media-arts-sciences-studies/audio-production-television-film-minor/>)
- International Communications Minor (<https://catalog.ithaca.edu/undergrad/schools/park-school-communications/departments-media-arts-sciences-studies/international-communications-minor/>)
- Still Photography Minor (<https://catalog.ithaca.edu/undergrad/schools/park-school-communications/departments-media-arts-sciences-studies/still-photography-minor/>)
- Writing for Film, Television, & Emerging Media Minor (<https://catalog.ithaca.edu/undergrad/schools/park-school-communications/departments-media-arts-sciences-studies/writing-film-tv-emerging-media-minor/>)

## B.S. Television, Photography, and Digital Media - *Chrissy Guest, Associate Professor and Program Director*

The bachelor of science in Television, Photography, and Digital Media prepares students for careers in:

- **Television and Film industries** (producing television series and films, live broadcast production, audio production, postproduction, development, directing, on-camera performance, radio, social media, working in the business areas of the industry, etc);
- **Photography** (still photography, commercial photography, photography for social media, etc); and
- **Digital Media** (emerging media, virtual production, AI, user-interface design, etc).

Students are immersed in core television, photography, and digital media courses and ultimately select one of those areas as their concentration (Television and Digital Media Production; Photography; or Emerging

Media). The program allows for enough flexibility so that students can spend a semester taking classes and interning in Los Angeles, and/or studying abroad in London or elsewhere. Entering majors must have their own external hard drive for video storage. In addition, applicants should be aware that they will incur additional expenses to produce course productions.

## B.A. Documentary Studies and Production - *John D. Scott, Associate Professor and Program Director*

The interdisciplinary B.A. in documentary studies and production is a four-year curriculum designed to prepare students to become documentary filmmakers as well as to understand the growing and complex world of documentaries, drawing on existing courses in the television and digital media production, cinema and photography, and journalism programs. This is a broad, liberal arts-based curriculum. Requirements are divided into two areas: studies courses and production courses. Open electives enable students to tailor their own programs.

### Academic Policies

Transfer students applying to the B.A. in documentary studies and production must have a minimum cumulative GPA of 2.75 or higher to have their application considered; however, this minimum does not guarantee acceptance to the degree program. This policy applies to all applicants to the degree program, including students transferring from another major in the Park School or at Ithaca College and those applying from other academic institutions.

### Pre-approved Double Majors

Documentary Studies and Production has partnered with two departments in the School of Humanities and Sciences - Politics; World Languages, Literatures, and Cultures - to create pre-approved double majors. This initiative facilitates dynamic connections between these two areas of study in the humanities, and the communication and critical evaluation skills that are fostered in the Documentary Studies and Production program. Early adopters will enjoy:

- Streamlined admissions procedures for declaring the double major
- Advising support from faculty in both departments

For more information contact the chair or program director from any of the three majors.

## B.F.A. Film - *Andy Watts, Associate Professor and Program Director*

The Bachelor of Fine Arts (B.F.A.) program in Film combines core production requirements with supplemental critical studies courses in cinema, still photography, and studio art. Students will be introduced to industry standards for the production of independent film in genres of live action, documentary, and animation. They will also be exposed to film as a Fine Art practice through the crafts of cinematography and directing and, if interested, will have opportunities to explore production design through optional minors in Art and Theater. In addition to single channel works for theatrical release, students can conceptualize film for installation and hybrid forms.

Entering majors must pay for laboratory services and purchase materials such as motion picture film, and digital storage media.

## B.F.A. Writing for Film, Television, and Emerging Media - *Jack Bryant, Associate Professor and Program Director*

The B.F.A. in Writing for Film, Television, and Emerging Media is grounded in the origins and conventions of storytelling with a curriculum designed to expose students to all aspects and principles of screenwriting, as well as provide rigorous writing practice in multiple forms of narrative media, such as short and feature films, television, video games, and various

other forms of emerging media. Required study and internships in our Los Angeles program will expose students to careers in the constantly evolving world of screen media.

## MEDIA ARTS, SCIENCES, AND STUDIES MINOR PROGRAMS

Minors are required to maintain an overall cumulative GPA of 2.50. Students must have a minimum cumulative GPA of 2.75 in order to apply to any minor in the media arts, sciences, and studies department, but this minimum does not guarantee acceptance.

### Minor in Animation and Visual Effects - *Jason Harrington, Associate Professor and Minor Coordinator*

The Animation & Visual Effects minor is designed to benefit students across schools and disciplines. The growing world of animation, visual effects, and motion design influences and interacts with many other areas of study where time-based visual communication is utilized. This minor serves students who are interested in learning industry structure, project development, production methods, creative techniques, software tools and other key aspects of animation and VFX production. While practice and execution are fundamental to these technical arts, courses in the minor also emphasize conceptual, aesthetic, and historical perspectives to give students context, depth, and breadth to their study.

### Minor in Audio Production for Television and Film - *Maria Mejia Yepes, Associate Professor and Minor Coordinator*

The minor in Audio Production for Television and Film is specifically designed to focus on audio production for television, film, and media, equipping students with a comprehensive understanding of the industry's demands and standards. Through hands-on projects and rigorous coursework, students will develop a robust set of audio production skills applicable to various professional contexts, including music production, theater sound design, and electronic media. The meticulously crafted curriculum draws from a diverse array of courses offered by the Park School, the School of Music, Theatre, and Dance, and the Physics Department in the School of Humanities and Sciences. This interdisciplinary approach ensures that students gain proficiency in the technical aspects of audio production while also cultivating an appreciation for the artistic and scientific principles that underpin high-quality sound work.

### Minor in International Communications - *Jack Powers, Professor and Chair*

The minor in International Communications gives students from a variety of disciplines a broad knowledge of international communication theory and practice. It also provides knowledge of the global flow of information. Students have opportunities to relate theories and practices of international communication to their own disciplines.

Television, Photography, and Digital Media majors with a minor in international communications will have the course TVR 12400 waived as a requirement for the minor, since that course is required for the major.

### Minor in Still Photography - *Rhonda Vanover, Associate Professor and Minor Coordinator*

A minor in Still Photography provides opportunities to develop a systematic knowledge of the discipline. Minors must be declared through consultation with photography faculty and approved by the Minor Coordinator. This minor is not open to majors in television, photography, and digital media with a concentration in photography.

### Minor in Writing for Film, Television, and Emerging Media - *Jack Bryant, Associate Professor and Minor Coordinator*

The Writing for Film, Television, and Emerging Media minor is designed to give majors in other disciplines a working knowledge and developed skill set in writing for screen media. Students may gain experience in screenwriting for short and feature films, television, video games, and various other forms of emerging media.

## Majors & Minors

- Documentary Studies and Production Major - B.A. (<https://catalog.ithaca.edu/undergrad/schools/park-school-communications/departments-media-arts-sciences-studies/documentary-studies-production-ba/>)
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Subjects in this department include: Cinema and Photography (CNPH) (p. 2), Media Arts, Sciences & Studies (MASS) (p. 7), Television & Digital Media Production (TVR) (p. 7), Emerging Media (EMED) (p. 7), and Documentary Studies and Production (DOCU) (p. 13)

## Cinema and Photography (CNPH)

### CNPH 10100 Introduction to Film Aesthetics and Analysis (LA)

A wide-ranging survey of international cinemas in narrative, documentary, and experimental modes. The course emphasizes the aesthetics, histories, social contexts, institutions, and economics of particular cinematic forms and movements. It focuses on building the skills required for close analytical readings of cinematic form, narrative and argumentative structures, and context as ways to understand how cinema generates meaning. (F)

Attributes: CA, DV, HM, HU  
4 Credits

**CNPH 11100 Cinema Production 1 (NLA)**

In this intensive production experience, students learn the rudiments of creating a motion picture. Aspects of preproduction (idea conception, budgeting), production (camerawork, directing), and postproduction (sound and picture editing) are introduced as students create multiple works of cinema art. (F-S)

Attributes: CCCS, PROD

4 Credits

**CNPH 14000 Photography for Social Media (NLA)**

Focus on crafting technically and formally effective images while providing a deeper knowledge of the medium's legacy traditions. Explores strategies for building a following, engaging with an audience, and creating a consistent visual aesthetic using the medium of photography.

