

DEPARTMENT OF MEDIA ARTS, SCIENCES, AND STUDIES

Jack Powers, *Professor and Chair*

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

B.S. Television & Digital Media Production (p. 1)

B.S. Cinema and Photography (p. 1)

B.F.A. Film, Photography, and Visual Arts (p. 1)

B.A. Documentary Studies and Production (p. 1)

B.S. Emerging Media (p. 2)

B.F.A. Writing for Film, Television, and Emerging Media (p. 2)

Minor in Animation (p. 2)

Minor in Audio Production (p. 2)

Minor in International Communications (p. 2)

Minor in Still Photography (p. 2)

Minor in Writing for Film, Television, and Emerging Media (p. 2)

B.S. Television & Digital Media Production (<https://catalog.ithaca.edu/undergrad/schools/park-school-communications/departments-media-arts-sciences-studies/television-radio-major-bs/>) - *Chrissy Guest, Associate Professor and Program Director*

The bachelor of science in Television & Digital Media Production is a four-year curriculum designed to prepare students for careers in digital media communications, including producing film and series television, social media, live broadcast production, on-camera performance, radio and audio production and other related communication professions. Students in the major will take 23-27 credits in core television & digital media production courses. Additionally, in consultation with an academic adviser or the Television & Digital Media Production program director, each student will develop an area of study designed to meet the student's unique educational goals. The area of study will consist of 24 credit hours from the Park School or other approved departments. The area of study allows for flexibility in planning off-campus semesters such as Los Angeles, London or with other study abroad programs.

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.S. Cinema and Photography (<https://catalog.ithaca.edu/undergrad/schools/park-school-communications/departments-media-arts-sciences-studies/cinema-photography-major-bs/>) - *Cathy Crane, Professor and Program Director*

The bachelor of science (B.S.) program in Cinema and Photography has two concentrations – cinema production, and still photography. Majors typically choose their concentration before registering for the first semester of their sophomore year. The bachelor of science program allows students to choose a significant number of elective courses and/or minors from the broad range of offerings at the college.

Entering majors must have their own digital SLR (or mirrorless) camera. In addition, students must pay for laboratory services and purchase materials such as photographic film, printing paper, mounting board, motion picture film, and digital storage media.

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B.F.A. Film, Photography, and Visual Arts (<https://catalog.ithaca.edu/undergrad/schools/park-school-communications/departments-media-arts-sciences-studies/film-photography-visual-arts-major-bfa/>) - *Cathy Crane, Professor and Program Director*

The bachelor of fine arts (B.F.A.) program in Film, Photography, and Visual Arts emphasizes an interdisciplinary focus in a production-intensive communications and fine arts program. It combines the same course requirements found in the cinema production concentration of the B.S. program with additional required coursework in still photography and required supplemental courses in video production, studio art, and art history. The B.F.A. program is more tightly structured than the B.S. program, with fewer open electives. Planning for off-campus semesters (in London, Los Angeles, New York City, or elsewhere) must be done carefully.

Entering majors must have their own digital SLR (or mirrorless) camera. In addition, students must pay for laboratory services and purchase materials such as photographic film, printing paper, mounting board, motion picture film, and digital storage media. Because of the large number of required production courses, B.F.A. applicants should be aware that they will incur additional expenses for supplies.

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B.A. Documentary Studies and Production (<https://catalog.ithaca.edu/undergrad/schools/park-school-communications/interdisciplinary-programs/documentary-studies-production-major-ba/>) - *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.

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B.S. Emerging Media (<https://catalog.ithaca.edu/undergrad/schools/park-school-communications/department-media-arts-sciences-studies/emerging-media-major-bs/>) - *Devan Rosen, Professor and Program Director*

The Emerging Media degree program prepares students to understand, develop, and lead the social, political and economic role of technology in society. The confluence of the principle areas of the program incubate an intellectual balance of form and function, design and build, art and science; creating a context in which our students can explore emerging opportunities. The program combines content in media analysis, design, and production with computation-based content. As such, the EM program is truly interdisciplinary, with clear intersections between all the degrees in the Park School as well as many programs across Ithaca College in every school. The multi-disciplinary curriculum offers students the opportunity to develop an array of skills, competencies, and conceptual foundations that can be applied to a myriad of industry and intellectual areas.