(IRR)

2 Credits

**CNPH 14100 Introduction to Photography (LA)**

Introduction to photographic processes and historical, conceptual, and aesthetic concerns. Fundamentals of the art, including camera handling, exposure, digital image control and correction, lighting, composition, and printing. (F,S)

Attributes: 3B, CA, CCCS, ESTS, MC, PROD

4 Credits

**CNPH 20310 The Photograph in Exhibition (LA)**

Addresses the issue of photographic exhibition – touching on considerations of context, scale, and installation – as it affects the experience and meaning of images. Students will attend a series of photographic exhibitions and will critically evaluate the content of each through written papers and oral presentations. Prerequisites: Open only to B.S. cinema and photography students in the still photography concentration. Corequisites: CNPH 24000. (S)

1 Credit

**CNPH 21002-21012 Special Topics in Cinema Production (NLA)**

Study of the cinema production process using significant works representative of important historic and contemporary ideas and movements. Screenings and readings guide discussions and analysis geared toward providing familiarity with a broad range of production models and connecting them to larger questions of culture production and artistic expression. Students in the B.S. cinema production concentration and B.F.A. degree in film, photography and visual arts may repeat the course once. Corequisite: CNPH 20300 Cinema in Exhibition for students in B.S. Cinema & Photography - Cinema Production concentrations only. Prerequisite: One course in the humanities or fine arts. (F-S)

4 Credits

**CNPH 21400 Hollywood and American Film (LA)**

The focus is on the historical, economic, and social formations in the evolution of a wide range of American cinemas, including Hollywood, independent work, documentary, experimental, and hybrid forms. A survey and analysis of films of representative American directors, styles, and genres will be conducted. (S)

Attributes: CA, HM, HU, TIDE, TWOS

4 Credits

**CNPH 21700 Lighting for the Camera Lens (NLA)**

This class will examine both a theoretical and practical approach to lighting for film and television. With an emphasis on single camera narrative, approaches to framing and different lighting situations (day interior, night exterior, etc) within multiple media formats will be discussed, plotted, and ultimately realized in both the studio and on location. Students will not only become adept at handling the varied lighting and grip equipment Ithaca college supplies, but they will also come away with a grounded approach to lighting and cinematography that will serve them well at all levels of film and television production.

Prerequisites: CNPH 11100 or TVR 10100 or TVR 11500. (B,IRR)

Attributes: PROD

2 Credits

**CNPH 22000 Cinematic Currents (NLA)**

Study of the cinema production process using significant works representative of important historic and contemporary ideas and movements. Screenings and readings guide discussions and analysis geared toward providing familiarity with a broad range of production models and connecting them to larger questions of culture production and artistic expression. Students in the B.S. cinema production concentration and B.F.A. degree in film, photography and visual arts may repeat the course once. Prerequisites: Sophomore standing or above. (F,S)

4 Credits

**CNPH 22100 4K Workflow: Proxies to Color Grading (NLA)**

In our ever shifting landscape, filmmakers must constantly learn to use and adapt to new technologies and platforms. This two credit course will introduce students to the concepts and approaches to getting the most from high resolution digital media. Whether it's fixing an exposure mistake or applying a "look" to a project, understanding the post production process is now essential for every filmmaker. Working predominately with Davinci Resolve software and hardware, we will explore post-production: order of operations, project management, color theory, the use of video scopes, and the basics of grading footage utilizing the Resolve interface. Becoming comfortable with the proper workflow for 4K footage will prepare up and coming filmmakers for the challenges of the next inevitable technological innovation. Prerequisites: CNPH 22400 or TVR 29900 or TVR 21500. (B,IRR)

Attributes: PROD

2 Credits

**CNPH 22400 Cinema Production 2 (NLA)**

In this intermediate-level motion picture production course, students complete several works of cinema, continuing where Cinema Production I left off in both technical and artistic sophistication. Students will make significant progress in the areas of sound design, cinematography, directing, and editing. Prerequisites: CNPH 11100. (F-S)

Attributes: CCCS

4 Credits

**CNPH 24000 History of Photography (LA)**

Study of photography from its beginning to its emergence as an important means of communication and expression. Critical examination of the growth and relationship of the contribution of photography to the visual arts. The development of the medium is seen through the eyes of past and present scientists/artists who struggled to understand and perfect it. (S)

Attributes: HU, MAP

4 Credits

**CNPH 24200 Advanced Digital Photography (NLA)**

Rigorous immersion in advanced digital photographic techniques and aesthetic concerns. Further technical mastery of image making, including: digital acquisition; editing techniques; alternative editing programs, and tools such as retouching, color grading, and compositing. Coursework introduces alternative photographic approaches, including seamless manipulation of the image and collage aesthetic. Students are asked to employ the various techniques to solve a variety of conceptual and aesthetic problems in the medium. Prerequisites: CNPH 14100. (F-S)

Attributes: CCCS, PROD

4 Credits

**CNPH 29200-29244 Minicourses in Cinema, Photography, and Media Arts (NLA)**

A series of short courses in specialized areas of cinema, photography, and media arts that do not meet the College guidelines for liberal arts designation. Department faculty participate in their areas of expertise. Cannot repeat specific topics. Prerequisites: Vary depending on the topic; refer to Undergraduate Course Offerings each semester; sophomore standing. Pass/fail. (IRR)

1 Credit

**CNPH 30000 Fiction Film Theory (LA)**

This course engages classical and contemporary film theory and takes a detailed, critical look at the major theoretical methodologies employed in the study of fiction film. Through lectures, readings, screenings, and written assignments, we will analyze and apply a variety of critical methods and examine a range of filmic issues. Prerequisites: CNPH 10100; at least two level-2 liberal arts courses, and WRTG 10600 or equivalent. (F)

Attributes: RSEA, SCE, WI

4 Credits

**CNPH 30100 History and Theory of Documentary (LA)**

Investigation of the social, historical, cultural, and aesthetic implications of nonfiction film through historical overview of various films. This course uses social theory, economic theory, ethnography, historiography, and documentary theory to explore the intersection of historical contexts and film movements. Prerequisites: CNPH 10100 or TVR 12200; at least two level-2 liberal arts courses, and WRTG 10600 or equivalent. (S)

Attributes: HU, RSEA, SCE, WI

4 Credits

**CNPH 30200-30205 Selected Topics in Cinema and Photography (LA)**

Intensive exploration and analysis of a specific area of film study, allowing students to concentrate their study in an upper-level course. Depending on faculty research interests and student demand, this course may cover genres, periods, directors, and other cinematic conceptual frameworks. Prerequisites: CNPH 21400 or level-2 course with an HU designation; permission of instructor. (IRR)

Attributes: SCE

3 Credits

**CNPH 30400-30418 Selected Topics in Photography (NLA)**

Exploration and analysis of a specific area of photography. Topics vary based on student demand and on faculty expertise and research interest. Prerequisites: CNPH 14100. (IRR)

Attributes: PROD

4 Credits

**CNPH 30500 Contemporary Film Criticism (LA)**

Analysis and evaluation of contemporary films and criticism. Students trace current feature films to their artistic and cinematic roots and assess the value of the new offerings. At the same time, they evaluate national criticism (not reviews) of the new offerings. (IRR)

Attributes: SCE

3 Credits

**CNPH 31400 Advanced Cinema Production: Directing (NLA)**

Directing for film requires the mastery of a broad and seemingly incompatible set of skills. A director must think and feel with their intuitive senses while at the same time contending with the complex logistical difficulties of a film shoot. A director must be true to his or her instincts and provide a unifying vision to their work while allowing a diverse crew of artists (actors, cinematographers, and designers) the freedom to excel in their respective crafts. The ultimate objective is to lead everyone involved toward the creation of a film whose elements all work together as a unified whole. The purpose of this course is to examine all aspects of the director's craft through lectures, demonstrations, and hands-on work with actors and camera. Topics covered will include script analysis, casting, rehearsing with actors, staging, shot design, and on-location production. Each student will cast, rehearse, block and shoot two scenes from a published feature-length script. Prerequisites: CNPH 22400 or TVR 21500. (Y)

Attributes: PROD

4 Credits

**CNPH 31500 Advanced Cinema Production: Cinematography (NLA)**

This course is designed to give students practical experience with the technical properties of lenses, filters, lighting, acquisition format, and best practices for media management and project workflow. The course covers a range of the key components of effective cinematography from conceptual intent to aesthetic application through hands on experience. Throughout this course you will have to come to grips with a fairly technical understanding of cinematography. Whether you end up working in film or video, these skills will be useful to you in the future. Emphasis is given to individual application of technical skills and aesthetic abilities of cinematography to develop your "creative eye." The student should leave this class conversant with the some of the advanced tenets of cinematography and with three completed projects on 16mm film and/or HD video. Prerequisites: CNPH 22400 or TVR 21500. (Y)

Attributes: PROD

4 Credits



**CNPH 31600 Advanced Cinema Production: Aesthetics of Sound Editing (NLA)**

This course will prepare students to approach their films with a full understanding of the sound editing process: from dialogue editing, sound effects, and ADR to Foleys and music editing. All the elements of the soundtrack play an important and irreplaceable role in a film. By examining the soundtracks of professional films and by creating a soundtrack to provided images, the students will explore the meaning of sound, its place in the story, and its subliminal influence on the audience in their understanding of a film. Upon completion of this course, students will not only understand the role of sound in film, but also be able to create an aural environment in a professional manner, in professional settings. They will attain solid skills in use of Pro-Tools sound editing software, be able to judge the technical needs of the production sound track, find solutions to problems created during the shoot, program ADR and Foleys, edit dialogue and sound design the abstract environment if appropriate for the film. Prerequisites: CNPH 22400 or TVR 21500 or TVR 10500. (Y)

Attributes: PROD  
4 Credits

**CNPH 31700 Advanced Cinema Production: Picture Editing (NLA)**

How does the editing of images and sound reveal the complexity of an experience? Through editing we will learn to manipulate time, space, sound and emotions to create a subjective experience we can share with the viewers. In this course you will work to develop skills in the craft of editing. This is a hands-on course, emphasizing non-linear editing using Premiere Pro CC. In addition to the technical aspects of editing, we will study the art and theory of the craft through screenings of a variety of works. We will explore various conventions and expressions in narrative, documentary and experimental forms. Over the course of the semester, you will begin to define your role as an editor, understand editing as a potential profession, and discover how it enriches your overall process as a storyteller. Prerequisites: CNPH 22400 or TVR 21500. (Y)

Attributes: PROD  
4 Credits

**CNPH 31800 Advanced Cinema Production: Developing the Short Film (NLA)**

This course will explore the numerous approaches filmmakers can take when developing an original idea for eventual production. An optional precursor to Thesis Cinema Production allowing students the opportunity to develop an idea, rigorously workshop written drafts, and prep extensively for shooting in a subsequent semester. Starting from a rough concept, students will build fully developed characters, incorporate drama and structure into their screenplays, explore funding mechanisms, and create looks, lighting plots, blocking diagrams, and more. Students will leave the course with a thesis project, narrative or documentary, fully prepped and ready to shoot. Prerequisites: CNPH 22400 or TVR 21500. (FS)

Attributes: PROD  
4 Credits

**CNPH 31900 Advanced Cinema Production: Independent Film Financing (NLA)**

So, you're ready to make your movie. Now you need to fundraise to make it happen. Where to start? In this course we will cover the array of pathways a filmmaker can take to finance an independent film, whether it's a narrative, documentary or experimental film—of any length. This course will cover various new platforms to source your budget, the current landscapes of buyers, private equity financing, hybrid financing, crowd funding, pre-sales, co-productions, grants and foundation support. Working either individually or in groups, students will learn how to craft compelling, well-written documentary grant proposals, as well as write full pitch package materials for narrative film projects. In addition to in-class workshops, we will review case studies with guest film producers, directors and entertainment attorneys, including Academy Award-winning and Emmy-nominated filmmakers who will share their stories of film financing documentaries, feature films, and other moving-image media projects. Prerequisites: CNPH 22400 or TVR 21500. (Y)

Attributes: PROD  
4 Credits

**CNPH 32100 Advanced Cinema Production: Fiction (NLA)**

This intensive, advanced-level course examines cinema as a form of storytelling. Students produce their own cinema projects and critical papers to familiarize themselves with techniques of aesthetics specific to narrative cinemas. A final project of the student's design and participation in a culminating public exhibition of work from the class are required. Prerequisites: CNPH 22400. (F-S)

Attributes: PROD  
4 Credits

**CNPH 32200 Advanced Cinema Production: Nonfiction (NLA)**

This intensive, advanced-level course examines the relationship between the theory and practice of cinematic documentary. Students produce short cinema projects and critical papers to familiarize themselves with techniques and aesthetics specific to documentary modes of cinema. A final project of the student's design and participation in a culminating public exhibition of work from the class are required. Prerequisites: CNPH 22400 or TVR 29900; open only to students in the B.S. cinema and photography, B.F.A film, photography, and visual arts, or B.A. documentary studies and production programs. (S)

Attributes: PROD  
4 Credits

**CNPH 32300 Advanced Cinema Production: Experimental (NLA)**

This intensive, advanced-level course examines cinema as a visual art form akin to painting, photography, and sculpture. Readings, lectures, and screenings are used to develop a basic context for relevant critical, historical, and theoretical issues, with emphasis placed on the various formal, conceptual, structural, and post-structural ideas that characterize 20th-century modern and contemporary art. Students produce their own cinema projects and critical papers to familiarize themselves with these ideas and practices. A final project and participation in a culminating public exhibition of work from the class are required. Prerequisites: CNPH 22400. (F,S)

Attributes: PROD  
4 Credits

**CNPH 32400 Advanced Cinema Production: Animation (NLA)**

Builds on animation fundamentals while giving students an opportunity to develop and create more ambitious animated projects. In the context of these projects, we will continue to discuss industry production methods, watch contemporary animators' work and examine the role changing technology plays in production. Prerequisite: MASS 20100. (Y) Attributes: PROD

4 Credits

**CNPH 32500 Advanced Cinema Production: Sound Art (NLA)**

This advanced level course will introduce students to creative methodologies used in both historical and contemporary Sound Art practice, exploring the potential of sonic art and its relevance in contemporary media art. Lectures, listening sessions, screenings and readings will help contextualize the technical practices under review as well as theoretical and critical issues surrounding sound as an emerging media art form. Prerequisite: CNPH 22400, TVR 21500, or TVR 10500. (Y) Attributes: PROD