The flexible curriculum accommodates student interest by allowing each student to select from a variety of electives, but also by adapting to each students' career interests as expressed by the project choice in the "Junior Project" and "Senior Capstone" classes. Additionally, the Project/Capstone experience is an innovative two-year transition from academic-style work to a more professional industry-style project based work. By acclimating the students to long arcing project based assignments, including product/project management and research, they are better prepared to enter both professional and research-based settings. The mission of this program is to engage and support students to become ethical leaders within the evolving discipline of emerging media, whether as designers and creators of media and technology, or as entrepreneurs creating media products. Because new media are inherently multidisciplinary, integrating artistic creativity with computational expertise, this program takes an integrative approach to the education of our graduates – while still maintaining a strong disciplinary focus.

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B.F.A. Writing for Film, Television, and Emerging Media (<https://catalog.ithaca.edu/undergrad/schools/park-school-communications/department-media-arts-sciences-studies/writing-film-tv-em-major-bfa/>) - *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.

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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 (<https://catalog.ithaca.edu/undergrad/schools/park-school-communications/department-media-arts-sciences-studies/animation-minor/>) - *Jason Harrington, Associate Professor and Minor Coordinator*

The Animation minor is designed to benefit students across schools and disciplines. The growing world of animation, special effects and motion graphics influences and interacts with many other areas of study.

This minor serves students who are interested in learning animation fundamentals such as production methods, industry structure, project development, software techniques and other key aspects of animation production.

Minor in Audio Production (<https://catalog.ithaca.edu/undergrad/schools/park-school-communications/department-media-arts-sciences-studies/audio-production-minor/>) - *Maria Mejia Yepes, Assistant Professor and Minor Coordinator*

This minor provides broad-based knowledge of the theory and practice of audio production. Students learn the scientific and aesthetic aspects of sound, as well as a broad range of audio production techniques applicable to music, theater, and electronic media. Courses are drawn from the Park School, the School of Music, and the physics and theater arts departments in the School of Humanities and Sciences.

Minor in International Communications (<https://catalog.ithaca.edu/undergrad/schools/park-school-communications/department-media-arts-sciences-studies/international-communications-minor/>) - *Katalin Lustyik, Associate Professor and Minor Coordinator*

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-Radio 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 (<https://catalog.ithaca.edu/undergrad/schools/park-school-communications/department-media-arts-sciences-studies/still-photography-minor/>) - *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 still photography faculty and approved by the the Cinema, Photography and Media Arts program director. This minor is not open to majors in cinema and photography or in film, photography, and visual arts.

Minor in Writing for Film, Television, and Emerging Media
(<https://catalog.ithaca.edu/undergrad/schools/park-school-communications/department-media-arts-sciences-studies/writing-film-tv-emerging-media-minor/>) - *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.

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Course Duplication

A course that fulfills a requirement for a student's major and minor programs is counted toward the major. The minor discipline determines whether the requirement is to be waived or how else it must be fulfilled. Course duplication will only be considered an issue when a required course is specified by number and title in both the major and minor.

Majors & Minors

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

Subjects in this department include: Cinema and Photography (CNPH) (p. 3), Media Arts, Sciences & Studies (MASS) (p. 6), Television & Digital Media Production (TVR) (p. 6), Emerging Media (EMED) (p. 6), and Documentary Studies and Production (DOCU) (p. 12)

Cinema and Photography (CNPH)

CNPH 10100 Introduction to Film Aesthetics and Analysis (LA)

An analysis of the cinematic techniques utilized throughout film history to create meaning, suggest mood, develop psychology of characters, and communicate ideas. Emphasis is placed on classic American and foreign films, from the silent period to the present day. (F)

Attributes: CA, DV, HM, HU

3 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

4 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

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 20500 Photographic Currents (LA)

Introduces key concepts, historical frameworks and current debates in the study of contemporary photography. Readings, lectures and visits to exhibitions focus on particular genres, ideas and international practices within the contemporary media arts, specifically photography. Topics vary on faculty expertise and research interest. Only offered at the Ithaca College London, New York and Los Angeles centers. Sophomore standing. (IRR)

Attributes: SCE

3 Credits

CNPH 20700 European Cinema (LA)

Concentrates on post-Second World War European cinema up to the present day. Study of the themes and styles of the European art film, authorship, and the relation of audience to film criticism. This course is offered only through the Ithaca College London Center. Prerequisites: Acceptance into the Ithaca College London program. (IRR)

Attributes: SCE

3 Credits

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 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 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 masters who struggled to understand and perfect it. Prerequisites: Nonmajors must have at least sophomore standing. (S)

Attributes: HU, MAP

3 Credits

CNPH 24200 Intermediate Photography (NLA)

Rigorous immersion in color processes and aesthetic concerns. Further technical mastery of image making, including large-format film, digital acquisition, high-resolution scanning, color control, and digital color output. Coursework introduces different modes of working and genres in the medium of photography. 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