4 Credits

**CNPH 33001 Special Topics in Advanced Cinema Production (NLA)**

Exploration of a specific area of cinema production, designed to enhance and enrich the traditional production curriculum and provide significant professional training for an ever-changing discipline. Subjects will likely include, but are not limited to: cinematography, sound design, advanced editing, alternative special effects, and directing for the screen. Topics will vary to reflect current and future trends in cinema production, as well as student demand and faculty expertise. Prerequisites: CNPH 22400. (Y) 4 Credits

**CNPH 33002 ST: Adv. Cinema Production (NLA)**

Exploration of a specific area of cinema production, designed to enhance and enrich the traditional production curriculum and provide significant professional training for an ever-changing discipline. Subjects will likely include, but are not limited to: cinematography, sound design, advanced editing, alternative special effects, and directing for the screen. Topics will vary to reflect current and future trends in cinema production, as well as student demand and faculty expertise. Prerequisites: CNPH 22400. (Y) 4 Credits

**CNPH 33003-33009 Special Topics in Advanced Cinema Production (NLA)**

Exploration of a specific area of cinema production, designed to enhance and enrich the traditional production curriculum and provide significant professional training for an ever-changing discipline. Subjects will likely include, but are not limited to: cinematography, sound design, advanced editing, alternative special effects, and directing for the screen. Topics will vary to reflect current and future trends in cinema production, as well as student demand and faculty expertise. Prerequisites: CNPH 22400. (Y) 4 Credits

**CNPH 33010 ST: Adv. Cinema Production (NLA)**

Exploration of a specific area of cinema production, designed to enhance and enrich the traditional production curriculum and provide significant professional training for an ever-changing discipline. Subjects will likely include, but are not limited to: cinematography, sound design, advanced editing, alternative special effects, and directing for the screen. Topics will vary to reflect current and future trends in cinema production, as well as student demand and faculty expertise. Prerequisites: CNPH 22400. (Y) 4 Credits

**CNPH 33011 Special Topics in Advanced Cinema Production (NLA)**

Exploration of a specific area of cinema production, designed to enhance and enrich the traditional production curriculum and provide significant professional training for an ever-changing discipline. Subjects will likely include, but are not limited to: cinematography, sound design, advanced editing, alternative special effects, and directing for the screen. Topics will vary to reflect current and future trends in cinema production, as well as student demand and faculty expertise. Prerequisites: CNPH 22400. (Y) 4 Credits

**CNPH 34200 Contemporary Photographic Genres (LA)**

Through lectures, discussions, and production of photographic works, the student explores a range of key genres current in the field. Class locates contemporary photographic practices within a lineage of art historical, philosophical, and creative conversations from modernism, through postmodernism, to the current cultural moment. Photographic theories, criticism, classification, and aesthetics are explored and brought to bear on the student's photographic work. Prerequisites: Junior standing, CNPH 24000 and CNPH 24200. (F) 4 Credits

**CNPH 42000 Thesis Cinema Production (NLA)**

Individual experience preparatory to graduate study and careers in cinema production. This course is designed to bring together ideas, processes, practices, and theories in the service of the production of a substantial work of cinema. Students will pursue an entire project from conception to completion, combining intensive preproduction, production, and post-production with in-depth instruction on lab work, distribution, and exhibition. Throughout the course, emphasis is placed on instructor, peer, and self-critique. In addition to completion of the final production, students are expected to generate an essay that situates their work within the history of the medium and contextualizes its relationship to current intellectual and creative debates. Prerequisites: MASS 13400 or JOUR 11100 and CNPH 32100 or CNPH 32200, CNPH 32300, CNPH 32400, CNPH 32500, or CNPH 33001-33099. (F,S) Attributes: PROD

4 Credits

**CNPH 44300 Photo Workshop (NLA)**

Prepares students for graduate study and careers in photography. Designed to fit the individual student's background and interests. May include research projects or advanced photography. Course participants are expected to complete an artist's essay that situates their work within the history of the medium and contextualizes its relationship to current intellectual and creative debates. Prerequisites: CNPH 14100; CNPH 24200 or 1 course from CNPH 30400-30499. (F-S) Attributes: PROD, UND

4 Credits

**CNPH 45000 Cinema Production Practicum (NLA)**

Capstone-level motion picture production course in which students undertake the primary creative and professional roles in a significant project under the direct supervision of a faculty specialist. The nature of the project will vary with each offering. Prerequisites: CNPH 11100; CNPH 22400; CNPH 32100, CNPH 32200, CNPH 32300, or CNPH 32400; senior standing; faculty permission. (IRR) Attributes: PROD

4 Credits

**CNPB 49000 Internship: Cinema and Photography (NLA)**

Jointly supervised work experience with a cooperating institution in the field of cinema or photography, intended to motivate the intern toward professional growth through observation and participation, to provide opportunities to meet active professionals, and to stimulate career planning. Skills and academic knowledge will be put into practice. May be repeated. Prerequisites: Junior cinema and photography or film, photography, and visual arts major or minor; completion of the Park School internship procedures. Total may not exceed 12 credits, including London and Los Angeles internships. (F,S,U,W)

1-8 Credits

**CNPB 49800 London Communications Internship (NLA)**

A limited number of internships with cooperating institutions or organizations are available to communications majors. The jointly supervised work experience offers the opportunity to learn through observation and participation in a professional setting. Prerequisites: Junior or senior standing; completion of Park School internship procedures; approval of the dean in the semester preceding the London registration. Pass/fail only. (F-S) See "London Center."

3-6 Credits

**CNPB 49900 Independent Study: Cinema and Photography (LA)**

Intensive study of one of the following problems under the supervision of a faculty adviser: program evaluation, scriptwriting, production, programming, film and cinema studies, contemporary issues in communications. Comprehensive research paper and/or project is required. Prerequisites: Junior cinema and photography or film, photography, and visual arts major. (F-S)

1-4 Credits

## Media Arts, Sciences & Studies (MASS)

**DOCU 10100 Documentary Immersion (LA)**

An introduction to the vast field of documentary with regular guest presentations about the various aspects of the theory and practice of the field drawn from across the Park School faculty. Attendance is required at a number of documentary-oriented special events both in the Park School and in other schools on campus, including screenings, guest lectures, workshops, master classes, concerts, trainings, and symposia. (F)

1 Credit

**DOCU 40100 Documentary Industries (LA)**

An overview of the political economies, infrastructures, and operations of documentary practices across platforms such as print, analog, digital media, and hybrid forms within both national and international contexts. It discusses budgeting, project development, technologies, research, production and team management, fundraising, co-productions, granting agencies, legal and ethical issues, marketing design, public relations, press kits, festivals, broadcast, streaming, roll-out strategies, website development, engagement campaigns, audience development for festivals and screenings, distribution, four walling, roadshowing, self-distribution, institutional and home-use sales, community-based screenings, and eventizing. (S)

Attributes: CCCS

1 Credit

**DOCU 49900 Documentary Practicum (NLA)**

Produce a substantive nonfiction media project with the guidance of a faculty member. Projects that partner with nonprofit, activist or educational groups outside of the Park School of Communications are encouraged. Works for hire are not eligible. Access is restricted to proposals that are approved by the Documentary Studies and Production Steering Committee before the registration period in the prior fall or spring semester. The outcome should be a completed work suitable for inclusion in a professional portfolio and that has value as a form of community engagement on substantial issues. By permission of instructor. Prerequisites: TVR 29900 or JOUR 21100. (IRR)

1-4 Credits

## Television & Digital Media Production (TVR) & Emerging Media (EMED)

**EMED 12000 Introduction to Emerging Media (LA)**

Introduction to emerging media and related issues, both social and technical. Focus on the history and current state of emerging media using relevant theories, areas of practice, applications, and media literacy. Discussion, research, writing, and group collaborative work focused on challenges and opportunities in the field of emerging media. (F,Y)

Attributes: SCE

4 Credits

**EMED 21400 Design of New Media: Theory, Function and Analysis (LA)**

Fundamental principles of design, function, and usability of new media technology, including games, mobile applications, web-based media, and other digital media platforms. Assessment of examples of new media designs for strengths, limitations, and usability; exploration of rules, techniques, and problem-solving strategies that go into the creation of new media applications and platforms. Open to majors in emerging media. Prerequisites: EMED 12000 or TVR 12400. (Y)

4 Credits

**EMED 31300 Topics in Media Law and Policy (LA)**

Overview of First Amendment theory, legal precedent, copyright, libel, and privacy as applied to existing and emerging digital media, followed by an in-depth investigation of specific new media law and policy issues determined by faculty expertise and student interest. Prerequisites: EMED 12000, TVR 12100, or TVR 12400; Emerging Media majors; junior standing. (IRR)

4 Credits

**EMED 31400 Emerging Media Research Methods and Critical Inquiry (LA)**

This course covers both quantitative and qualitative research methods in fields related to communication and information technologies, including sampling, survey, experiment, systematic content analysis, in-depth interviews, focus groups, and qualitative content analysis. Review of literature, identification of basic concepts, problems, responsibilities, and research ethics; procedures and basic techniques of open source computational data analysis; hypothesis testing and statistical interpretation and analysis; and critical inquiry. A research project is required. Prerequisites: EMED 12000 or TVR 12400. (Y)

Attributes: QL

4 Credits

**EMED 32000 Utopias and Dystopias of Emerging Media (LA)**

Analysis of theoretical, social, economic, political, technological, and cultural perspectives that impact and are impacted by new and emerging media technologies. Theoretical framework or technological focus defined by contemporary issues and student interest. Prerequisites: WRTG 10600 or ICSM 108xx or ICSM 118xx; EMED 12000 or TVR 12400. (Y)

Attributes: DV, SCE, WI

4 Credits

**EMED 38500 Emerging Media Junior Project (NLA)**

Hands-on introduction to project design, development, implementation, and testing, with emphasis on the knowledge and skills required to successfully complete the production cycle, including team dynamics, market analysis, project management, documentation, and testing. Students work in teams on projects assigned by the instructor. (S)

4 Credits

**EMED 48500 Emerging Media Capstone (NLA)**

Working as part of a team, the students design, develop, and document a significant emerging digital media project. Prerequisites: EMED 38500; Emerging Media Majors. (S)

4 Credits

**TVR 10100 Introduction to Media Production (NLA)**

An applied, practical introduction to the fundamentals of audio and video electronic media production. Covers theory, terminology, and techniques, with an emphasis placed on the function and operation of various analog and digital equipment. The basic technical and aesthetic skills of both radio production and television studio production are covered. Open to sport media majors in the spring semester. (IRR)

Attributes: CCCS

4 Credits

**TVR 10500 Introduction to Audio Production (NLA)**

Introduction to Audio Production is a practical, applied introduction to the fundamentals of sound theory and audio production for media. In this course, students will learn and practice basic techniques for recording, editing, and mixing sound. Additionally, they will gain hands-on experience in field sound recording and an introduction to Pro Tools. (F,S)

Attributes: CCCS, PROD

2 Credits

**TVR 10700 Introduction to Television Studio Production (NLA)**

Introductory course that explores the techniques and purpose of various television studio productions through direct hands-on experience.

Offers students the opportunity to engage in the many facets of television studio production through a variety of projects and exercises.

Prerequisites: Television-radio majors only. (F-S)

Attributes: CCCS, PROD

4 Credits

**TVR 11500 Introduction to Television and Film Production (NLA)**

Introduction to television and film production techniques, including digital camera operation, editing, lighting, scripting, media aesthetics, and logistics. Students will develop both their creative and technical skills through a combination of preproduction, production and post production exercises, projects, readings, and critiques. (F,S)

Attributes: CCCS, PROD

4 Credits

**TVR 12100 Introduction to Mass Media (LA)**

Survey of American mass media with emphasis placed on the historical development, structure, organization, function, and effects of mass media in society. Discussion includes issues such as ethnic, racial, age, and sex-role stereotyping; violence; children and the media; and economic control and the role of governmental regulation. (IRR)

Attributes: SCE, SS

3 Credits

**TVR 12200 Introduction to Media Aesthetics and Analysis (LA)**

Teaches techniques and criteria for analysis of media productions.

Examines the basic production techniques used to communicate with visual images and sound. Topics such as light, composition, motion, sound, editing, and time may be covered. Aesthetics in the production, consumption, and critique of media are surveyed. (F-S)

Attributes: UND

3 Credits

**TVR 12300 Introduction to Law and the Media (LA)**

An introduction to law, lawyers, juries, and the legal system as portrayed in dramatic, news, and documentary television programming as well as in popular films. This course will study how the media and the legal system influence each other. Ethical issues concerning how the media portrays the legal system to the audience will be analyzed. Concepts including double jeopardy, jury tampering, hung juries, new trials, judicial misconduct, appeals processes, and judicial corruption will be discussed as they relate to the various contemporary television programming and films to be viewed in class. When possible, local judges or lawyers will appear on a discussion panel. (S)

3 Credits

**TVR 12400 Introduction to Television and Film Industries (LA)**

Introduction to digital and electronic media industries, both traditional and emerging. Focus on ethical, legal technological, economic, and creative shifts resulting from new media platforms and cross-platform distribution. Discussion, research, writing, and group collaborative work focused on emerging challenges and opportunities in the new media environment. (F,S)

Attributes: SCE

4 Credits

**TVR 13100 Media Writing (LA)**

Exposure to a diverse selection of writing styles and formats used in the mass media. It will introduce critical, analytical, and applicable writing skills in areas such as audio, visual, and interactive media. (F,S)

Attributes: CCCS, MC

3 Credits

**TVR 20600 British Media and the Global Context (LA)**

Studies key aspects of British media in historical and cultural contexts. Students will research specific case studies of British media's global spread, influence, and links with global economy and culture. This course is offered only through the Ithaca College London Center. Prerequisites: Sophomore standing; acceptance into the Ithaca College London program. (Y)

3 Credits

**TVR 21100 New Media Business and Economics (LA)**

Investigates the range of business and economic models applicable to new and emerging media industries. Critiques business models that drive traditional media industries and reviews the economic and social viability of alternative business models for emerging media. Emerging media and television-radio majors. Prerequisites: TVR 12400. (Y)

Attributes: SS

4 Credits



**TVR 21400 Design of New Media: Theory, Function and Analysis (LA)**

Fundamental principles of design, function, and usability of new media technology, including games, mobile applications, web-based media, and other digital media platforms. Assessment of examples of new media designs for strengths, limitations, and usability; exploration of rules, techniques, and problem-solving strategies that go into the creation of new media applications and platforms. Open to majors in emerging media and television-radio. Prerequisites: TVR 12400. (Y)  
4 Credits

**TVR 21500 Television Series Production (NLA)**

Previously learned skills will be amplified, enhanced, and refined through a combination of in-class exercises and outside projects with equal attention to form and content. Emphasis will be placed on the development of ideas, storytelling, and greater sophistication in all areas of television series production. Prerequisites: TVR 11500 or CNPH 11100. (F,S)  
Attributes: PROD  
4 Credits