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)

Close visual analysis of film, focusing on cinematographic and directorial aspects of film style. Detailed examination of specific films and various theories. Prerequisites: CNPH 10100; at least two level-2 liberal arts courses, and WRTG 10600 or equivalent. (F)

Attributes: SCE, WI

3 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, SCE, WI

3 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 30400-30417 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, CNPH 24200, or may vary depending on topic – refer to Undergraduate Course Offerings each semester. (F-S)

4 Credits

CNPH 30418 ST: 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, CNPH 24200, or may vary depending on topic – refer to Undergraduate Course Offerings each semester. (F-S)

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 31000 British Comedy: Film, Television, and Radio (LA)

Exploration of the development of the cultural characteristics of British Comedy programming for cinema, television, and radio. This class traces the evolution of comedic forms, and surveys contemporary genres—sketch, broken, sitcom, satire, stand-up, improv, the impressionists, and "sit-trag." Only offered in London. Prerequisites: three courses in humanities (HU) and/or social sciences (SS), junior standing and acceptance into the Ithaca College London Program. (Y)

Attributes: SCE

3 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)

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)

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)

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)

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)

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)

4 Credits

CNPH 44300 Photo Workshop (NLA)

Individual experience preparatory to graduate study and to 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. Students may take a second semester of this course with permission of instructor. Prerequisites: CNPH 14100; CNPH 24200; 1 course from CNPH 30400-30499; senior standing. (F-S)

Attributes: 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)

4 Credits

CNPH 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 including London and Los Angeles internships. (F,S,U,W)

1-8 Credits

CNPH 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

CNPH 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 (NLA)

An applied practical introduction to the fundamentals of audio. Covers theory, terminology, and technique, with emphasis on the function and operation of various analog and digital used for audio acquisition, mixing and output. The basic technical and aesthetic audio skills for radio, television, cinema, and new media production and post-production are covered. Prerequisites: Majors in television-radio; emerging media, - media design and production concentration or minors in audio production. (F-S)

Attributes: CCCS

3 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

4 Credits

TVR 11500 Introduction to Video Production (NLA)

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

Attributes: CCCS

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 Media 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)

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, WGSJ

3 Credits

TVR 22500 Television Production and Direction (NLA)

This intermediate studio television production course builds upon basic production techniques. Video aesthetic theories will be applied in creative studio productions. Prerequisites: TVR 10700 and TVR 11500. (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)

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)

(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 (NLA)

Examines the theory and practice of audio production and highlights the unique properties of the medium. The concept of sound design is examined as applied to programming intended for persuasion, information, and entertainment. In addition to providing hands-on experience through production exercises and projects, the course places considerable emphasis on aesthetic analysis of audio products through a series of "critical listening" exercises. Prerequisites: TVR 10100 or TVR 10500 (or MUMC 14500 for students in sound recording technology major only). (F-S)

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
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)

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)

4 Credits

TVR 30900 Motion Graphics and Animation (NLA)

This course will introduce motion graphics and animation techniques using traditional and computer forms. Theoretical and conceptual approaches to motion graphics design and techniques will be explored using international examples. Students will complete several animation projects with increasing complexity during the semester. Prerequisites: TVR 11500 or CNPH 11100; television-radio or emerging media major or cinema and photography or film, photography and visual arts; sophomore standing. (Y)

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: 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)

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 Entertainment 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 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

3 Credits

TVR 35200 British Media and Society (LA)

A study of the role and function of media in modern societies, the effects and impact of the mass media, and the media as agents of democracy. An analysis of the relationship of British media to British society in the postwar period through examination of a wide range of material – news, current affairs, documentary, drama, situation comedy. Prerequisites: Junior standing or above. (F)

Attributes: SS

3 Credits

TVR 37100 Advanced Audio Production (NLA)

The study and application of the creative capabilities of advanced audio equipment. Students learn the theory and techniques of sophisticated audio production, including analog and digital multi-track recording, mixing, signal processing, live remote recording, digital editing, creative sound production, and sound design for other media. Prerequisites: TVR 27100. (F)

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

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)

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 Workshop (NLA)

The course refines the student's abilities related to audio theory, professional digital audio equipment, critical listening, and the aesthetic analysis of audio products. Students record and edit an extensive audio project outside class. Students may take a second semester of this course with permission of instructor. Total may not exceed Prerequisites: TVR 37100. (S)

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. Cross-listed with COMP 48500; 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)

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)

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: TVR22500 or TVR33100.

(F,Y)

Attributes: MC

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