**TVR 22000 Global Flow of Information (LA)**

A critical review and analysis of theories, policies, and issues in international and intercultural communication, as well as the flow of information among nations of the world through traditional and contemporary communication channels. Includes interpersonal communications, the mass media, satellite communications, diplomacy and international conventions. Readings and discussions of research studies demonstrate the interconnections of communication and international relations. Emphasis is placed on the impact of the flow of information on political, economic, cultural, legal, and social aspects of various countries and regions. Prerequisites: One course in the social sciences. (F)  
Attributes: SCE, WGS, WGS1  
3 Credits

**TVR 22500 Television Production and Direction (NLA)**

This intermediate studio television production course builds upon basic production techniques. Multi-camera aesthetic theories will be applied in creative studio productions. Prerequisites: TVR 10700. (F-S)  
4 Credits

**TVR 23500 Editing (NLA)**

You will be editing a variety of video materials in differing genres with the goal of gaining better fluency with fundamental aspects of story design, organizational strategies, software techniques, and workflow processes related to the genre in question. This course will be taught with Adobe Premiere Pro editing software and will include effective workflow processes between it and other software, including After Effects, Audition, ProTools and DaVinci Resolve. Prerequisites: TVR 11500 or CNPH 11100. (F,S)  
Attributes: PROD  
4 Credits

**TVR 25100 Critical Thinking and Mass Communication (LA)**

An applied introduction to critical thinking skills, relevant to many disciplines. Presents practical techniques for evaluating information and identifying propaganda. Useful to journalists and media professionals, and also for media consumers who rely on print, broadcast, and online sources for information. Students who take CLTC 11000 are not permitted to take this course. Prerequisites: Sophomore standing. (F,S)  
3 Credits

**TVR 26000 Quantitative Mass Media Research Methods (LA)**

A basic introduction to quantitative research methods in mass communications, including sampling, survey, experimental, and content analysis. Review of literature, identification of basic concepts, problems, responsibilities, and research ethics; procedures and basic techniques of computer data analysis. A research project is required. Prerequisites: TVR 12100 or TVR 12400. (IRR)  
3 Credits

**TVR 26200 Qualitative Mass Media Research Methods (LA)**

A basic introduction to theories and research skills used in qualitative research as applied to mass communication. Major topics include cultural studies theories, ethnography, historical research, depth interviews, qualitative content analysis, and focus groups. Review of literature, identification of basic concepts, problems, and responsibilities. A research project is required. Prerequisites: TVR 12100 or TVR 12400. (IRR)  
Attributes: CCRM  
3 Credits

**TVR 26300 Mass Media Research Methods (LA)**

A basic introduction to quantitative and qualitative research in mass communications, including sampling, survey, experiment, systematic content analysis, in-depth interviews, focus groups, and qualitative content analysis. Review of literature, identification of basic concepts, problems, responsibilities, and research ethics; procedures and basic techniques of computer data analysis; hypothesis testing and statistical interpretation and analysis. A research project is required. Prerequisites: TVR 12100 or TVR 12400. (F,S)  
Attributes: QL  
4 Credits

**TVR 27100 Audio Production for TV and Film (NLA)**

Audio Production for TV and Film offers a thorough exploration of audio production. It covers pre-production planning, on-site field recording, and post-production, following industry-standard mixing protocols for film and television. It addresses both theoretical and practical aspects of audio production, emphasizing sound design in content creation. Students gain hands-on experience through production exercises and projects, ensuring a comprehensive understanding of the audio production workflow. Prerequisites: TVR 10500. (F,S)  
Attributes: PROD  
4 Credits

**TVR 28000 Making the Video Essay (NLA)**

The video essay is an open cinematic form that is used to explore ideas and often includes voice-over narration. As a form, the cinematic essay has been around for decades, but only in its most recent form "the video essay" has it become a dominant form of self-expression online. It is within this current cultural landscape that we will examine and analyze modern forms of the video essay, and that each student will produce their own original work. Prerequisites: TVR 11500 or CNPH 11100. (IRR)  
Attributes: MC, PROD  
2 Credits

**TVR 28400 A Brief History of Television Comedy (LA)**

This course studies key aspects of television comedy in historical and cultural contexts. Students will research specific comedians and their influence on the development of television programming and distribution through written and an oral presentation. Students will attend presentations, museum exhibitions and examine archive materials at the National Center for Comedy. (S)  
1 Credit

**TVR 29200-29309 Minicourses in Communications (NLA)**

A series of short courses in specialized areas of communication that do not meet the College guidelines for liberal arts designation. Visiting lecturers and faculty of the school participate in areas of their expertise. May not receive credit for both GCOM 29219 and TVR 29201. Prerequisites: Vary depending on the topic; refer to the class schedule on HomerConnect each semester. Pass/fail. (IRR)  
1-2 Credits

**TVR 29800 Exploring the Documentary (LA)**

An exploration of the documentary with an emphasis on history and appreciation, useful to consumers and producers who would like to learn more about the form. Topics include documentary "truth," subgenres, production styles, and evolution of documentary from cinema to television and the World Wide Web. Prerequisites: CNPH 10100 or TVR 12200. (F,S)  
3 Credits

**TVR 29900 Nonfiction Production (NLA)**

An intermediate-level documentary production course that emphasizes the production skills, the storytelling concepts, and the legal and ethical framework for successful documentary productions. Also covered are different stylistic approaches to the genre, concepts related to the documentary maker's "voice" within his or her work, subgenres within the documentary format, and distribution, fund-raising, and research strategies. Prerequisites: TVR 11500 or CNPH 11100. (Y)  
Attributes: PROD  
4 Credits

**TVR 30400 Advanced Studio Production (NLA)**

An advanced studio television course expanding on established production skills acquired in previous courses while introducing additional concepts and techniques required for complex multicamera productions. Through producing, writing, and directing a variety of programs, students will apply production theories and concepts within a digital production environment. Prerequisites: TVR 11500; TVR 22500. (F-S)  
Attributes: PROD  
4 Credits

**TVR 30900 Motion Design and Animation (NLA)**

This course will introduce motion design and animation techniques using traditional and computer forms. Theoretical and conceptual approaches to motion design will be explored using commercial, independent, and student examples. Students will complete several animation projects with increasing complexity during the semester. Prerequisites: CNPH 11100 or TVR 11500. (F,S)  
Attributes: PROD  
4 Credits

**TVR 31000 Experimental Media: Production and Criticism (NLA)**

Examines the history and theory of experimental video, electronic, and digital media as a cross-disciplinary visual and aural art form that emerged from several art disciplines and the associated developing technologies. An active hands-on exploration of the wide variety of aesthetic strategies used in the conceptualization, creation, presentation, and exhibition of electronic media. By designing individual and collaborative projects, students gain a broader awareness of the field and the technical and creative innovations that have shaped the contemporary art culture and the media arts industries. Prerequisites: TVR 11500 or CNPH 11100; television-radio, emerging media, cinema and photography, or film, photography, and visual arts major; sophomore standing. (Y)  
Attributes: PROD, UND  
4 Credits

**TVR 31200 Media Law (LA)**

This course examines the legal boundaries to freedoms of speech and press, both historically and present-day. Students learn practical applications of First Amendment rights concerning mass communication, while also investigating fundamental theories of free speech and specific issues impacting contemporary society. Course topics include government regulation of media; intellectual property (copyright and trademark); commercial speech; defamation; privacy; access to places and information; political speech; media and the judiciary; corporate speech; and reporter/source confidentiality. This course offers a combination of discussion, lecture and exercises. The incorporation of current free speech issues help to guide and inform class discussions. Prerequisites: Any TVR course at level-100, or JOUR course at level-100, or STCM course at level-100, or LGST course at level-100. (F,S)  
Attributes: LMAL, LMEL, LSCO  
4 Credits

**TVR 31300-31305 Topics in Media Law and Policy (LA)**

Overview of First Amendment theory, legal precedent, copyright, libel, and privacy, followed by an in-depth investigation of specific media law and policy issues determined by faculty expertise and student interest. Prerequisites: TVR 12100, TVR 12400, JOUR 11100, STCM 10300, or any LGST course. (F,S)  
Attributes: LMAL, LMEL, LSCO  
4 Credits

**TVR 31500 Television Series Directing (NLA)**

This course has two primary agendas, one aesthetic and one technical. The aesthetic focus is on directing, creative authorship, personal vision, and the exploration of strategies and methods for transforming vision into reality. The technical focus is on increasing sophistication and skill within specific areas of television series production: directing, camera work, lighting, production design, production planning, and video editing. Prerequisites: TVR 21500 or CNPH 22400. (Y)  
Attributes: PROD  
4 Credits

**TVR 31900 Virtual Production (NLA)**

An exploration of Virtual Production using tools like Maya, Unreal Engine, Green Screens, LED walls, and other VFX production equipment and software. Multiple approaches to Virtual Production are covered including Virtual Cameras, Camera Tracking, Chroma Keying, In-Camera VFX, and integration into post-production workflows. Includes discussion of the history and theory of digital compositing, computer graphics, and visual FX. Prior knowledge of Animation, CG, or VFX is helpful but not required. Prerequisites: TVR 11500 or CNPH 11100. (F,S)  
Attributes: PROD  
4 Credits

**TVR 32000 Topics in Media Technology (LA)**

Analysis of theoretical, social, economic, political, technological, and cultural perspectives that impact and are impacted by new and emerging media technologies. Theoretical framework or technological focus defined by faculty expertise and student interest. Prerequisites: WRTG 10600 or ICSM 108xx or ICSM 118xx; TVR 12100 or TVR 12400; junior standing; television-radio or emerging media majors. (Y)  
Attributes: DV, WI  
4 Credits

**TVR 32200 New Telecommunications Technologies (LA)**

Examines the development of new technologies and communication networks. The structure of the marketplace, government policy, and the social impacts of new technologies are discussed. Issues such as globalization, computer security, privacy, and changes in regulations may be covered. Prerequisites: TVR 12100 or TVR 12400; two level-2 courses in one or more of the following fields: television-radio, psychology, sociology; junior standing. (F-S)

3 Credits

**TVR 32400 European Mass Media (LA)**

A comparative study of Western and Eastern European mass media, with emphasis placed on their historical development, structure, organization, function, and effects in society. Issues discussed include privatization, satellite broadcasting, East-West media relations, and contemporary political use of the mass media. Prerequisites: Three courses in social sciences; junior standing. (F)

Attributes: SS

3 Credits

**TVR 32500 Seminar in Development Communications (LA)**

A forum for discussion and analysis of various issues involved in the use of mass media in the development effort of third world countries. Examples in a number of African and Asian nations are used to illustrate the use of media support in the development process, successfully or otherwise. External and internal forces that affect media implementation are analyzed. The issue of a communications workforce, its lack in third world countries, and its impact on the present state of affairs are discussed. Prerequisites: Three courses in social sciences; junior standing. (IRR)

Attributes: UND

3 Credits

**TVR 32700 Program Development for Film, Television and Digital Media (NLA)**

Exploration and application of the creative process for developing program content for entertainment media industry. Students will work with true events or novels for features, television movies, series and Internet distribution. Analysis of creative properties and case studies will exemplify the most effective means for producers, writers, directors, and programmers to develop concepts for the theatrical and television marketplace. Prerequisites: CNPH 10100 OR TVR 12400. (Y)

4 Credits

**TVR 32900 Race, Gender, and Digital Technology (LA)**

Racial and gendered inequalities have always been present in the construction of, and debates about, digital technologies. In this course we will examine the relationships between race, gender, and digital technologies, questioning how this digital media works to recreate, deconstruct, complicate, and obfuscate these systems of power and oppression. Our overarching goal in this course is to explore how digital technologies are historically and contemporaneously informed by race and gender politics. Students will critically reflect on the tensions and conflicts around race, gender, and digital technologies, as well as the work being done to challenge, circumvent, and create change. (Y)

Attributes: DV, WI

4 Credits

**TVR 33100 Production Management for Film, Television and New Media (NLA)**

Provides a working knowledge of the role of the executive and line producer in pre-production through post-production on a film, television or new media project. Topics covered include: production planning, budgeting, scheduling, business considerations, and post-production management. Prerequisites: TVR 11500, CNPH 11100, or permission of instructor. (Y)

4 Credits

**TVR 33500 Electronic Media Criticism (LA)**

Critical exploration of the complex role television programming plays in the cultural representation and construction of marginalized social groups and the medium's treatment of issues related to gender, race, class, and sexuality. The course analyzes from a historical, industrial, economic, and social perspective how classical and contemporary television shows both perpetuate and challenge negative stereotyping and false social myths related to sexism, racism, transphobia, and homophobia. Prerequisites: TVR 12100 or TVR 12400; CNPH 10100; WRTG 10600 or ICSM 10800/11800. (F,S)

Attributes: DV, SCE, WGS, WGS3, WI

4 Credits

**TVR 34100 On-Camera Performance (NLA)**

This course is designed to introduce students to the processes and skills required to perform for on camera media. Students will hone their skills both by performing scripted and non-scripted materials for visual mass media. Students will participate by writing content and completing assignments, which are designed to be consumed by mass audiences. (Y)

Attributes: PROD

4 Credits

**TVR 37100 Audio Post Production for TV and Film (NLA)**

Audio Postproduction involves mastering the intricate methods and approaches employed by industry experts in the post-production phase. This encompasses honing skills in scene analysis, spotting, sound editing, foley, dialogue editing, and music manipulation. Furthermore, it encompasses the art of mixing, comprehending diverse formats and standard prerequisites for various media and platforms, and adhering to delivery protocols for film and television. This process is typically facilitated through the use of industry-standard digital audio workstation (DAW) software, such as Pro Tools. Prerequisites: TVR 27100. (F,S)

Attributes: PROD

4 Credits

**TVR 37200 Location Sound Recording for TV and Film (NLA)**

This is a course designed to provide students with a practical experience in details, skills, techniques and protocols to succeed as a location audio operator. The student will have a better understanding and knowledge of the equipment most commonly used for field recording through an on set experience. Prerequisites: TVR 27100. (S)

Attributes: PROD

4 Credits

**TVR 38500 Emerging Media Project (NLA)**

Hands-on introduction to project design, development, implementation, and testing, with emphasis on the knowledge and skills required to successfully complete the production cycle, including team dynamics, market analysis, project management, documentation, and testing. Students work in teams on projects assigned by the instructor.

TVR 38500 and COMP 38500 are cross listed courses; students cannot receive credit for both COMP 38500 and TVR 38500. Open only to Emerging Media majors. Prerequisites: COMP 20200; Junior Standing. (S, Y)

Attributes: PROD

4 Credits

**TVR 40000-40004 Topics in Media Production (NLA)**

Exploration of a specific area of advanced media production through focused study and application. Topics will vary. Offerings may include, but not be limited to advanced remote multi-camera production; broadcast performance, advanced techniques in directing and producing; advanced studio and location lighting; advanced animation; 3-D modeling and special effects. Prerequisites: Junior standing, television-radio, cinema and photography, film, photography and visual arts, or emerging media major; permission of instructor. (Y)

Attributes: PROD

1-4 Credits

**TVR 41200 Selected Topics (LA)**

Exploration and analysis of a specific area of communication. Topics vary based both on student demand and on faculty expertise and research interest. Course content and pedagogical methods meet the College guidelines for liberal arts designation. May be repeated once. Not a production course. Total number of credits in any combination of TVR 41200, TVR 41210, GCOM 41200, GCOM 41210, OCLD 39000, and OCLD 39010 may not exceed 6. Prerequisites: Junior standing; others vary depending on the topic. Refer to Undergraduate Course Offerings each semester. (IRR)

Attributes: UND

3 Credits

**TVR 43100 Advanced Writing for Television and Radio (NLA)**

Practice and guidance for advanced students in writing television scripts, with special attention in conference to individual writing problems.

Prerequisites are either option A: TVR 13400, TVR 33300, WRTG 10600, or WRTG 10700; or option B: CNPH 10100, CNPH 23300, CNPH 33300. (S) 3 Credits

**TVR 46000 Senior Seminar (LA)**

Informed by social, cultural, critical, economic, and/or legal theories, these seminars offer in-depth explorations and analyses of the complex relationship among the mass media, individuals, social institutions, industries, and/or culture. Topics vary based on faculty expertise and research interest. Prerequisites: Senior television-radio major, culture and communication major, or emerging media majors; and TVR 31200. (F-S)

Attributes: UND

3 Credits

**TVR 46200 Seminar in Geomedia (LA)**

This advanced seminar is concerned with the analysis of conglomeration and globalization processes as they affect print and broadcast media today. While the main focus is on international news and information, some attention is also given to other media industries. The course also examines citizens' and nongovernmental organizations' responses to globalization locally, nationally, and internationally. The course covers readings and analytical frameworks in several disciplines, including traditional market economics, Marxist analysis, feminist analysis, postcolonial analysis, and world system theory. Students take major responsibility for leading discussions and have an opportunity to research an issue of personal interest within the context of the seminar.

Prerequisites: Three courses in social sciences. (S)

Attributes: WGSC

3 Credits

**TVR 47100 Audio Production for TV and Film Capstone (NLA)**

The course enhances skills in audio theory, the use of professional digital audio equipment, critical listening, and the aesthetic analysis of sound for media. Students will consolidate, integrate, and apply their prior knowledge and critical thinking abilities gained from TVR 10500, TVR 27100, and TVR 37100. This will culminate in a capstone project guided by research and a written analysis. Prerequisites: TVR 37100. (S)

Attributes: PROD

4 Credits

**TVR 48500 Emerging Media Capstone (NLA)**

Working as part of a team, the student designs, develops, and documents a significant emerging digital media project under the guidance of one or more faculty members. TVR 48500 and COMP 48500 are cross listed courses; students cannot receive credit for both COMP 48500 and TVR 48500. Prerequisites: COMP 38500 or TVR 38500 with a minimum grade of C-. (S, Y)

Attributes: PROD

4 Credits

**TVR 49000-49001 Internship (NLA)**

Jointly supervised work experience with a cooperating institution or corporation in the field of communications, intended to motivate the student toward professional growth through observation and participation, to provide opportunities to meet active professionals, and to stimulate career planning. Skill and academic knowledge are put into practice. May be repeated. Total credits may not exceed 12, including London and Los Angeles internships. Pass/fail only. Prerequisites: Junior television-radio, journalism, or media studies major or minor; completion of Park School internship procedures. (F,S)

Attributes: UND

1-8 Credits

**TVR 49100 Senior Media Thesis (NLA)**

Advanced work and special projects in writing, producing, and directing on an individual or small-group basis. Programs may be developed for broadcast on ICTV or produced for the professional production unit.

Prerequisites: television-radio, documentary studies and production, cinema and photography, or film, photography and visual arts major; senior standing; or permission of instructor. (Y)

Attributes: PROD

4 Credits



**TVR 49300 Live Event Production (NLA)**

This is an advanced television production course focusing on live event broadcasting. Emphasis will be placed on the planning and the implementation of on-location productions. This course builds on previously acquired video and studio production knowledge while introducing on-location production concepts and theories. Production management, engineering, multimedia design and web-based broadcasting will be explored. Prerequisites: TVR 11500, TVR 22500 or TVR 33100. (F,Y)

Attributes: MC, PROD

4 Credits

**TVR 49600 Documentary Workshop (NLA)**

A challenging workshop and lecture course in which students carry out research, planning, production, and postproduction for a video documentary and formal program proposal. Major topics include documentary genres and techniques, criteria for selecting subject matter, primary and secondary sources of information. Only open to School of Communications majors. Prerequisites: TVR 29900 or TVR 21500 or CNPH 22400 or JOUR 21200; senior standing; or permission of instructor. (Y)

4 Credits

**TVR 49700 Independent Project (NLA)**

An independent project under the supervision of a faculty adviser, with the approval of the department chair. Possible projects include video/audio projects, script projects, and projects in journalism, advertising, or public relations. The outcome should be a completed work suitable for inclusion in a professional portfolio. May be repeated, but the total credits earned from all independent projects may not exceed 6. Prerequisites: Television-radio or integrated marketing communications major; junior or senior standing; permission of the department. (F-S)

3 Credits

**TVR 49800 London Communications Internship (NLA)**

A limited number of internships with cooperating institutions or organizations are available to communications majors. The jointly supervised work experience offers the opportunity to learn through observation and participation in a professional setting. Prerequisites: Junior or senior standing; completion of Park School internship procedures; approval of the dean in the semester preceding the London registration. Pass/fail only. (F-S) See "London Center."

3-6 Credits

**TVR 49900 Independent Study (LA)**

Intensive study under the supervision of a faculty adviser and the approval of the department chair. Possible topics include quantitative or qualitative research in an area relating to media production, consumption, regulation, or criticism. Comprehensive research paper (not project) is required. May be repeated, but the total credits earned from all independent study taken may not exceed 6. Prerequisites: Television-radio or integrated marketing communications major; junior standing; permission of department. (F-S)

1-6 Credits

## Documentary Studies and Production (DOCU)

**DOCU 10100 Documentary Immersion (LA)**

An introduction to the vast field of documentary with regular guest presentations about the various aspects of the theory and practice of the field drawn from across the Park School faculty. Attendance is required at a number of documentary-oriented special events both in the Park School and in other schools on campus, including screenings, guest lectures, workshops, master classes, concerts, trainings, and symposia. (F)

1 Credit

**DOCU 40100 Documentary Industries (LA)**

An overview of the political economies, infrastructures, and operations of documentary practices across platforms such as print, analog, digital media, and hybrid forms within both national and international contexts. It discusses budgeting, project development, technologies, research, production and team management, fundraising, co-productions, granting agencies, legal and ethical issues, marketing design, public relations, press kits, festivals, broadcast, streaming, roll-out strategies, website development, engagement campaigns, audience development for festivals and screenings, distribution, four walling, roadshowing, self-distribution, institutional and home-use sales, community-based screenings, and eventizing. (S)

Attributes: CCCS

1 Credit

**DOCU 49900 Documentary Practicum (NLA)**

Produce a substantive nonfiction media project with the guidance of a faculty member. Projects that partner with nonprofit, activist or educational groups outside of the Park School of Communications are encouraged. Works for hire are not eligible. Access is restricted to proposals that are approved by the Documentary Studies and Production Steering Committee before the registration period in the prior fall or spring semester. The outcome should be a completed work suitable for inclusion in a professional portfolio and that has value as a form of community engagement on substantial issues. By permission of instructor. Prerequisites: TVR 29900 or JOUR 21100. (IRR)

1-4 Credits